

THE WAND OF YOUTH

MUSIC TO A CHILD'S PLAY.

FIRST SUITE.

LONDON: NOVELLO & COMPANY, LIMITED.
New York: The H. W. Gray Co, Sole agents for the U.S.A.

FAGOTTI.
Price 1/6

I. OVERTURE.

EDWARD ELGAR, OP. 19.

Allegro molto.

The musical score is written for two staves (treble and bass clef) in 2/2 time, with a key signature of one flat (B-flat). It consists of four systems of music. The first system starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) section. The second system features a first ending bracket and dynamics including *f*, *sf*, *mf*, and *sf*. The third system features a second ending bracket and dynamics including *ff*, *p*, *cresc.*, *molto cresc.*, and *ff*. The fourth system continues with *f*, *ff*, *sf*, and *f* dynamics. The score includes various musical notations such as notes, rests, beams, and slurs.

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FAGOTTI.

3

3

4

5

II. SERENADE.

Andantino.

simile

6

2 *pp* 1

7

4 *p* 1 *p* *dim.* *pp*

8

9

10

3

11

p *dim.* *pp* *p*

12

3 *mf* *dim.* *p*

13

2 *pp rit.*

III. MINUET. (Old style.)

Andante.

Viol.

14

Viol. *p* *f* 4

15

p *f* 4

mf dim. *p* *cresc.* *f* 1 1 3 1

IV. SUN DANCE.

Presto.

16

f *mf* *p* 4 4

17

18

p *p cresc.* *f* *p* 2 1 7

FAGOTTI.

19

Fl. I.

2 *p* *f*

4 *pp*

p

20

cresc. *f* *sf*

21

dim. *p*

22 *poco tenuto*

4 2 1

a tempo

ff *dim.*

23

mf dim.

5 *mf dim.* *p*

24 *poco tenuto a tempo* *poco tenuto*

1 1 3 1

25 *a tempo*

poco tenuto *p* *f* *p*

a tempo

1 1

FAGOTTI.

7

26

Measures 26-27. Measure 26 features a crescendo leading to a forte (f) dynamic, followed by a decrescendo (dim.) to a piano (p) dynamic. Measure 27 begins with a piano (p) dynamic and includes a triplet of eighth notes.

27

Continuation of measures 27-28. Measure 27 continues with a piano (p) dynamic and a triplet. Measure 28 begins with a piano (p) dynamic and includes a triplet of eighth notes.

28

Continuation of measures 28-29. Measure 28 continues with a piano (p) dynamic and a triplet. Measure 29 begins with a piano (p) dynamic and includes a triplet of eighth notes.

29

Continuation of measures 29-30. Measure 29 continues with a piano (p) dynamic and a triplet. Measure 30 begins with a piano (p) dynamic and includes a triplet of eighth notes.

30

31

Continuation of measures 30-31. Measure 30 continues with a piano (p) dynamic and a triplet. Measure 31 begins with a piano (p) dynamic and includes a triplet of eighth notes.

32

Continuation of measures 31-32. Measure 31 continues with a piano (p) dynamic and a triplet. Measure 32 begins with a piano (p) dynamic and includes a triplet of eighth notes.

V.
FAIRY PIPERS.

Allegretto.

33

Measures 33-36 of the 'Fairy Pipers' section. The music is in 6/8 time with a key signature of one sharp (F#). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The clarinet II part enters in measure 33 with a melodic line. Dynamics include *ppp* and *pp*.

34

35

36

Measures 34-36 of the 'Fairy Pipers' section. The piano part continues with a melodic line. The clarinet II part has a melodic line. Dynamics include *pp*.

37

38

Measures 37-38 of the 'Fairy Pipers' section. The piano part features a melodic line. The clarinet II part has a melodic line. Dynamics include *ppp*, *dim.*, and *ppp*.

VI.
SLUMBER SCENE.

Moderato.

Viol. I.

Measures 39-42 of the 'Slumber Scene' section. The music is in 4/4 time with a key signature of one sharp (F#). The violin I part features a melodic line. The piano part has a supporting bass line. Dynamics include *pp*, *p*, and *mf*.

39

Measures 39-42 of the 'Slumber Scene' section. The piano part features a melodic line. Dynamics include *pp rit.*, *a tempo*, and *p*.

40

a tempo

f *pp* *p*

41

mf *p* *mf* *dim.* *p* *mf* *dim.* *pp* *rit.*

VII.

FAIRIES AND GIANTS.

Presto.

Celli e Bassi.

42

pp *mf* *pp*

43

pp *f* *mf* *pp*

44

p *dim.*

45 46

2 *ff* *f*

47 48

ff *simile* *cresc.* *ff*

49

ff *simile*

50 51

p 7 *p* 2

52 53

pp 3 *mf* *pp* 7 *p*

54

dim. 3 2 *ff* *f*

FAGOTTI.

11

55

Measures 55-56. The key signature is two sharps (F# and C#). The time signature is common time (C). Measure 55 features a half note G4 with an accent (^) and a half note F#4 with an accent (^). Measure 56 features a half note E4 with an accent (^) and a half note D4 with an accent (^). The dynamic is *ff*.

56 57

Measures 56-57. Measure 56 features a half note C#4 with an accent (^) and a half note B3 with an accent (^). Measure 57 features a half note A3 with an accent (^) and a half note G3 with an accent (^). The dynamic is *fff* in measure 56 and *sfp* in measure 57.

58

Measures 57-58. Measure 57 features a half note F#4 with an accent (^) and a half note E4 with an accent (^). Measure 58 features a half note D4 with an accent (^) and a half note C#4 with an accent (^). The dynamic is *cresc.* and *ff*.

59

Measures 58-59. Measure 58 features a half note B3 with an accent (^) and a half note A3 with an accent (^). Measure 59 features a half note G3 with an accent (^) and a half note F#3 with an accent (^). The dynamic is *fff*.

59

Measures 59-60. Measure 59 features a half note E4 with an accent (^) and a half note D4 with an accent (^). Measure 60 features a half note C#4 with an accent (^) and a half note B3 with an accent (^). The dynamic is *ff* and the instruction is *Stringendo al Fine*.

60

Measures 60-61. Measure 60 features a half note A3 with an accent (^) and a half note G3 with an accent (^). Measure 61 features a half note F#3 with an accent (^) and a half note E4 with an accent (^). The dynamic is *ff*.

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I. to VI. Tacent.

CONTRA FAGOTTO

(ad lib.)

Price 6 d

VII. FAIRIES AND GIANTS.

EDWARD ELGAR, OP. 14.

Presto.

Celli & Bassi.

42 7 *pp* Fag. I & II. 43 7 *mf* 44 8 45 2 *Fag. I.* 46 *ff* *simile* 47 *sf* *ff* *simile* 48 *cresc.* *ff* 49 *ff* *simile* 50 8 *p*

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CONTRA FAGOTTO.

51 52 53 54

8 8 8

Viol.

Trombone & Tuba.

f

simile

55

ff

56

sf *fff*

simile

57

f *ff*

3

58

3

59

fff

1

Stringendo al Fine.

ff *ff* *ff*

2 2 2

60

ff

2