


To my Friend H. DYKE ACLAND,
MALVERN.

ÉLEVATION

CURSUM CORDA

- 
- No. 1. Strings, Brass and Organ (Original) Score
Parts
2. Full Orchestra, without Organ (*Schmid*) . . . Parts
3. Small Orchestra, with or without Organ
or Piano (*Schmid*)
4. Strings, Organ or Piano and optional winds (*Schmid*)
5. Violin and Piano (*Laistner*)
6. do. easier setting (*Schneider*)
7. Two Violins and Piano [Cello ad libit.] (*Schneider*)
8. Piano solo [in B flat] (*Laistner*)
9. do. [in C] (*Laistner*)
10. Organ (*Lemare*)
11. Violoncello and Piano

BY

EDWARD ELGAR

OP. 11.

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Pour tous pays

B. SCHOTT'S SÖHNE

MAYENCE


LEIPZIG - LONDON - PARIS - BRUXELLES

Printed in Germany

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Sursum Corda.

Elévation.

Andacht.

Adagio solenne. M.M. ♩=54.
SOLI.

ED. ELGAR. Op.11.

The musical score is arranged in a standard orchestral format. The top section includes Trombi I-II (B), Corni I-II (F), Corni III-IV (F), Trombone I, Trombone II (SOLO), Trombone III (SOLO), Tuba, Timpani (F. B.), and Organo (full Sw. p). The bottom section includes Violini I-II, Viole, Violoncelli, and Contrabassi. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features various dynamic markings such as *p*, *f*, *sfzp*, and *sf*, along with performance instructions like *poco string.*, *arco*, and *pizz.*. The tempo is marked 'Adagio solenne' with a metronome marking of ♩=54.

rit. al Tempo I.

Adim.

The musical score consists of multiple staves for different instruments. Key markings include:

- Dynamic markings:** *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *dim.* (diminuendo), *rit.* (ritardando), *al Tempo I.* (return to first tempo).
- Performance instructions:** *Sw.* (Swell), *full Sw.* (full swell), *pizz.* (pizzicato), *arco* (arco), *sonore* (sonorous), *ten.* (tutti), *III.* (third ending), *II.* (second ending).
- Other markings:** *8 ft. only* (8 feet only), *A* (crescendo).

B

B

B

The musical score consists of several systems of staves. The upper systems are mostly empty, with a few notes in the top two staves. The lower systems contain the main musical material. The first system of the lower section shows a piano introduction with a *pp* dynamic and a *Ch. S ft.* marking. The second system begins with the instruction *Largamente.* and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *f* to *p*, with articulation markings like *molto espr.* and *dolce*. The third system continues this material, with a *cresc.* marking in the bass line. The fourth system shows further development of the theme, with a *cresc.* marking in the bass line and a *p dolce* dynamic in the treble. The score concludes with a final measure in the fifth system.

1^o *p*

Sw. with reed. Ch. Sw.

III. *p cresc.* *f* *p*

pizz. arco div.

Detailed description: This is a page of a musical score, page 4, featuring a string quartet and a chamber ensemble. The top section consists of seven staves: two treble clefs (Violin I and II), two alto clefs (Viola I and II), and two bass clefs (Cello and Double Bass). The bottom section consists of five staves: two treble clefs (Flute and Clarinet), two bass clefs (Bassoon and Contrabass), and a fifth staff (likely a double bass or another instrument). The score includes various musical notations such as dynamics (*p*, *f*, *cresc.*), articulation (*pizz.*, *arco*), and performance instructions (*Sw. with reed.*, *Ch.*, *Sw.*, *div.*). The key signature has two flats, and the time signature is 4/4. The music is marked with first endings and includes complex rhythmic patterns and phrasing.

cresc. molto

C

The first system consists of five staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a *pp* dynamic and a *cresc.* marking. The third staff is a treble clef with a *pp* dynamic. The fourth and fifth staves are bass clefs with a *mf* dynamic and a *cresc. molto* marking. The music includes various rhythmic patterns and melodic lines.

C

cresc. molto

The second system consists of five staves. The top staff is a treble clef with a *pp dim.* dynamic and a *p* dynamic. The second staff is a bass clef with a *p* dynamic and a *cresc.* marking. The third staff is a bass clef with a *pp* dynamic. The fourth and fifth staves are bass clefs with a *pp* dynamic and a *cresc.* marking. The music includes complex rhythmic patterns, triplets, and various dynamics.

