

# TWO ELEGIAC PIECES

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**for Mixed Ensemble of 6 Players**

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**Edward Elgar**  
**(Arr. Phillip A. Cooke)**

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## for Mixed Ensemble of 6 Players

(2010)

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### PERFORMANCE NOTES

Score in C

Accidentals apply throughout the bar.

All grace-notes should be taken before the beat.

\_\_\_\_\_ indicates gradually change playing style.

Either piece can be played separately, though if performed together they must be in the order as set

#### Note for the pianist

*Ped* (*ad lib*) indicates to use an appropriate amount of pedal, at the player's discretion.

*Ped*\_\_\_\_\_ indicates to keep pedal held down until instructed.

Duration: 8 minutes

Cover picture: 'Malvern Hills'

For more information: [www.phillipcooke.com](http://www.phillipcooke.com)

#### Instrumentation

Flute

Clarinet in Bb

Piano

Violin

Viola

Cello

## PROGRAMME NOTE

*Two Elegiac Pieces* are arrangements of two short pieces for string orchestra by Edward Elgar (1857 – 1934). The two pieces are *Elegy* (op. 58, 1909) and *Sospiri* (op. 70, 1914), two relatively less well known pieces of Elgar's, especially when you consider the scale and success of the other string orchestra works such as the *Serenade* and the *Introduction and Allegro*. I was attracted to these works by the Barbirolli recording on EMI (which includes the more famous works) which gives wonderfully sonorous, romantic interpretations of the pieces in full orchestral sound. I decided the pieces would work well together in an arrangement for small chamber ensemble, with the addition of woodwind and piano moving them away from the original string sonorities. The first work *Elegy* is a mixture of the Elgar with some of the more 'mannerist' tendencies of my own instrumental writing, whilst *Sospiri* is my attempt to transcribe and notate the Barbirolli version of the work, rather than the actual score. In doing this, a yearning quality is hopefully evident within the rhythmic irregularities.

PAC

# TWO ELEGIAC PIECES

for Mixed Ensemble

EDWARD ELGAR

Arr. PHILLIP A. COOKE (2010)

SCORE IN C

## I. Elegy

**3/4** Adagio liberamente (♩=c.50) **4/4** (slow gliss) **3/4** **4/4**

Violin *sul tasto*  
*ppp espress. sul tasto* *pp* *ppp*

Viola *ppp espress. sul tasto* *pp* *ppp*

Violoncello *ppp espress.* *pp* *ppp*

Piano *pp cresc.* *p* *pp* *pp cresc.*

8<sup>va</sup> 8<sup>va</sup>

8<sup>vb</sup> 8<sup>vb</sup>

*Ped. (ad lib)*

**A**

rit. - - - - - A tempo

Cl. **4/4** **3/4** **4/4** **3/4** *pp espress.*

Vln (slow gliss) *sub. ppp* *gliss.* *ord.*

Vla *sub. ppp* *ord.*

Vc. *gliss.* *ppp*

Pno *p* *pp* (l.v.) (l.v.)

(8) (8) (l.v.)

pochiss. rit. - - - - - A tempo

**B**

2

11

Cl.

$\frac{4}{4}$   $\frac{3}{4}$

*mp* *p* *mf* *pp*

Vln

*p* *pp* *mp* *ppp* *espress.*

Vla

*p* *pp* *mp* *ppp* *espress.*

Vc.

ord. *p* *pp* *mp* *ppp* *espress.*

Pno

*pp* *cresc.*

8<sup>va</sup>

8<sup>vb</sup>

pizz. *3* sul tasto arco

sul tasto arco (slow gliss) *gliss.*

ord.

16

Fl.

*p*

Cl.

*p* *espress.*

Vln

ord. *pp*

Vla

ord. *pp*

Vc.

ord. *pp*

Pno

*p* *pp*

(8)

(8)...

pochiss. rit. . . . . A tempo

C

21

Fl.

Cl.

Vln

Vla

Vc.

Pno

4/4

3/4

*f*

*f*

*pp*

*pp*

*mf*

*mf*

*mf*

*ppp* *espress.*

*ppp* *espress.*

*ppp* *espress.*

*pp* *cresc.*

*p*

*8va*

*pizz.*

*sul tasto arco*

*gliss.*

*(slow gliss)*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

26

Cl.

Vln

Vla

Vc.

Pno

*p* *molto espress.*

*mp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*gliss.*

*cresc.*

*cresc.*

*gliss.*

*cresc.*

*8va*

*pp*

*(8)*

4 31

Fl. *mf* *f* *ff*

Cl. *f* *ff*

Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mf* *f* gliss.

Pno *mf* *f*

**D**

poco rit. - - - - - A tempo

35

Fl. *f* *ff* *p*

Cl. *f* *ff* *p*

Vln. *mf* *ff* *pp*

Vla. *mf* *ff* *pp*

Vc. *mf* *ff* *pp*

Pno (l.v.) *p*

39

Fl. *pp*

Cl. *pp*

Vln

Vla

Vc.

