

# ROMANCE

FOR

BASSOON AND ORCHESTRA

COMPOSED BY

EDWARD ELGAR.

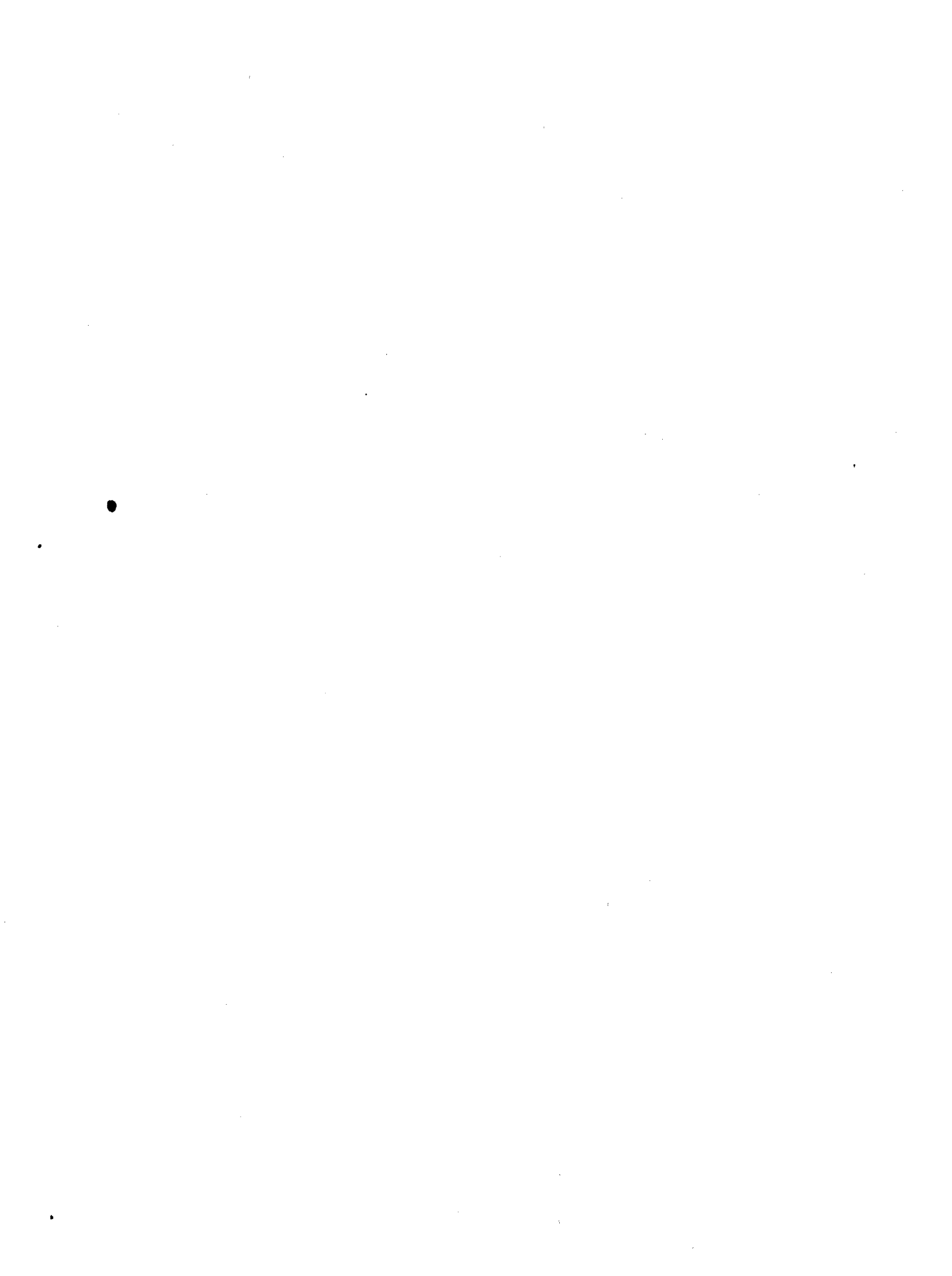
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FULL SCORE.

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LONDON: NOVELLO AND COMPANY, LIMITED.

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



TO MR. EDWIN F. JAMES.

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(Op. 62.)

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FIVE SHILLINGS NET.

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# ROMANCE.

Edward Elgar, Op. 62.

