

ELLE À LUI

(L'ENVOI)

RÉPONSE

à

A TOI

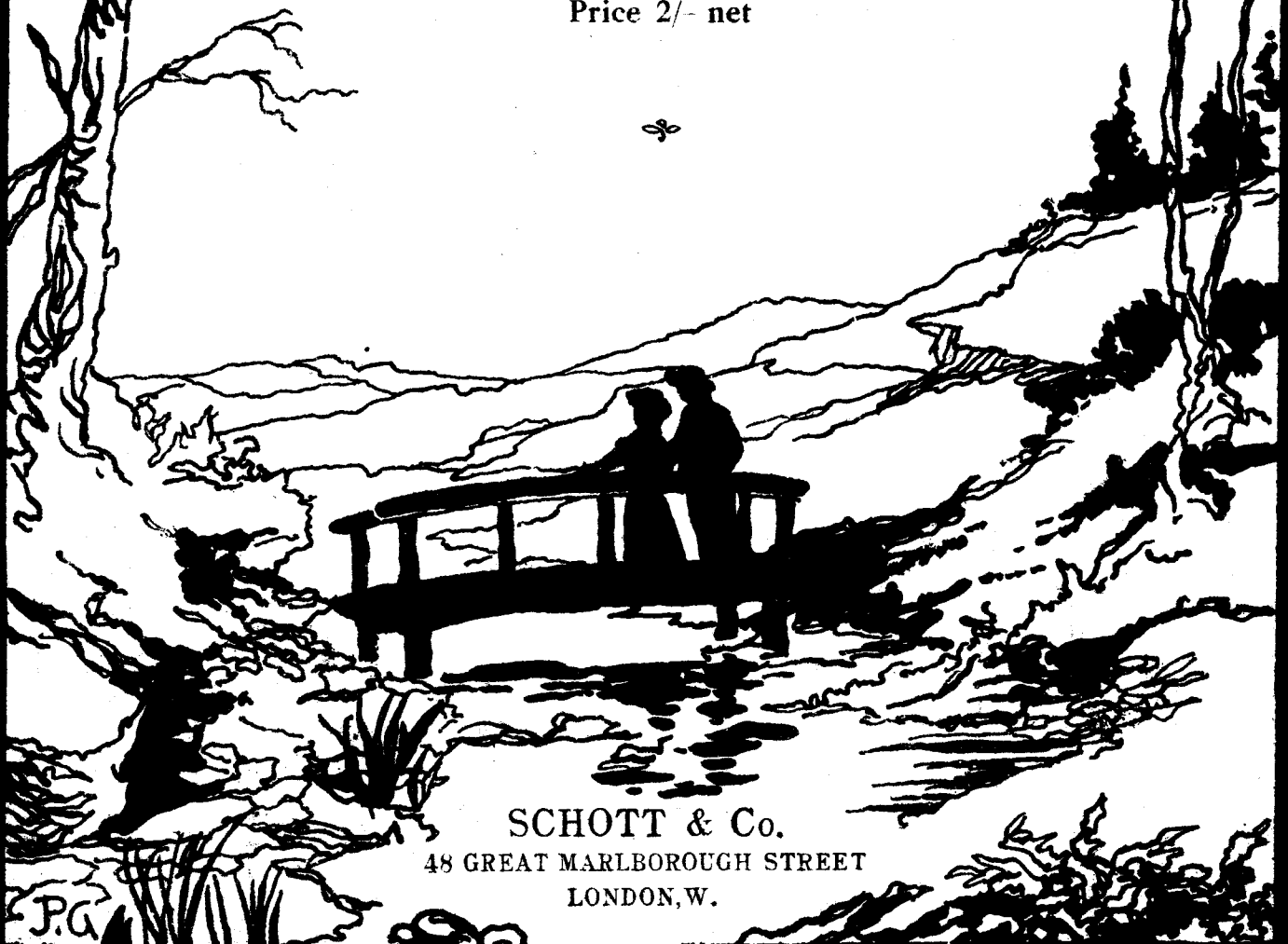
POUR

PIANO

PAR

PERCY ELLIOTT

Price 2/- net



SCHOTT & Co.

48 GREAT MARLBOROUGH STREET
LONDON, W.

J.G.

ELLE À LUI.

(L'ENVOI)

PERCY ELLIOTT.

Andante con espressione.

PIANO. *mf*

cres

cen... *do*

con passione

poco più lento *(ritard.)*

rall. e dim.

1.

molto rall. e dim.

2.