Pno *p*

4/4

5/4 (3+2)

3/4

44

Fl. *ppp*

Cl. *ppp*

Vln *ppp* sul tasto

Vla *ppp* sul tasto

Vc. *ppp* sul tasto

Pno

*ppp*

*sub. p*

*mp*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

ord.

ord.

ord.

ord.

3

8va

8vb

3/4

4/4



**F**

6

49

4/4 3/4 4/4 3/4

Fl. *p* *pp*

Cl. *p* *pp*

Vln. *pizz.* *p* *ppp* sul tasto arco (slow gliss) *pp* *gliss.*

Vla. *pizz.* *p* *ppp* sul tasto arco *pp*

Vc. *pizz.* *p* *ppp* sul tasto arco *pp*

Pno. *pp cresc.* *p* *pp*

8<sup>va</sup> 8<sup>vb</sup>

54

3/4 4/4 3/4 molto rit. al fine.

Fl. *mf* *ppp*

Cl. *mf* *ppp*

Vln. (slow gliss) *ppp* ord. *mf* *ppp*

Vla. *ppp* ord. *mf* *ppp*

Vc. *ppp* ord. *mf* *ppp*

Pno. *pp* *pp*

8<sup>va</sup> 8<sup>vb</sup>

# II. Sospiri

Adagio espressivo (♩=c.46)

Vc. **4/4** **2/4** **4/4** *molto vib. sempre* **2/4** **4/4** *port.* **2/4**  
*p molto espress.* *mf* *sub. p*

Pno *sfz* *mf sempre, pesante*

*Ped. (ad lib)*

Vc. **6** **2/4** **9/16** **2/4** **3/4** **2/4** **5/8**  
*mf* *p* *mf* *sub. p*

Pno

Vc. **11** **5/8 (3+2)** **4/4** *port.* **2/4** **9/16** **4/4** **5/4** *poco rit..*  
*mf* *sub. p* *mf* *p* *mf*

Pno *p*

G

8

A tempo

Musical score for measures 16-19. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). The Flute part starts with a 5/4 time signature and a (3+2) marking. Dynamics include *p espress.*, *mf*, and *p*. The Clarinet part has dynamics *pp* and *ppp*. The Violin and Viola parts have dynamics *pp* and *p*. The Violoncello part has dynamics *pp* and an *(ord.)* marking. The Piano part is mostly silent.

Musical score for measures 20-23. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). The Flute part has dynamics *f* and *mf*. The Clarinet part has dynamics *mf* and *mf*. The Violin and Viola parts have dynamics *mf* and *mf*. The Violoncello part has dynamics *mf* and *mf*. The Piano part has a marking *(L. H.)* and dynamics *mf*.

rit. - - - - -

24 **5/8** **4/4** **3/4** **4/4** <sup>9</sup>

Fl. *ff* *mf* *p* *ppp* *lunga*

Cl. *f* *p espress.* *pp* *ppp* *lunga*

Vln. *f* *p* *pp* *ppp* *lunga*

Vla. *f* *p* *p espress.* *ppp* *lunga*

Vc. *f* *p* *pp* *ppp* *lunga*

Pno *f* *mp* *pp* *ppp* *lunga*

**H**

Primo tempo: maestoso e molto sostenuto

29 **4/4** **2/4** **4/4** **2/4** **9/16** **2/4**

Cl. *p molto espress.* *mf* *sub. p* *mf*

Vln. poco sul pont. *ppp* *sfz* *ppp* *sfz* *ppp*

Vla. poco sul pont. *ppp* *sfz* *ppp* *sfz* *ppp*

Vc. poco sul pont. *ppp* *sfz* *ppp* *sfz* *ppp*

Pno *mp sempre*

10

34

2/4 3/4 2/4 5/8 4/4 2/4

Cl. *p* *mf* *sub.p* *mf* *sub.p* *port.*

Vln *sfz* *ppp* *sfz* *ppp* *sfz*

Vla *sfz* *ppp* *sfz* *ppp* *sfz*

Vc. *sfz* *ppp* *sfz* *ppp* *sfz*

Pno

I

poco rit. . . . . A tempo

39

2/4 9/16 4/4 5/4 4/4 5/4

Fl. *p espress.* *mp* *pp*

Cl. *mf* *p* *mf* *p* *pp*

Vln *ppp* (ord.) *pp* *mp*

Vla *ppp* (ord.) *pp*

Vc. *ppp* (ord.) *pp*

Pno *p*

rit. al fine.

44 **5/4**

Fl.

Cl.

Vln *pp* *appass.*

Vla

Vc.

Pno (R. H.)

*ppp*

**4/4**

*pp* *ppp*

Middleton Cheney  
Sept - Oct 2010

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). The score begins at measure 44 in a 5/4 time signature. The Flute and Clarinet parts have a melodic line with a crescendo leading to a *ppp* dynamic. The Violin part starts with *pp* *appass.* and also has a crescendo to *ppp*. The Viola and Violoncello parts have a similar melodic line with a crescendo to *ppp*. The Piano part is marked (R. H.) and has a crescendo from *pp* to *ppp*. The time signature changes to 4/4 in the final measures. The piece concludes with a double bar line. The page number 11 is in the top right corner, and the composer's name and dates are in the bottom right corner.