

ROMANCE

FOR

BASSOON AND ORCHESTRA

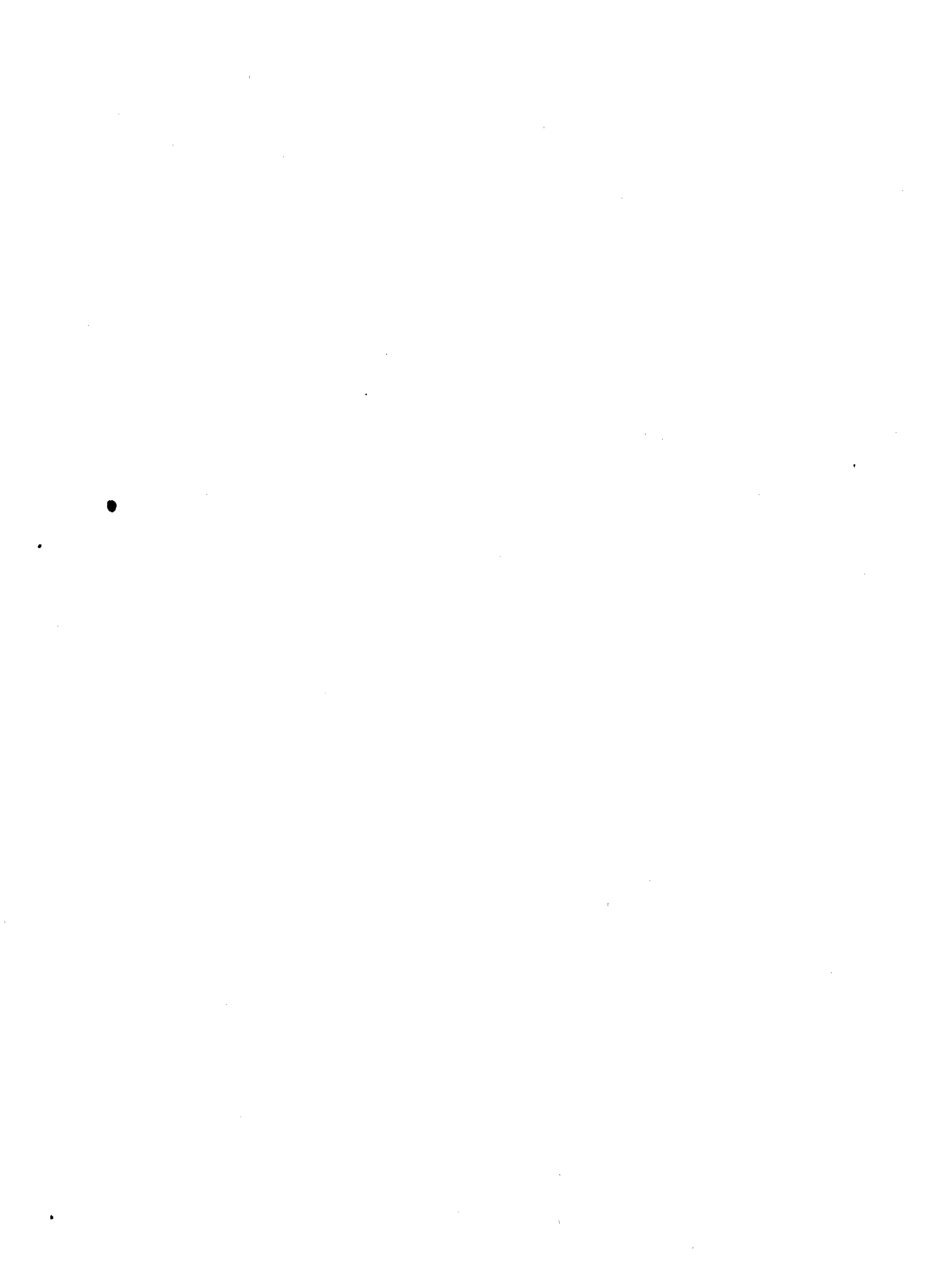
COMPOSED BY

EDWARD ELGAR.

FULL SCORE.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



TO MR. EDWIN F. JAMES.

