

MA CHERIE



Chant Sans Paroles

pour Piano par

PERCY ELLIOTT.

Price 2|- net

SCHOTT & CO
48 GREAT MARLBOROUGH STREET
LONDON, W.

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MA CHERIE.

CHANT SANS PAROLES

Percy Elliott.

Quasi lento espressivo.

PIANO. *mf*

a tempo
f con passione
rit.

largamente

First system of musical notation. The piano part consists of chords in the bass clef. The treble clef staff contains notes with slurs and accents. A *rall.* marking is present in the right-hand staff.

Second system of musical notation. The piano part continues with chords. The treble clef staff features a melodic line with slurs and accents. Dynamic markings *molto* and *dim.* are present.

Poco più animato

Third system of musical notation. The piano part continues with chords. The treble clef staff features a melodic line with a slur.

Fourth system of musical notation. The piano part continues with chords. The treble clef staff features a melodic line with a slur.

Fifth system of musical notation. The piano part continues with chords. The treble clef staff features a melodic line with a slur.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The music features chords and some melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal textures and melodic fragments.

Third system of musical notation, featuring a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The second ending is marked with the tempo instruction *molto rall.* and a key signature change to one flat (Bb). A fermata is placed over the final chord of the second ending.

Tempo I.

Fourth system of musical notation, starting with a dynamic marking of *mf*. It features a prominent melodic line in the right hand with slurs and ties, and a supporting bass line.

Fifth system of musical notation, continuing the melodic and harmonic development of the piece.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The bass staff begins with a bass clef and contains several measures of music, including a half note in the first measure and a half note in the second measure.

a tempo

f con passione

rit.

The second system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a half note in the first measure and a half note in the second measure. The bass staff begins with a bass clef and contains several measures of music, including a half note in the first measure and a half note in the second measure. The system includes dynamic markings such as *f con passione* and *rit.*

largamente

rall.

molto

The third system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a half note in the first measure and a half note in the second measure. The bass staff begins with a bass clef and contains several measures of music, including a half note in the first measure and a half note in the second measure. The system includes tempo markings such as *largamente*, *rall.*, and *molto*.

dim.

Fine.

The fourth system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a half note in the first measure and a half note in the second measure. The bass staff begins with a bass clef and contains several measures of music, including a half note in the first measure and a half note in the second measure. The system includes dynamic markings such as *dim.* and *Fine.*

PERCY ELLIOTT

SELECTED SONGS

		WORDS BY			WORDS BY
BESIDE THE BLUE LAGOON.	No. 1 in A min. No. 2 in C min.	F. Richardson	ONCE, YOU AND I (à Toi)	...	E. M. Lockwood
COME OVER THE SEA, BELOVED	...	Harold Boulton	PURE AS A LITTLE CHILD	...	G. Ellison
COME, SUNSET HOUR.	No. 1 in G. No. 2 in B flat	Leslie L. Cooke	ROSE TIME MORNING	...	Alfred Hyatt
CONSOLATION.	No. 1 in C. No. 2 in E flat	Leslie L. Cooke	SERENADE VERONESE.	No. 1 in F. No. 2 in E flat	Alfred Hyatt
CUPID AND I	...	G. Taggart	SWEET FLOWER, SPEAK FOR ME	...	Alfred Hyatt
DROOP NOT YOUR EYELIDS	...	Alan Herne	THE DAY IS ENDING	...	F. Richardson
EVERYWHERE.	No. 1 in C. No. 2 in D	G. Hadath	THE FAIRIE'S LULLABY	...	G. Ellison
FOR LOVE OF YOU	...	F. Richardson	THE HEART'S CALL	...	Harold Boulton
GREY SKIES.	No. 1 in G. No. 2 in F	Leslie L. Cooke	THE SILVER CROSS	...	E. Teschemacher
HEART'S DESIRE.	Seven Love Lyrics	Harold Simpson	TWO MOONLIGHT SONGS.		
IF YOU LOVED ME	...	G. Ellison	No. 1—Night. No. 2—Love and Song	Harold Boulton	
IN ABSENCE	...	E. Teschemacher	VIOLETTE.	No. 1 in D. No. 2 in F	F. Heffernan
IN TREE-LAND	...	Harold Boulton	WHEN BIRDS WING HOME	...	P. J. O'Reilly
ISLAND OF REST	...	Ludolf	WHEN I LOOK INTO YOUR EYES	...	G. Ellison
LOVE AT TWILIGHT	...	F. Richardson	WHEN LOVE IS IN YOUR EYES.	No. 1 in F. No. 2 in G	P. J. O'Reilly
LOVE'S WAY (with 'Cello ad. lib.)	No. 1 in F. No. 2 in G	Leslie L. Cooke	WHY! An Encore Song.	No. 1 in G. No. 2 in E.	P. J. O'Reilly
LOVE WILL BE TRUE	...	Harold Simpson	WISTFUL DAYS.	No. 1 in D min. No. 2 in F min.	P. J. O'Reilly
MY BLESSING	...	Leslie L. Cooke	YEARS GONE BY	...	E. M. Lockwood
MY LADY FAIR	...	G. Ellison	YVONNE	...	E. Teschemacher
MY SONG TO YOU.	No. 1 in C. No. 2 in B flat	Leslie L. Cooke			

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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