Andante. a tempo

I. Flauti *mf dim. pp*

II. Flauti *mf dim. pp*

Oboi. *pp*

Clarineti in B<sup>b</sup> *p < mf dim.*

Fagotti. (2<sup>o</sup> ad lib.) *p*

I. II. Corni in F. *mf dim. pp pp*

III. Corni in F. *p dim. pp*

I. II. Tromboni (ad lib.) *p*

III. Tromboni (ad lib.) *p*

Timpani *p*

Solo. *p ten. ten.*

Andante. a tempo

I. Violini *p < mf dim. p*

II. Violini *p < mf dim. p*

Viole. *p < mf dim. p < > pp < > p*

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

Contra Bassi. *mf dim. p pp*

**A**

colla parte

a tempo

rit.

a tempo

**A**

colla parte

a tempo

rit.

a tempo

**B**

pp p p pp p

pp p pp p

p p p p

**B ten.**

pizz. arco pizz. arco  
p pp pp pp  
div. unis. div.

**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  
p  
pp  
pizz.  
pp  
p  
pizz.  
pp  
p  
cresc.  
arco  
p  
cresc.  
f  
dim.

unis.  
pp  
pp  
pizz.  
pp  
p  
cresc.  
arco  
p  
cresc.  
f  
dim.



colla parte **D** Più mosso colla parte

Colla parte section, measures 1-4. The music is in D major and 3/4 time. It features five staves with various musical notations including notes, rests, and dynamic markings like 'p'.

Measures 5-8. The music continues with five staves, featuring dynamic markings like 'pp' and 'p'.

*largamente rit. molto* *ad lib.*

Measures 9-12. This section is marked 'largamente rit. molto' and 'ad lib.'. It features five staves with various musical notations including notes, rests, and dynamic markings like 'pp', 'p', and 'mf'.

colla parte **D** Più mosso colla parte

Colla parte section, measures 13-16. The music is in D major and 3/4 time. It features five staves with various musical notations including notes, rests, and dynamic markings like 'pp', 'dim.', 'p', 'ten.', 'pizz.', 'cresc.', and 'arco'.

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

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

*p* *mf* *f nobilmente* *un.* *sf*

*a tempo* *colla parte* *div.* *a tempo* *div. unis.* *un.* *div.* *un.* *sf*

*pizz.* *arco* *arco* *f* *sf* *f*

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*, *p*, *f*, and *pp*. Performance instructions include *mf cantabile unis.* and *div.*. The score features various musical notations such as slurs, accents, and articulation marks. The bottom system includes complex rhythmic patterns with triplets and sixteenth-note runs.

**F**

colla parte

a tempo

First system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. Dynamics include *p* and *pp*. The music features melodic lines and harmonic accompaniment.

Second system of musical notation, consisting of five staves. Dynamics include *p* and *pp*. The notation continues with melodic and harmonic elements.

Third system of musical notation, consisting of one staff. It includes performance instructions: *ad lib.*, *a tempo*, and *sonore*. Dynamics include *mf* and *p espress.*. The notation features triplets and a sixteenth-note run.

Fourth system of musical notation, consisting of five staves. It includes performance instructions: *colla parte*, *pizz.*, *arco div.*, and *unis.*. Dynamics include *p* and *pp*. The notation includes pizzicato and arco passages.

G

Musical score system 1, measures 1-4. The system consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include *p* and *pp*.

Musical score system 2, measures 5-8. The system consists of five staves. Dynamics include *p* and *pp*.

Musical score system 3, measures 9-12. The system consists of three staves. Dynamics include *pp*, *p*, and *mf cantabile*. There are also markings for *cresc.* and *pp*.

Musical score system 4, measures 13-16. The system consists of five staves. Dynamics include *p*, *pp*, and *cresc.*. Performance instructions include *div.*, *unis.*, *arco*, and *pizz.*. A section marker **G** is present at the beginning of the system.

Tempo I<sup>o</sup>

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*, *pp*, and *mf*. Articulation includes *ten.* (tenuto). Performance instructions include *poco rit.* and *dim.*. There are also markings for *a2.* and *3* (triplets).

Tempo I<sup>o</sup>

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*, *pp*, and *dim.*. Articulation includes *ten.* (tenuto). Performance instructions include *arco*, *pizz.*, and *unis.*. There are also markings for *3* (triplets) and *dim.*.

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Dynamics include *p*, *pp*, and *ppp*. There are slurs and accents throughout the system.

Second system of musical notation, consisting of five staves. Dynamics include *p* and *pp*. A *ten.* marking is present above the first staff of the second measure. Slurs and accents are used for phrasing.

Third system of musical notation, consisting of five staves. Dynamics include *p* and *pp*. Performance instructions include *cresc. ed animato* and *più tranquillo*. Slurs and accents are present.