ROMANCE

FOR
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(Op. 62.)

FULL SCORE.

FIVE SHILLINGS NET.

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ROMANCE.

Edward Elgar, Op. 62.

Andante. a tempo

I. Flauti

II. Flauti

Oboi.

Clarineti in B^b

Fagotti.
(2^o ad lib.)

I. II. Corni in F.

III. Corni in F.

I. II. Tromboni (ad lib.)

III. Tromboni (ad lib.)

Timpani

Solo.

Andante. a tempo

I. Violini

II. Violini

Viole.

Violoncelli.

Contra Bassi.

mf dim. pp

mf dim. pp

pp

p < mf dim. pp

p

mf dim. pp pp

p dim. pp

p

p

p < mf dim. p

p < mf dim. p

p < mf dim. p < pp < >

p < mf dim. p pp pizz. arco pizz.

mf dim. p pp

ten. ten.

3 3 3

18468

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A *colla parte* *a tempo* *rit.* *a tempo*

A *colla parte* *a tempo* *rit.* *a tempo*

C stringendo

pp
pp
pp
pp
pp

mf
mf

p
p
mf
mf
p dim.
p

animato
più tranquillo
cresc.
f

C stringendo

div.
p
pp
pizz.
pp
pizz.
pp
pizz.
pp

div.
p
pp
pizz.
pp
pizz.
pp

div.
p
pp
pizz.
pp
pizz.
pp

unis.
pp
pizz.
pp
pizz.
pp

unis.
pp
pizz.
pp
pizz.
pp

cresc.
p
pizz.
pp
pizz.
pp

cresc.
p
pizz.
pp
pizz.
pp

cresc.
p
pizz.
pp
pizz.
pp

arco
p
pizz.
pp
pizz.
pp

arco
p
pizz.
pp
pizz.
pp

dim.
f
dim.
f
dim.

colla parte **D** Più mosso colla parte

Musical score for the first system, measures 1-4. It features five staves with various musical notations including notes, rests, and dynamics like 'p'.

Musical score for the second system, measures 5-8. It features five staves with various musical notations including notes, rests, and dynamics like 'pp' and 'p'.

largamente rit. molto *ad lib.*

Musical score for the third system, measures 9-12. It features five staves with various musical notations including notes, rests, and dynamics like 'pp', 'p', and 'mf'.

colla parte **D** Più mosso colla parte

Musical score for the fourth system, measures 13-16. It features five staves with various musical notations including notes, rests, and dynamics like 'pp', 'dim.', 'p', 'ten.', 'pizz.', 'cresc.', and 'arco'.

a tempo *colla parte* *a tempo* **E**

p *p* *p* *f* *f* *f* *f* *f* *f*

a tempo *ad lib.* *a tempo* *a tempo* **E**

p *mf* *f nobilmente* *unis* *f* *sf* *f* *sf* *f* *sf* *f*

a tempo *colla parte* *div.* *a tempo* *div. unis.* *unis.* *div.* *pizz.* *arco* *arco*

This musical score page contains two systems of music. The first system consists of five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The second system consists of six staves: two treble clefs, two bass clefs, and a grand staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *pp* (pianissimo). Performance instructions include *mf cantabile unis.* and *div.* (divisi). The score features various musical notations such as slurs, ties, and triplets. The bottom of the page contains the number 13468.

F

colla parte

a tempo

The first system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music begins with a forte (F) dynamic. The first two staves have a melodic line with dynamics *p* and *pp*. The third staff has a bass line with dynamics *p* and *pp*. The fourth and fifth staves have a bass line with dynamics *pp* and *pp*.

The second system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with dynamics *p* and *pp* across the staves.

The third system is a single staff with various musical notations. It includes dynamics *mf* and *p*, and performance instructions *ad lib.*, *a tempo*, *sonore*, and *p espress.*

The fourth system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes dynamics *p* and *pp*, and performance instructions *colla parte*, *unis.*, *pizz.*, and *arco div.*

G

Musical score system 1, measures 1-4. It features a grand staff with two treble clefs and a bass clef. The key signature has two sharps (F# and C#). The first measure has a piano (*p*) dynamic. The second measure has a piano (*P*) dynamic. The third and fourth measures have a pianissimo (*pp*) dynamic. The music consists of melodic lines in the upper staves and a bass line.

