

Great Malvern Suite (Vesper Voluntaries Op.14)

By Edward Elgar

Arranged for string orchestra by Steve Jones

Vesper Voluntaries Op.14 - Enigma for strings?

Published as No 26 in Orsborn and Tuckwood's series "The Vesper Voluntaries for the Organ, Harmonium or American organ", Elgar's first composition for organ came shortly after his marriage to Alice Roberts and their move from Worcestershire to south London. In the first week of January 1890 Elgar received the commission that was to result in his first major orchestral work, the overture "Froissart". In the same month he was probably less delighted to receive a fee of £5 for the Vesper Voluntaries (Alice wrote in her diary "E...drew cheque"). Dedicated to Alice's cousin Veronica Raikes whose Upper Norwood house (equipped with chamber organ) the Elgars had borrowed, it has a curious appearance for an organ work, being set entirely on two staves (the optional pedal part being indicated by dotted lines in the bass) with no preparatory indications and just two stop markings towards the end. It also contains a typically liberal (for a work of Elgar's) sprinkling of expression marks, crescendos and diminuendos, accents and forte-pianos as well as sudden dynamic contrasts, many of which would be difficult if not impossible to realise on an organ. Falling into eleven short sections, the structure is nevertheless strongly bound together by the *adagio* material of the Introduction that recurs in a short Intermezzo and affirmatory Coda.

The Vesper Voluntaries were remarkably easy to arrange for strings, requiring no transposition and inviting only minimal elaboration of the part-writing suggested by the score. The expression marks also seem far more naturally suited to an orchestral medium. Is it possible that Elgar originally conceived this piece for string orchestra, deciding to adapt it swiftly to a more modest (and profitable) genre when greater achievements beckoned? A man who until his move to London had earned a substantial part of his income as an organist would surely not have written impossible instructions for no good reason, so perhaps he intended the disguise to be seen through? Of course, he was soon to return to the string orchestra for the Op. 20 Serenade, which is believed to be based on earlier pieces composed and performed in Worcestershire. One might even go so far as to speculate that the episodic form of the Voluntaries may represent the germ of an idea that was to be fully realised nine years later with the Variations on an Original Theme (Enigma).

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Edward Elgar arr. Steve Jones

INTRODUCTION

Adagio

Violin 1 *f* *Dim.* *pp* *dolce*

Violin 2 *f* *Dim.* *pp*

Viola *f* *Dim.* *pp*

Cello *f* *Dim.*

Contrabass *f*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *pp* *cresc.*

Cb.

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *mf* *ff* *p*

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I. Andante

24

Rit. *Dim.* *Rall.* *p* *legato* *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

31

cresc. *Dim.* *p* *Dim.* *p* *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc. *Dim.* *p* *cresc.* *Dim.* *p*

38

p *cresc.* *mf* *p* *cresc.* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *cresc.* *mf* *p* *cresc.* *mf*

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3

44

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

p *fp* *pp*

poco rit. *Tempo primo*

p *Tempo primo*

p *Tempo primo cantabile*

mf *Tempo primo*

p *Tempo primo*

p

51

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

pp *Rit. e dim.*

pp *Rit. e dim.*

pp *Rit. e dim.*

pp *Rit. e dim.*

pp *Rit. e dim.*

pp *Rit. e dim.*

II. Allegro

59

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

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65

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

sf

71

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

77

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

cresc.

83

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

89

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

95

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

Dim.

pp

Dim.

pp

Dim.

pp

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6

101

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

Dim. e rall.

pp

f

Dim. e rall.

Rall.

III. Andantino

107

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

114

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

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7

121

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

128

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

a tempo

p

a tempo

p

a tempo

p

a tempo

p

a tempo

p

135

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1. *pp*

2. *pp*

1. *mf*

2. *pp*

1. *mf*

2. *pp*

1. *mf*

2. *pp*

1. *mf*

2. *pp*

pp

143

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

mf

molto rit.

pp

p

150

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

p

p

f

156

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

p

p

9

[illegible][illegible]

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10

V. Poco lento

181

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

Rit.

pp

pp

pp

188

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp

Dim.

Dim.

Dim.

Dim.

194

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

p

mf

mf

mf

p

p

mf

p

[illegible]

206

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

fp

cresc.

sf

Dim.

Dim.

cresc.

sf

Dim.

Dim.

cresc.

Dim.

212 *Div.*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

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218

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

molto rit.

Tempo piu lento

VI. Moderato

224

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

perpendosi

p

pp

230

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

p

pp

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13

236

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Rit.

a tempo

cresc.

p

cresc.

Rit.

a tempo

cresc.

p

cresc.

Rit.

a tempo

cresc.

p

cresc.

Rit.

a tempo

cresc.

p

cresc.

242

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

pp

a tempo

Rit.

[illegible]

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VII. Allegretto pensoso

256

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Rit.

mf

mf

mf

mf

mf

264

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

mf

mf

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

Dim.

Dim.

Dim.

Dim.

272

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

pp

pp

pp

pp

pp

Dim.

Dim.

Dim.

Dim.

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15

280

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

f

f

f

f

288

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

295

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f

f

piu lento

p

piu lento

p

piu lento

p

piu lento

p

Rit.

Rit.

Rit.

Rit.

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16

302

Vln. 1 *pp* *a tempo* *cresc.* *mf* *p* *poco rall.*

Vln. 2 *pp* *a tempo* *cresc.* *mf* *p* *poco rall.*

Vla. *pp* *a tempo* *cresc.* *mf* *p* *poco rall.*

Vc. *pp* *a tempo* *cresc.* *mf* *p* *poco rall.*

Cb. *pp* *a tempo* *cresc.* *mf* *p* *poco rall.*

mf *p*

310

Vln. 1 *f* *Rit.* *f* *p* *lento* *pp*

Vln. 2 *f* *Rit.* *f* *p* *lento* *pp*

Vla. *f* *Rit.* *f* *p* *lento* *pp*

Vc. *f* *Rit.* *f* *p* *lento* *pp*

Cb. *f* *Rit.* *f* *p* *lento* *pp*

Rit. *f* *p* *pp*

VIII. Poco allegro

317

Vln. 1 *mf* *Div.*

Vln. 2 *mf* *Div.*

Vla. *mf* *Div.*

Vc. *mf*

Cb. *mf*

7

324

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

p

[illegible]

341

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

f

p

f

p

p

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18

350

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *Dim.* *p* *cresc.*

mf *Dim.* *p* *cresc.*

mf *Dim.* *p* *cresc.*

mf *Dim.* *p* *cresc.*

mf *Dim.* *p* *cresc.*

359

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f

f

367

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim. *p*

Dim. *p*

Dim. *p*

Dim. *p*

Dim.

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19

376

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

386

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

pp rall. poco a poco al fine

Dim.

pp rall. poco a poco al fine

Dim.

pp rall. poco a poco al fine

Dim.

pp rall. poco a poco al fine

pp rall. poco a poco al fine

395

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

molto rit. *ppp* *f*

molto rit. *ppp* *f*

molto rit. *ppp* *f*

molto rit. *ppp* *f*

molto rit. *ppp* *f*

lento

lento

lento

lento

lento

CODA

Adagio, come prima

pp *dolce*

pp

pp

pp

pp

Great Malvern Suite (Vesper Voluntaries Op.14)

402

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dim.

cresc.

ff *largamente*

409

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Rit.

FINE