

PERCY ELLIOTT

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*WHEN THE HEART WAS YOUNG, Intermezzo	2/-

*Also for Small Orchestra, each 2/- net.

SCHOTT & Co.
48 GREAT MARLBOROUGH STREET.
LONDON, W.

PARMI LES FLEURS.

VALE INTERMEZZO.

PERCY ELLIOTT.

Allegro.

PIANO

f

p

cresc.

f

L.H.

Ped. * Ped. * Ped. * Ped. *

Ped. * simile

f 2nd time *p*
senza Ped.

1. 2.
poco rit.

p
Ped. *

simile

cresc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes various rhythmic values and articulation marks. A dynamic marking of *p* is present in the bass staff. A first ending bracket labeled "1.H." spans the final two measures of the system.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music consists of flowing melodic lines in the treble and supporting bass lines. A dynamic marking of *p* is present in the bass staff.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music consists of flowing melodic lines in the treble and supporting bass lines.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes various rhythmic values and articulation marks. A dynamic marking of *cresc.* is present in the bass staff, and a dynamic marking of *f* is present in the treble staff.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes various rhythmic values and articulation marks. A dynamic marking of *p* is present in the bass staff, and a dynamic marking of *f* is present in the treble staff.

Meno mosso

First system of musical notation, measures 1-6. The piece is in G major (one sharp) and 3/4 time. The first measure starts with a forte (*f*) dynamic. The bass line begins with a *ped.* (pedal) marking. The melody features a series of chords and eighth-note patterns.

Second system of musical notation, measures 7-12. The music continues with similar chordal textures and rhythmic patterns in both hands.

Third system of musical notation, measures 13-18. The tempo changes to **Tempo I.** in measure 15. The dynamic shifts to piano (*p*) in measure 16. A *deces.* (decrescendo) marking is present in measure 14. The bass line has some rests in measures 17 and 18.

Fourth system of musical notation, measures 19-24. This system features a dense texture of chords in both the treble and bass staves.

Fifth system of musical notation, measures 25-30. The piece concludes with a piano (*p*) dynamic. The bass line has several rests in measures 25, 26, 27, and 28.

cresc.

f
I.H.
pp
senza pedale
una corda

p
tre corde

pp
una corda

ff
Glissando
V

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