Musical score system 2, measures 5-8. It features a grand staff with two treble clefs and a bass clef. The key signature has two sharps. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third and fourth measures have a pianissimo (*pp*) dynamic. The music includes melodic lines and a bass line with some rests.

Musical score system 3, measures 9-12. It features a grand staff with two treble clefs and a bass clef. The key signature has two sharps. The first measure has a pianissimo (*pp*) dynamic. The second measure has a piano (*p*) dynamic. The third and fourth measures have a pianissimo (*pp*) dynamic. The music includes melodic lines and a bass line with a crescendo (*cresc.*) and a *mf cantabile* marking.

Musical score system 4, measures 13-16. It features a grand staff with two treble clefs and a bass clef. The key signature has two sharps. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third and fourth measures have a piano (*p*) dynamic. The music includes melodic lines, a *div.* (divisi) marking, a *unis.* (unison) marking, and a *pizz.* (pizzicato) marking. A *cresc.* (crescendo) is also present.

Tempo I^o

colla parte

H

Musical score for the first system. It consists of five staves. The top two staves are for the first violin and second violin, both marked *colla parte*. The next two staves are for the first and second violas. The bottom staff is for the double bass. Dynamics include *f*, *sf*, *p*, and *pp*. There are several *ten.* markings. A *poco rit.* instruction is present in the lower part of the system. The key signature has two sharps (F# and C#).

Tempo I^o

colla parte

H

Musical score for the second system. It consists of five staves. The top two staves are for the first violin and second violin, both marked *colla parte*. The next two staves are for the first and second violas. The bottom staff is for the double bass. Dynamics include *f*, *sf*, *p*, and *pp*. There are several *ten.* markings. Performance instructions include *div. pizz.* and *arco*. The key signature has two sharps (F# and C#).

Musical score system 1, measures 1-4. It features five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *p*, *pp*, and *ppp*. A crescendo hairpin is present in the second measure.

Musical score system 2, measures 5-8. It features five staves. Dynamics include *p*, *pp*, and *ten.* (tension). A crescendo hairpin is present in the sixth measure.

Musical score system 3, measures 9-12. It features five staves. Dynamics include *p* and *pp*.

Musical score system 4, measures 13-16. It features five staves. Dynamics include *p* and *pp*. Performance directions include *cresc. ed animato* and *più tranquillo*.

Musical score system 5, measures 17-20. It features five staves. Dynamics include *p*, *pp*, and *ppp*. Performance directions include *div.* (divisi), *unis.* (unison), *pizz.* (pizzicato), and *arco* (arco). A crescendo hairpin is present in the first measure.

I stringendo colla parte rit.

First system of musical notation, measures 1-4. The score includes five staves. The first three staves are treble clefs, and the last two are bass clefs. The music is in a minor key. Dynamic markings include *p* in the fourth measure of the first staff.

Second system of musical notation, measures 5-8. The score includes five staves. Dynamic markings include *mf* and *p* in the second measure, and *pp* in the third measure of the first staff.

Third system of musical notation, measures 9-12. This system consists of a single staff with complex rhythmic patterns. Dynamic markings include *cresc.*, *f*, and *dim.*. There are also markings for *ten.* and *s*.

Fourth system of musical notation, measures 13-16. The score includes five staves. Dynamic markings include *pp*, *pizz.*, *arco*, *cresc.*, *p*, and *dim.*. There are also markings for *ten.*, *div.*, and *rit.*.

K a tempo

First system of musical notation, measures 1-3. The upper staves contain piano (p) parts with triplets. The lower staves are mostly rests.

Second system of musical notation, measures 4-6. Dynamics include piano (p) and pianissimo (pp).

Third system of musical notation, measures 7-9. Dynamics include piano (p) and piano (p). Markings include 'espress.' and 'sva ad lib...'.

K a tempo

Fourth system of musical notation, measures 10-12. Dynamics include piano (p), unison (unis.), and pianissimo (pp). Markings include 'arco', 'pizz.', and 'pizz.'.

