

Full Score

Edward Elgar 1857-1934

Serenade for String  
Orchestra, Op 20,

arranged for 6-part  
Cello Ensemble

## Full Score

### Performance notes

According to the Elgar Society (<http://www.elgar.org>) :

*"Although not formally published until 1892, the Serenade for Strings is believed to be a reworking of a suite Elgar had written some years earlier, before he had firmly set his sights on a career as a composer. A part from the Wand of Youth suites, it is therefore probably the earliest of his compositions to survive into the standard repertoire. Certainly, it has a youthful charm while at the same time displaying indications of the skills Elgar developed as he progressed towards musical maturity. It is reportedly the first of his compositions with which he professed himself satisfied.*

*The opening bars of the first movement will be familiar to most, particularly to listeners to a classical music station which uses it as introductory music. It is however the central Larghetto which is generally accepted as containing the finest and most mature writing. The work remains among the most frequently performed of all his music."*

The present arrangement for 6-part cello ensemble was made for conservatoire-standard cellists, and much of the material in the arrangement is at the original pitch. An attempt has been made to share out the melodic material among all the parts, although the Cello 1 part tends to be the first among equals.

However, Cellos 4,5, and 6 have been allocated one of the best melodies ever written in the second movement (from bar 51) to compensate them for a relative lack of Soli material in the other 2 movements.

One small technical point is that the F double-sharp found in the melody in the first movement at bars 48, 56 in Elgar's original score has been re-written here as a G natural, for simplicity.

The arrangement was made for the 2015 Aboyne Cello Festival, directed by James Halsey.

Gwyn Seymour, Stonehaven, Scotland, April 2015  
d.g.seymour@abdn.ac.uk

Full Score

# Serenade for String Orchestra

Edward Elgar (1857-1934)  
arr Gwyn Seymour  
d.g.seymour@abdn.ac.uk

I

Allegro piacevole  $\text{♩} = 96$

Musical score for the Cello section (Cello1-Cello6) in 6/8 time, key of G major. The tempo is Allegro piacevole ( $\text{♩} = 96$ ). The score consists of six staves, each representing a different cello part. The dynamics and articulations are indicated throughout the score.

Cello1: Starts with a rest, then enters with eighth-note patterns. Dynamics:  $p$ ,  $pp$ .

Cello2: Enters with eighth-note patterns. Dynamics:  $p$ ,  $pp$ .

Cello3: Enters with eighth-note patterns. Dynamics:  $sf$ ,  $p$ ,  $pp$ .

Cello4: Enters with eighth-note patterns. Dynamics:  $sf$ ,  $p$ .

Cello5: Enters with eighth-note patterns. Dynamics:  $p$ .

Cello6: Enters with eighth-note patterns. Dynamics:  $p$ ,  $div.$ .

A

Musical score for the Violin section (Vcl1-Vcl6) in 6/8 time, key of G major. The score consists of six staves, each representing a different violin part. The dynamics and articulations are indicated throughout the score.

Vcl1: Starts with eighth-note patterns. Dynamics:  $p$ ,  $sf$ ,  $p$ ,  $pp$ .

Vcl2: Enters with eighth-note patterns. Dynamics:  $p$ ,  $sf$ ,  $p$ ,  $pp$ .

Vcl3: Enters with eighth-note patterns. Dynamics:  $p$ ,  $sf$ ,  $p$ ,  $pp$ .

Vcl4: Enters with eighth-note patterns. Dynamics:  $p$ ,  $sf$ ,  $div.$ ,  $p$ ,  $pp$ .

Vcl5: Enters with eighth-note patterns. Dynamics:  $p$ ,  $sf$ ,  $p$ ,  $pp$ .

Vcl6: Enters with eighth-note patterns. Dynamics:  $p$ ,  $sf$ ,  $p$ ,  $pp$ .