Poco più anima con espress.

mp

f poco più lento

poco rubato

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment. The tempo marking *poco rit.* is written in the right-hand margin.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The tempo marking *rall.* is written in the right-hand margin.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The tempo marking *f largamente* is written in the left-hand margin.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The tempo marking *loco* is written in the right-hand margin.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music begins with a *mf* dynamic. In the second measure, the tempo is marked *poco rubato*. The melody in the treble staff features a series of chords and moving lines, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff shows a melodic line with some chromaticism, and the bass staff continues with a steady accompaniment. The dynamics and tempo markings from the first system are maintained.

The third system begins with a *f* dynamic and a *rall.* (rallentando) marking. The music becomes more expressive, with longer note values and a slower feel. The treble staff has a more active melodic line, and the bass staff has fewer notes, focusing on chordal support.

The fourth system starts with a *mf* dynamic. The tempo appears to pick up slightly from the previous system. The treble staff has a more rhythmic and active melody, while the bass staff continues with a consistent accompaniment.

The fifth and final system on this page concludes the piece. It features a melodic line in the treble staff and a supporting bass line. The dynamics and tempo markings are consistent with the previous systems.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains several measures of music with notes and rests, while the bass staff provides a harmonic accompaniment.

Second system of musical notation. The treble staff features a series of chords with a dynamic marking of *cres.* (crescendo) and *cen* (crescendo). The bass staff continues the accompaniment.

Third system of musical notation. The treble staff has a dynamic marking of *con passione* and *poco più lento*. The bass staff includes some notes with accidentals (sharps and flats) and rests.

Fourth system of musical notation. The treble staff has a dynamic marking of *(ritard.)* (ritardando) and *rall. e dim.* (rallentando e diminuendo). The bass staff continues with accompaniment.

Fifth system of musical notation, concluding the piece. The treble staff has a dynamic marking of *molto rall. e dim.* (molto rallentando e diminuendo) and ends with *Fine.* The bass staff concludes with a final chord.

PERCY ELLIOTT

SELECTED SONGS

	WORDS BY
BESIDE THE BLUE LAGOON. No. 1 in A min. No. 2 in C min.	F. Richardson
COME OVER THE SEA, BELOVED	Harold Boulton
COME, SUNSET HOUR. No. 1 in G. No. 2 in B flat	Leslie L. Cooke
CONSOLATION. No. 1 in C. No. 2 in E flat ...	Leslie L. Cooke
CUPID AND I	G. Taggart
DROOP NOT YOUR EYELIDS	Alan Herne
EVERYWHERE. No. 1 in C. No. 2 in D	G. Hadath
FOR LOVE OF YOU	F. Richardson
GREY SKIES. No. 1 in G. No. 2 in F	Leslie L. Cooke
HEART'S DESIRE. Seven Love Lyrics	Harold Simpson
IF YOU LOVED ME	G. Ellison
IN ABSENCE	E. Teschemacher
IN TREE-LAND	Harold Boulton
ISLAND OF REST	Ludolf
LOVE AT TWILIGHT	F. Richardson
LOVE'S WAY (with 'Cello ad. lib.) ... No. 1 in F. No. 2 in G	Leslie L. Cooke Harold Simpson
LOVE WILL BE TRUE	Leslie L. Cooke
MY BLESSING	Leslie L. Cooke
MY LADY FAIR	G. Ellison
MY SONG TO YOU. No. 1 in C. No. 2 in B flat	Leslie L. Cooke

	WORDS BY
ONCE, YOU AND I (& Toi)	E. M. Lockwood
PURE AS A LITTLE CHILD	G. Ellison
ROSE TIME MORNING	Alfred Hyatt
SERENADE VERONESE. No. 1 in F. No. 2 in E flat	Alfred Hyatt
SWEET FLOWER, SPEAK FOR ME	Alfred Hyatt
THE DAY IS ENDING	F. Richardson
THE FAIRIE'S LULLABY	G. Ellison
THE HEART'S CALL	Harold Boulton
THE SILVER CROSS	E. Teschemacher
TWO MOONLIGHT SONGS. No. 1—Night. No. 2—Love and Song	Harold Boulton
VIOLETTE. No. 1 in D. No. 2 in F	P. J. O'Reilly
WHEN BIRDS WING HOME	P. J. O'Reilly
WHEN I LOOK INTO YOUR EYES	G. Ellison
WHEN LOVE IS IN YOUR EYES. No. 1 in F. No. 2 in G	P. J. O'Reilly
WHY! An Encore Song. No. 1 in G. No. 2 in E.	P. J. O'Reilly
WISTFUL DAYS. No. 1 in D min. No. 2 in F min.	P. J. O'Reilly
YEARS GONE BY	E. M. Lockwood
YVONNE	E. Teschemacher

FOUR FIRE-SIDE SONGS:

No. 1. MY GREATEST WISH	F. Richardson	No. 3. TRUE LOVE	F. Richardson
" 2. LOVE AND A CALENDAR	F. Richardson	" 4. THE WORD OF LOVE	F. Richardson

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