Più lento.

Molto lento.

The musical score is arranged in two systems. The first system consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The tempo markings are *Più lento.* and *Molto lento.*. Dynamics include *pp* and *pp*. The second system also consists of five staves. The tempo markings are *Più lento.* and *Molto lento.*. Dynamics include *dim.*, *cresc.*, *f*, *p*, and *pp*. Performance instructions include *con sord.*, *arco*, *pizz.*, and *div.*. The score includes various musical notations such as slurs, accents, and trills.

Compositions by Edward Elgar.

INSTRUMENTAL.

ORCHESTRA.

CONCERTO (Op. 61) for Violin and Orchestra. Full Score, 42s.; Miniature Score, 5s.; Orchestral Parts on hire only.	
SYMPHONY (Op. 55). Full Score, 63s.; Miniature Score, 7s. 6d.; Orchestral Parts on hire only.	
THE WAND OF YOUTH (Op. 1A), First Suite. Full Score, 21s.; String Parts, 5s.; Wind Parts, 12s. 3d.	
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FUNERAL MARCH WITH INCIDENTAL MUSIC ("Grania and Diarmid") (Op. 42). Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 6s. 6d.	
ROMANCE (Op. 62) for Bassoon and Orchestra. Full Score (<i>in the Press</i>); Orchestral Parts on hire.	

SMALL ORCHESTRA, &c.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50). Score, 3s.; String Parts, 1s. 9d.; Wind Parts, &c., 3s.	
CHANSON DE NUIT (Op. 15, No. 1). Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.	
CHANSON DE MATIN (Op. 15, No. 2). Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, &c., 1s. 6d.	
ELEGY (Op. 58) for String Orchestra. Score, 1s. 6d.; String Parts, 1s. 3d.	
THREE PIECES (Op. 10). 1. Mazurka. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 2. Sérénade Mauresque. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 4s. 3d. 3. Contrasts (The Gavotte, A.D. 1700 and 1900). Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 3d.	
<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>	
INTERMEZZO ("Dorabella," from the Variations, Op. 36), for Strings, Wood-wind, and Drums. Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drum Parts, 1s. 6d.	
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ORGAN.

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MEDITATION ("The Light of Life")	1 0	
IMPERIAL MARCH (Op. 32)	2 0	
TRIUMPHAL MARCH ("Caractacus")	2 0	
PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2 0	
FUNERAL MARCH ("Grania and Diarmid") (Op. 42) ..	2 0	
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CHANSON DE MATIN (Op. 15, No. 2)	2 0	
ADAGIO from Symphony (Op. 55)	2 0	
THEMES from Symphony (Op. 55). (First Movement) ..	2 0	

MILITARY BAND.

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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	
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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. Sérénade Mauresque. 3. Contrasts.	each	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	
SERENADE (Wand of Youth, First Suite)	1 6	

PIANOFORTE DUET.

IN THE SOUTH ("Alassio"). Concert-Overture (Op. 50)	5 0	
VARIATIONS ON AN ORIGINAL THEME (Op. 36)	6 0	
INTERMEZZO ("Dorabella") from the above	2 0	
INTRODUCTION AND ALLEGRO for Strings (Op. 47)	4 0	
SYMPHONY (Op. 55)	10 6	

VIOLIN AND PIANOFORTE.

CONCERTO (Op. 61)	7 6	
CANTO POPOLARE (In Moonlight), arranged from 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	
SERENADE (Wand of Youth, First Suite)	2 0	

VIOLA 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	

VIOLONCELLO AND PIANOFORTE.

ROMANCE (Op. 62), Arranged	2 6	
CANTO POPOLARE (In Moonlight), arranged from Op. 50	2 0	
CHANSON DE NUIT (Op. 15, No. 1)	1 6	
CHANSON DE MATIN (Op. 15, No. 2)	2 0	
SERENADE (Wand of Youth, First Suite)	2 0	

CLARINET AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from Op. 50	2 0	
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BASSOON AND PIANOFORTE.

ROMANCE (Op. 62)	2 6	
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