14

Vc1

Vc2

Vc3 (div ad lib) *pizz.*  
*p*

Vc4

Vc5

Soli  
Vc6

21

Vc1 arco  
*sf* — *p* — *sf* —

Vc2 arco Soli  
*sf* — *p* — *sf* —

Vc3 *p* — *sf* — *p* —

Vc4 *p* — — *mf* —

Vc5 *p* — *sf* — — *p* —

Vc6 *pizz.* — *arco* — — *p* —

**B**

27

Vc1      *p*      *pizz.*  
Vc2      *p*      *pizz.*  
Vc3      *p*      *pp*  
Vc4      *div.*      *p*      *unis*      *pp*      *p*      *p Soli*  
Vc5      *p*      *p*  
Vc6      *p*

33

Vc1      -      *arco*      *mf*      *p*  
Vc2      -      *arco*      *mf*      *p*  
Vc3      -      *Soli*      *mf*      *p*  
Vc4      -      *mf*      *p*  
Vc5      -      *mf*      *Soli*      *p*  
Vc6      -      *mf*

40

Vc1      *mf* —————— *f* ——————

Vc2      *mf* —————— *sf* *f* ——————

Vc3      *mf* —————— *f* —————— *div.*

Vc4      *mf* ——————

Vc5      *mf* —————— *p* ——————

Vc6      *mf* ——————

C

46

Vc1      *pp* —————— *mf* ——————

Vc2      *pp* —————— *mf* ——————

Vc3      *pp*      *unis* ——————

Vc4      *pp* ——————

Vc5      *pp*      *Soli with Vc6* —————— *mf* ——————

Vc6      *pp*      *Soli with Vc5* —————— *mf* ——————

54

Vc1      *pp*

Vc2      *pp*  
Soli with Vc4

Vc3      *p*      < 2 2 >      *mf*

Vc4      *Soli with Vc3*  
*p*      < 2 2 >      *mf*

Vc5      *pp*      *mf*

Vc6      *pp*      *mf*

62      **D** Soli with Vc2

Vc1      *mf*      < >      *mf*      *sf*      *p*      *pp*

Vc2      *mf*      < >      *mf*      *sf*      *p*

Vc3      *div. ad lib.*      < >      *mf*      < >

Vc4      < >

Vc5      < >      *mf*      *sf*

Vc6      < >      *mf*      *sf*      *div.*      *p*

70 *Divisi, top line Solo* *espress*

Vc1 *Ripieno (sotto voce)*

Vc2 *pp*

Vc3 *pp*

Vc4 *pp* *fp*

Vc5 *Soli with Vc6*

Vc6 *Soli with Vc5*

77 *Solo* *espress*

Vc1 *Ripieno*

Vc2 *pp*

Vc3 *pp* *unis*

Vc4 *pp*

Vc5 *pp*

Vc6 *pp*

E

81

Vc1  
Vc2  
Vc3  
Vc4  
Vc5  
Vc6

*unis*

*f*

*f*

*f*

*pp*

*p*

Soli with Vc5

*p*

*f*

86

Vc1  
Vc2  
Vc3  
Vc4  
Vc5  
Vc6

*ff*

*sf*

*ff*

*sf*

*ff*

*ff*

*sf*

*sf*

*ff*

*sf*

*sf*

*f*

*mf*

*mf*

*p*

*p*

**F**

92

Vcl1 *p* *pp* *p* *sf* *p*

Vcl2 *p* *pp* *p* *sf* *p*

Soli Vcl3 *p* *pp* *p* *sf* *p*

Vcl4 *p* *p* *p* *sf* *p*

Vcl5 *p* *sf* *p* *sf* *p*

Vcl6 *p* *sf* *p* *sf* *p*

*div.*

*3*

*3*

*3*

*3*

**G**

99

Vcl1 *pp*

Vcl2 *pp*

Vcl3 *div.*

Vcl4 *unis*

Vcl5 *pp*

Vcl6 *Soli*

*3*

*3*

*3*

*3*

106

Vcl1      *p*      *pp*

Vcl2      *pizz.*      *arco*

Vcl3

Vcl4      *Soli*

Vcl5      *p*      *pp*

Vcl6      *p*      *pp*

div.      *unis*

*sf*      *p*

*p*

*sf*      *p*

*Soli*

*sf*      *p*

113

Vcl1      *p*      *pp*

Vcl2      *sf*

Vcl3      *p*      *pp*

Vcl4      *Soli*

Vcl5      *Soli*

Vcl6      *p*      *pp*

*fp*

*fp*

*sf*

*sf*

*sf*

*fp*

*sf*

*sf*

*sf*

11

**H**

Soli with Vc6

120

Vc1 

126

