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Music Department

TO
Miss Imogene Eidlitz.

Romance-Idyl

FOR THE

Pianoforte

BY

William Mason.

NEW YORK,
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23 UNION SQUARE.

Op. 42.

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Romance-Idyl.

WILLIAM MASON. Op. 42.

The melody in the first part of this piece is played with the little finger of the right hand followed by the thumbs of both hands in alternation. It should be played softly but with sufficient emphasis and pressure of touch to give it due prominence and the legato effect will be preserved by proper use of the pedal. The accompaniment should be light and zephyr-like throughout.

Allegretto affettuoso quasi Andante.

Piano.

ten. *mf*
con tenerezza
una corda
Ped

ten. *cresc.*
Ped

ten. *cresc.*
Ped

ten. *cresc.*
Ped

Detailed description: This system contains the first four measures of the piece. The right hand plays a melody with slurs and fingerings (5, 1, 2, 1, 5). The left hand provides accompaniment with slurs and fingerings (1, 3, 5). Pedal markings are present at the end of each measure. Dynamics include *mf* and *cresc.* (crescendo).

ten. *cresc.*
Ped

ten. *cresc.*
Ped

ten. *cresc.*
Ped

ten. *sempre cresc.*
Ped

Detailed description: This system contains the next four measures. The right hand continues the melody with slurs and fingerings (1, 4). The left hand accompaniment continues with slurs and fingerings (1, 3, 5). Pedal markings are present at the end of each measure. Dynamics include *cresc.* and *sempre cresc.* (sempre crescendo).

ten. *f*
Ped

ten. *p*
poco riten
Ped

ten. *mf a tempo.*
Ped

ten. *cresc.*
Ped

ten. con dolcezza. *p*
ri-tenu to.
Ped

Detailed description: This system contains the final four measures. The right hand melody includes slurs and fingerings (1, 3, 5). The left hand accompaniment includes slurs and fingerings (1, 3, 5). Pedal markings are present at the end of each measure. Dynamics include *f*, *p*, *mf a tempo.*, *cresc.*, and *p*. Performance instructions include *poco riten* (poco ritardando) and *ri-tenu to.* (ritardando).

ten. *a tempo. cresc.* *ten. con allegrezza.* *cresc.* *ten.* *ri-tenu-to*

Ped

ten. *a tempo. ten.* *ten. ten.* *ten. sfz* *una corda. ten.* *dim. languente.* *a tempo pp*

Ped

poco a poco cresc. *dim.* *ritenuto p*

Ped

a tempo. molto cresc. *f* *ten. sfz* *morendo.* *dim. p* *mf* *ten.* *p*

Ped

L'istesso tempo.
sostenuto.

ten. *con dolore.* *cresc.* *ten.* *ten.* *cresc.*

ten. *cresc.* *ten.* *cresc.* *ten.* *ten.* *ten.* *ten.* *ten.* *sfz*

legatissimo. *p* *una corda.* *ten.* *p* *ten.* *dim - - in - u - en-*

do. una corda. *pp* *p* *mf* *p* *ten.* *ten.* *ten.* *cresc.* *con dolore.*

Ped *** *Ped* ***

ten. *cresc.* *ten.* *f* *ten.* *ten.* *ten.* *dim* *p*

The musical score consists of five systems of staves. The first system shows a treble and bass clef with dynamics *ten. sfz*, *legatissimo.*, *p*, and *una corda.*. The second system includes *dim.*, *p*, *pp*, *p*, *sostenuto.*, and *ten.*. The third system features *ten.*, *ten.*, *ten.*, *f*, *cresc.*, and *legato.....*. The fourth system has *legatissimo.*, *una corda.*, *ten.*, *S.P. a*, and *sfz*. The fifth system contains *p*, *dim.*, and *poco riten. pp*. Pedal markings like *Ped* and ** Ped* are used to indicate where the sustain pedal should be used.

(a) *S. P. Sostenuito Pedal.* This tone or Organpoint, indicated by small notes, is to be sustained by means of the "sostenuto" or tone sustaining pedal, but in case that pedal is lacking, the ordinary open pedal should be used as marked, omitting the organpoint. The "una corda" or soft pedal must be used in either case.

a tempo.
con tenerezza
ten.

mf
una corda.
p

ten. *ten.* *ten.* *ten.*

cresc. *cresc.*

Ped *Ped* *Ped* *Ped*

ten. *ten.* *ten.* *ten.*

cresc. *sempre cresc.* *f* *p* *poco riten.*

Ped *Ped* *Ped* *Ped* *Ped*

a tempo
ten.

mf *p* *p*

ten. *ten.* *ten.* *ten.*

cresc. *riten.* *a tempo. cresc.*

Ped *Ped* *Ped* *Ped*

con dolcezza.

con allegrezza.
ten.

mf *cresc.* *ritenuto.* *a tempo.*

ten. *ten.* *ten.*

Ped *Ped* *Ped* *Ped*

ten. sfz

pp *pp* *pp* *pp*

ten. *ten.*

a tempo. *poco a poco* *cresc.*

Ped *Ped* *Ped* *Ped*

ten. *cresc.* *ten.* *ten.* *ten.* *p* *ten.* *cresc. molto.* *f*

dim. *ritenuto.* *a tempo.*

Ped

L'istesso tempo.

echo. *p* *non riten.* *mf* *sostenuto.* *ten.* *ten.* *ten.*

Ped *Ped* *Ped*

legato. *ten.*

dim. *dim.* *ten.*

Ped *S. P.*

legatissimo. *una corda.* *p* *sempre p* *dim.*

diminuendo. *pp* *pp* *stacc.* *senza riten.* *pp* *pp*

Ped

a, b. Hold the C (*a*) firmly with the thumb of the right hand until the F, (*b*) two measures further on, is struck with the little finger of the left hand, after which use the sostenuto pedal to sustain the two tones as indicated by the small notes.

c This is only to be struck when the S.P. is lacking, in which case the ordinary open pedal must be used as marked.