C

D

Musical score for a piano piece, page 6. The score consists of 11 staves. The first system (staves 1-6) features a complex texture with multiple voices. The second system (staves 7-8) continues the texture. The third system (staves 9-11) includes a section marked "rit. molto" and "dolce pp". The score is heavily annotated with dynamics such as *ffz*, *sf*, *p*, and *pp*, and includes performance instructions like "div." and "unis.".

a tempo

E Poco più mosso.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a piano (*p*) dynamic. The tempo is marked "a tempo" and then changes to "E Poco più mosso." The notation includes quarter notes, eighth notes, and rests.

a tempo

Poco più mosso.

a tempo

E Poco più mosso.

Gt. Diaps.

mf

16 ft. only

The second system features three staves. The top staff is in treble clef, and the bottom two are in bass clef. It includes a guitar diaphragm part ("Gt. Diaps.") with a mezzo-forte (*mf*) dynamic. The tempo is "a tempo" and "E Poco più mosso." The notation includes eighth notes and rests.

a tempo

Poco più mosso.

arco

pizz.

pizz.

pizz.

pizz.

arco

arco

arco

sf

a tempo

E Poco più mosso.

The third system consists of five staves. The top two are in treble clef, and the bottom three are in bass clef. The music is marked "a tempo" and "Poco più mosso." It features a mix of pizzicato ("pizz.") and arco ("arco") playing. The dynamic markings include *sf* (sforzando). The notation includes eighth notes, quarter notes, and rests.

This musical score page contains the following elements:

- Staff 1:** Treble clef, containing a melodic line with slurs and accents.
- Staff 2:** Treble clef, containing a melodic line with slurs and accents.
- Staff 3:** Alto clef, containing a melodic line with slurs and accents.
- Staff 4:** Alto clef, containing a melodic line with slurs and accents.
- Staff 5:** Bass clef, containing a melodic line with slurs and accents.
- Staff 6:** Bass clef, containing a melodic line with slurs and accents.
- Staff 7:** Treble clef, containing a melodic line with slurs and accents.
- Staff 8:** Bass clef, containing a melodic line with slurs and accents.
- Staff 9:** Treble clef, containing a melodic line with slurs and accents.
- Staff 10:** Treble clef, containing a melodic line with slurs and accents.
- Staff 11:** Bass clef, containing a melodic line with slurs and accents.
- Staff 12:** Bass clef, containing a melodic line with slurs and accents.

Key musical markings include:

- cresc.* (crescendo) in the 7th staff.
- f* (forte) in the 7th and 11th staves.
- dim.* (diminuendo) in the 7th, 9th, and 10th staves.
- dolce* (dolce) in the 9th and 10th staves.
- sf* (sforzando) in the 10th and 11th staves.
- p* (piano) in the 9th, 10th, 11th, and 12th staves.
- div. f* (divisi forte) in the 11th staff.

F

ff ten.

ff ten.

ff ten.

ff ten.

ff ten.

ff ten.

F

pp Ch. Gt. ff ten.

p espress. *cresc. molto*

p espress. *div.* *cresc. molto* unis.

p espress. *pizz.* *cresc. molto*

F

This musical score page features a multi-instrument ensemble. The top section consists of seven staves for strings, each starting with a *p* (piano) dynamic. The bottom section includes a Chorus (Ch.) and a Guitar (Gt.) part. The Chorus part has two staves, and the Guitar part has one staff. The bottom section also includes four staves for woodwinds (flutes, oboes, and bassoons) and a bass line. Dynamics range from *p* to *ff* (fortissimo). Performance markings include *len.* (ritardando) and *cresc. molto* (crescendo molto). The score is written in a key signature of one flat and a 4/4 time signature.

The musical score on page 11 consists of several systems of staves. The top system includes five staves with various dynamics such as *fff*, *ten.*, and *sf*. The middle system features a grand staff with piano accompaniment, including a double bass line with *fff* dynamics and a double bass line with *ff* dynamics. The bottom system contains multiple staves with complex rhythmic patterns, including triplets and sixteenth notes, with dynamics like *fff* and *sf*. Performance instructions such as *arco* and *sonore* are present in the lower staves. The page is marked with a 'G' at the beginning and end of the score.

The musical score consists of two systems of staves. The first system includes five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The second system includes five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It features various musical notations such as triplets, accents, and dynamic markings. The tempo markings include *allargando*, *rit.*, *Ha tempo*, and *Diaps.*. The score is divided into measures by bar lines, with some measures containing asterisks to indicate specific performance instructions.

+*) When the strings are not numerous the passages between asterisks may be played on a soft 8 ft. stop.

Rit. - - al - unis - I Tempo I.

The musical score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into five measures. Measure 13 begins with a *Rit.* marking. In measure 14, the tempo changes to *al unis*. Measure 15 is marked *Tempo I.* Dynamic markings include *p* (piano) in measures 13, 14, and 15. In measure 16, there are *dim.* (diminuendo) markings for the strings. In measure 17, there are *cresc.* (crescendo) markings for the strings. The Cello/Double Bass part includes *pizz.* (pizzicato) in measure 13, *unis.* (unison) in measure 15, and *arco* (arco) in measure 17. The Viola part includes *dim.* in measure 16 and *cresc. molto* in measure 17. The Violin I part includes *dim.* in measure 16 and *cresc. molto* in measure 17. The Violin II part includes *div.* (divisi) in measure 16 and *cresc. molto* in measure 17.