Vc1 <img alt="Musical score for section H, page 11, ending. It continues from measure 6. The key signature changes to A major (three sharps). The tempo is 126 BPM. Dynamics include sf, f, p, and dynamics for measures 7-8. Measures 9-10 show sustained notes and eighth-note patterns. Measures 11-12 show eighth-note patterns with dynamics sf and p. Measures 13-14 show eighth-note patterns with dynamics sf and p. Measures 15-16 show eighth-note patterns with dynamics sf and p. Measures 17-18 show eighth-note patterns with dynamics sf and p. Measures 19-20 show eighth-note patterns with dynamics sf and p. Measures 21-22 show eighth-note patterns with dynamics sf and p. Measures 23-24 show eighth-note patterns with dynamics sf and p. Measures 25-26 show eighth-note patterns with dynamics sf and p. Measures 27-28 show eighth-note patterns with dynamics sf and p. Measures 29-30 show eighth-note patterns with dynamics sf and p. Measures 31-32 show eighth-note patterns with dynamics sf and p. 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131

Vc1

Vc2 Soli

Vc3

Vc4

Vc5

Vc6

pizz.

pp

ppp

pizz.

ppp

13

Larghetto ♩=80

II

cresc molto e stringendo

1

Vcl  
Vc2  
Vc3  
Vc4  
Vc5  
Vc6

sotto voce  
fp  
sotto voce  
fp  
  
arco (Soli)  
arco  
p sfp

(Soli)  
fp  
div.  
div.

(Soli)  
fp  
div.  
div.

Soli with Vc1  
f 3 sf  
f 3 sf  
sf  
unis  
sf  
unis  
sf

a tempo

9

Pno.  
Vc2  
Vc3  
Vc4  
Vc5  
Vc6

p pp  
p  
p  
p pp  
p  
p pp

Soli  
p  
fp  
p  
p pp  
fp  
p  
p pp

pp  
pp  
pp  
pp  
pp

**J**

17 Solo (ossia)

Vcl dolce Solo

Vc2 dolce Solo

Vc3 Solo

Vc4 pp Solo

Vc5

Vc6

22

Vcl

Vc2

Vc3

Vc4

Vc5

Vc6

pp

pp Tutti

pp Tutti

pp Soli with Vc6

pp Soli with Vc5

15

27 **Tutti** **K**

Vcl - - - - - **pp** dim. - - - - - **Soli** - - - - -

Vc2 **pp** dim. - - - - -

Vc3 > - - - - - **pp** dim. - - - - -

Vc4 - - - - - **pp** > <> - - - - -

Vc5 < - - - - - **pp** <> - - - - -

Vc6 < - - - - - **pp** dim. <> - - - - -

16

45      *ten.*      *sf > pp*      *ten.*      *sf > pp*      *poco rit.*      **L**      **a tempo**

Vc1            *ppp*      **Soli**      *ppp*      

Vc2            *ppp*      **Soli**      *ppp*      

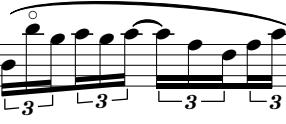
Vc3            *pp*      **Soli with Vc5 and Vc6**

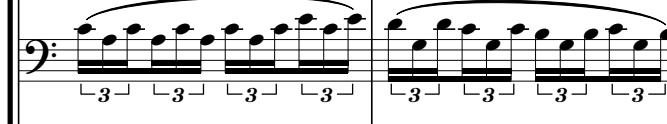
Vc4            *pp*      **Soli with Vc4 and Vc6**

Vc5            *pp*

Vc6            *pp*      **Soli with Vc4 and Vc5**

52

Vc1            *cresc.*      

Vc2            *cresc.*

Vc3            *cresc.*

Vc4            *cresc.*

Vc5            *cresc.*

Vc6            *cresc.*

56

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

*ten*

*div.*

*rf*

*rf*

*f*

60

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

*p*

*p*

*p*

*unis*

*p*

*Soli*

*p*

M

18

con sordino

64

dim.      dim.      dim.

dim.      dim.      dim.

con sord.

con sord.

con sord.