Fourth system of musical notation, consisting of five staves. Dynamics include *p* and *pp*. Performance instructions include *div.*, *unis.*, *pizz.*, and *arco*. Slurs and accents are used for articulation.

I stringendo colla parte rit.



**K** a tempo

The musical score is divided into two systems. The first system consists of six staves. The top two staves are for the right hand, with the first staff containing a melodic line with triplets and a dynamic marking of *p*. The bottom two staves are for the left hand, with the first staff containing a melodic line with triplets and a dynamic marking of *p*, and the second staff containing a bass line with a dynamic marking of *pp*. The second system consists of six staves. The top two staves are for the right hand, with the first staff containing a melodic line with triplets and a dynamic marking of *p*, and the second staff containing a melodic line with triplets and a dynamic marking of *pp*. The bottom two staves are for the left hand, with the first staff containing a melodic line with triplets and a dynamic marking of *pp*, and the second staff containing a bass line with a dynamic marking of *pp*. The score includes various performance instructions such as *espress.*, *sua ad lib.*, *arco*, *pizz.*, and *unis.*. The tempo is marked *a tempo*.

Più lento.

Molto lento.

The musical score is written for a string quartet and is divided into two systems. The first system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is marked with various dynamics including *pp*, *p*, *f*, *cresc.*, and *dim.*. Performance instructions such as *arco*, *pizz.*, *con sord.*, *ten.*, and *div.* are used throughout. The tempo markings *Più lento.* and *Molto lento.* are placed at the beginning of the first and second systems, respectively. The score includes complex rhythmic patterns, including triplets and trills, and features a variety of articulations and phrasing.



# 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.	
THE WAND OF YOUTH (Op. 1B), Second Suite. Full Score, 21s.; String Parts, 7s.; Wind Parts, 16s.	
INTRODUCTION AND ALLEGRO for Strings (Quartet and Orchestra (Op. 47). Score, 12s.; Quartet Parts, 4s.; Orchestral Parts, 7s.	
IN THE SOUTH ("Alassio"). Concert-Overture (Op. 50). Full Score, 31s. 6d.; String Parts, 9s.; Wind Parts, &c., 30s. 6d.	
VARIATIONS ON AN ORIGINAL THEME (Op. 36). Full Score, 25s.; String Parts, 10s.; Wind Parts, &c., 22s. Miniature Score, 5s.	
PRELUDE AND ANGEL'S FAREWELL ("Gerontius"). Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, &c., 13s. 6d.	
IMPERIAL MARCH (Op. 32). Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, &c., 7s.	
MEDITATION ("The Light of Life"). Full Score, 5s.; String Parts, 2s.; Wind Parts, &c., 5s. 6d.	
FROISSART (Op. 19). Concert-Overture. Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, &c., 9s.	
TRIUMPHAL MARCH ("Caractacus"). Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 10s. 6d.	
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.	
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.	
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.	
PLEADING, Song arranged for small orchestra with Harp or Pianoforte, Solo Violin, Flute or Oboe, 3d.; Solo Cornet or Clarinet, 3d.; String Parts, 1s.; Wind Parts, 1s.; Harp or Pianoforte, 6d.	
SERENADE (Wand of Youth, First Suite), String Parts, 1s. 3d.; Flute and Clarinet, 3d. each; Harp or Pianoforte, 1s.	
SERENADE (Wand of Youth, First Suite), for Pianoforte and Stringed Instruments, 2s. 6d. (Separate String Parts, 3d. each).	

### ORGAN.

	s.	d.
INTRODUCTION to Part II. of "The Apostles" .. .. .	1	6
CANTO POPOLARE (In Moonlight), arranged from Op. 50	2	0
CONTRASTS (The Gavotte) (Op. 10, No. 3) .. .. .	1	6
ELEGY (Op. 58) .. .. .	1	0
SOLEMN MARCH ("The Black Knight") .. .. .	1	0
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
CHANSON DE NUIT (Op. 15, No. 1) .. .. .	2	0
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.

	s.	d.
IMPERIAL MARCH (Op. 32) .. .. .	9	0
CHANSON DE NUIT (Op. 15, No. 1) .. .. .	3	6
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
MEDITATION, from "The Light of Life" .. .. .	5	0
FOLLOW THE COLOURS .. .. .	3	6

### PIANOFORTE SOLO.

SYMPHONY (Op. 55) .. .. .	7	6
THE WAND OF YOUTH (Op. 1A), First Suite .. .. .	3	0
THE WAND OF YOUTH (Op. 1B), Second Suite .. .. .	3	0
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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