Rit. - - al - unis - I Tempo I.

unis. *cresc.* *molto cresc.* *vibrato* *ten. dim.*

cresc. molto *fff* *ten. dim.* *p*

f legato cresc. *fff vibrato* *ten. dim.* *p*

f *fff vibrato* *ten. dim.* *p*

f *fff* *dim.* *p*

dim. *p*

Gt. *f* *fff* *dim.* *p*

Largamente. *fff* *dim.* *p espr.*

fff legato *fff* *ten.* *p*

fff legato *fff* *ten. dim.* *p*

fff legato *fff* *dim.* *p div.*

fff legato *fff* *ten.* *p*

fff *dim.* *p*

K

SOLI *p* *pp* *cresc.*

K

Sw. with reed. Ch. *pp* Sw. *pp*

K

III. *p* *f* *pizz.* *div.*

K

L

Musical score for the first system, featuring piano and bass staves. The piano part begins with a *pp* dynamic. The bass part includes a *p* dynamic. The system concludes with a large **L** marking.

L

Musical score for the second system, including guitar (Gt.) and double bass parts. The piano part begins with a *pp* dynamic. The guitar part is marked *Gt.*. The double bass part includes *unis.* (unison) markings and *cresc.* (crescendo) markings. The system concludes with a large **L** marking.

L

cresc. molto unis. *p* *M₁* *dim.* *p*

f *ffz* *sf* *dim.* *p*

ffz *sf* *p*

ffz *sf* *fp*

ffz *sf* *fp*

cresc. molto *M₂* *ffz* *sf* *fp dim.*

ffz *sf* *fp dim.*

f *ffz* *dim.* *p*

ffz *sf* *dim.*

ffz *sf* *dim.*

cresc. molto *ten.* *div.* *ffz* *sf* *dim.*

cresc. molto *ffz* *sf* *dim.*

cresc. molto *ffz* *sf* *dim.*

cresc. molto *ffz* *sf* *dim.*

ffz *sf* *dim.*

M₃ *ffz* *sf*

The musical score consists of 14 staves. The top section (staves 1-6) features a treble clef and a bass clef. The bottom section (staves 7-14) features a treble clef and a bass clef. The score includes various dynamic markings such as *p*, *pp*, and *dim.*. Performance instructions include *N* (Nightingale), *Sw. to ped.*, and *8ft. bass*. There are also asterisks (*) marking specific passages. The score is written in a key signature of two flats (B-flat and E-flat).

+) When the strings are not numerous the passages between asterisks may be played on a soft 8 ft. stop.

p *più lento*
legato SOLI
p *più lento*
cresc.
f *f* *sf* *molto cresc.*
f *sf* *molto cresc.*
f *sf* *molto cresc.*
p *più lento*
f *sf* *molto cresc.*
f *sf* *molto cresc.*
pp *più lento* *tr*
pp *3* *cresc.* *tr*
f *sf* *molto cresc.*
p *più lento* *cresc.* *p* *cresc.*
f *sf* *molto cresc.*
pp *più lento* *cresc.*
f *molto cresc.*
pp *più lento* *cresc.*
f *molto cresc.*
pp *più lento* *cresc.*
f *molto cresc.*
pp *più lento* *cresc.*
f *molto cresc.*
pp *più lento* *cresc.*
f *molto cresc.*

EDWARD ELGAR

SALUT D'AMOUR

Op. 12. Morceau Mignon. (Liebesgruss.)

1. Piano en Mi (Original)
2. Piano en Si bémol
3. Violon et Piano (en Mi)
4. Violon (Violoncelle ad lib) et Piano (en Ré)
5. Deux Violons et Piano
6. Violoncelle et Piano
7. Flûte et Piano
8. Clarinette et Piano
9. Oboe et Piano
10. Petit Orchestre (en Mi). Partition n.
Parties séparées n.
11. Mandoline et Piano
12. Deux Mandolines et Piano
13. Deux Mandolines et Guitare
14. Orgue (E. Lemare)
15. Piano à 4 mains
16. Piano, Violon et Violoncelle ad lib.
17. Piano, 2 Violons et Violoncelle ad lib.
18. Cornet à Pistons et Piano
19. Viola et Piano
20. 2 Violoncelles et Piano
21. Piano et Harmonium
22. Orgue (C. J. Grey)
23. Salon-Orchester n.

M. Pf.

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