Soli with Vc6  
pp

Soli with Vc5  
pp

pp

dim.

dim.

dim.

70

arco  
p poco cresc.

arco (con sord.)  
ppco cresc.

Soli with Vc4  
unis

Soli with Vc3

p

div.  
unis

pp

rit.

pp

pp

pp

pp

pp

Allegretto  $\text{d} = 92$ 

19

III

1

Vc1       $\text{B} \# \frac{12}{8}$

Vc2      senza sord.      div

Vc3      senza sord.       $p$        $pp$        $p$  Soli      poco marcato

Vc4      senza sord.       $p$        $pp$

Vc5      senza sord.       $p$        $pp$        $pp$

Vc6      senza sord.       $p$        $pp$        $pp$

5

Vc1      Soli       $p$

Vc2      Soli with Vc1       $p$

Vc3

Vc4

Vc5

Vc6

Soli with Vc2

9

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

*dim. e dolce*

p

*dim. e dolce*

p

p

13 N

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

*fp subito*

*cresc*

*fp subito*

*cresc*

*Soli with Vc6*

*pp Soli with Vc5*

*> dim. >*

*dim.*

21

17

**Soli with Vc2**

Vc1

**Soli with Vc1**

Vc2

Vc3

*fp subito*

*cresc*

*mf*

*fp subito*

Vc4

*fp subito*

*cresc*

*mf*

*fp subito*

Vc5

*pp*

*p*

Vc6

*pp*

*p*

21

*poco rit.***O** a tempo

Vc1

Vc2

Vc3

*div.*

*pp*

*unis*

*mf*

Vc4

*mf*

Vc5

*pp*

*mf*

Vc6

*pp*

*mf*

25

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Detailed description: This musical score page contains six staves, each representing a different string instrument (Vc1 through Vc6). The music is divided into measures by vertical bar lines. Measure 25 starts with eighth-note patterns in Vc1 and Vc2. Measures 26 and 27 show more complex rhythmic patterns with sixteenth notes and rests. Measure 28 begins with a dynamic of *ff*. The score includes various dynamics such as *mf*, *f*, and *ff*, as well as performance instructions like *pizz.*

29

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Detailed description: This musical score page continues with six staves of music. Measure 29 starts with a dynamic of *p*. Measures 30 and 31 show eighth-note patterns. Measure 32 begins with a dynamic of *pp*. The score includes dynamics like *p*, *pp*, and *pizz.*

23 33

Vcl      arco      *pizz.*  
Vc2      *ppp*      *mf*      *pp*  
Vc3      *ppp*      *mf*      *pizz.*  
Vc4      *ppp*      *pp*      *pizz.*  
Vc5      *Soli*      II  
Vc6      *ppp*

37 P Come prima

Vcl      arco      *pp*  
Vc2      *pp*      arco  
Vc3      -      arco  
Vc4      -      arco  
Vc5      *pp*      arco  
Vc6      *pp*      (arco)

42 Soli express.

Vc1 *pp*

Vc2

Vc3 *sempre pp*

Vc4 *sempre pp*

Vc5 *sempre pp*

Vc6 *sempre pp*

24

50

Vc1 *p subito*

Vc2 *p subito*

Vc3 *<> p subito*

Vc4 *<> p subito*

Vc5 *p subito*

Vc6 *p subito*

Solo

*pp cresc.*

*div.*

*pp*

*pp*

Tutti

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*unis*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Q

57

Vc1      *f*      *p sempre dim al fine*

Vc2      *f*      *p sempre dim al fine*

Vc3      *f*      *p sempre dim al fine*

Vc4      *f*      *p sempre dim al fine*

Vc5      *f*      *p*

Vc6      *f*      *p*

64

Vc1      *pp*

Vc2      *pp*

Vc3      *Soli*

Vc4

Vc5      *pp*

Vc6      *pp*

69

Vc1

Vc2

Vc3 Soli

Vc4

Vc5

Vc6

cresc.

mf

p

pp

mf > p > pp

div. ad lib.

mf > p > pp

div. ad lib.

mf > p > pp

mf > p > pp