

Elgar, Sir Edward
(1857-1934)

Symphony #1

Low Brass Excerpts
compiled by
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Vancouver Symphony

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SYMPHONY

COMPOSED BY

EDWARD ELGAR,

Op. 55.

TROMBONE I.

R... = ritardando
A... = accelerando
L... = largamente

P... = piano
H... = ha na hozel

Andante. Nobilmente e semplice.

I.

in 4

9 11 Corno I. con sord. *pp* 1 Corno I. *p*

2 4 Corno I. *pp* 3 Tromb. II. *f* *p* *f* *p*

4 5 *p* *f* *sf* *p* *f* *mf*

5 7 poco rit. 2 Allegro. Corno I. *p* *f* *p*

2 6 1 Tromb. III. *ff* *fff* *dim.* *p* *Tempo* *fff* *sf*

1 8 5 3 *sf* *sf* *f* *fff* *sf* *sf* *sf* *sf* *ff*

9 *mf* *ff* *sf*

10 8 11 10 12 17 13 19 14 Ob. & Fl. 6

Harp

TROMBONE I.

3 Tromb. II. *trve* 45 *ff* *sf* *sf* 1

16 *ff* 4 *ff* 2 17 *fff* *f* *allargando*

1 *ff* *sf* *fp* *sf* *p* *fsf* 1

18 *poco rit.* *Poco meno mosso.* 19 *in 2* *Poco più mosso.* 20 21 *R...* 3 1 3 1 3

12 8 8 4

22 11 23 *poco accel.* Fl. & Clar. *f* *p* 1

24 25 *Viol. I.* *Tempo I.* *pp cresc.* 8 2

pp *p* *f* *ff* 26 *ff*

7 27 *ff*

28 *Grandioso (tempo I.)* *rit.* *ff* *rit.* 3 1

ff *sf* *sf* *p* *fsf* *p* *rit.* 1

lighter

TROMBONE I.

29 *Meno mosso.*

30

pp *fff* *pp* *pp*

31 *Poco più mosso.* *poco accel.* 32 *Tempo I.* 33

4 8

Fag. Corno I.

34

L A

f *p* *fsf* *sf* *sf* *sf* *f*

35

ff *mf*

36 37 38 39

8 13 *poco rit. a tempo* 6 Viol. I.

sf 2 17

40 41

6 Corno IV. *p* *ppp* *pp*

1 1 2

42

p *f* *ff* *simile*

43

sf *f* *Rit.*

44

ff *sf* *ffz* *sf* *fp* *sf* *ff*

45

sf *p* *sf* *ff* *sf*

TROMBONE I.

46 $\frac{4}{4}$ *f* 47 $\frac{4}{4}$ *ff* *poco rit.* *sf dim. p*

48 *Poco meno mosso.* *Oboe.* 49 *pp* 50 *f* *p* *f*

51 *sf* *p cresc.* *f*

51 *ff* 52 $\frac{4}{4}$ *ff* *dim. p*

53 *in tempo* *R...* *più lento a tempo* *R...* *più lento allargando a tempo (poco tranquillo) rit.* 54 55

II.

56 *Allegro molto.* 57 *Tr. con sord.* 58 *ff*

59 *pp* *pp* *pp*

60 *mf* 61 *ff* *f*

61 *ff* *sf* *sf*

62 *sf* *sf* *sf* *sf* *f* *LEGATO*

63 *ff* *sf*

TROMBONE I.

64 *Rit.* *sf sf sf ff sf sf sf*

65 *ff ff sf mf*

68 14 69 13 70 18 71 12 72 *Tr. con sord.* *Viol. A*

73 *p cresc.* *f*

p

74 11 75 *tr.* *ff*

76 2 77 4 *sf sf ff simile*

78 9 79 14 80 19 81 17 82 10 *p* *RIT.*

82 *Viol. pp* *cres.* 83 *Fag. I.* 84 13 *p*

85 8 86 8 87 8 88 12 89 *Viol. I. & Fag.* 90 3

Clar. & Viola 91 14 92 8 *pp* *attacca.*

TROMBONE I.

III.

Adagio.

93 5

molto rit. a tempo

94

Corno I.

95

Fl. & Corni

174

100 a tempo

Viol.

6 Cor. I, III.

178

101

102

molto rit. a tempo tranquillo

103

2

R.....

104

Molto espressivo e sostenuto.

105

106

Viol.

pp

107

Vln

con sord.

3

3

1

3

1

3

1

rit. molto

IV.

Lento.

108

109

naturale

174

110

111

L... A.....

Allegro.

112

113

114

1 - 8
174 172

TROMBONE I.

115 8 116 Fl. *pp*

117 2 *p*

118 8 *f* *p poco cresc.*

119

120 3 *f* *ff* *ff*

121 3 4 *f* *mf* 6 *p* 122 *ff*

123 2 *f* 3 *f* 124 1 1 *f*

125 2 *p* 1 *mf* 2 *f* 2 *p* 2 *p* *#*

126 1 4 *f* 2 127 8 *f* 128 5 *f*

129 6 *Viol.* 130 *pp*

131 *pp* 132 *pp*

133 1 *f*

134 7 *pp* 135 *ff*

6 *ff*

Ru *ff* *(?)*

TROMBONE I.

136 *p* *p* *ff* 137 *ff* 138 139 140 *Viol. Corni*

141 *pp* *p* *sf* *p* *poco cresc.*

142 *f* *ff* *sf sosten.* *p*

143 *ff* *sf* *sf* *sf* *sf* *sf*

144 *ff* *sf* *sf* *sf* *sf* *sf*

145 *ff* *sf* *sf* *sf* *sf* *sf* *Tromb. II.*

146 *f* *Grandioso (poco largamente)*

147 *ff* *p* *f*

148 *mf*

149 *ff* *sf* *f*

150 *ff* *ff* *ff* *mp* *pp* *pp* *stringendo*

151 *p* *p* *cresc.* *p cresc.* *ff* *ff* *ff* *ff* *p* *molto cresc.* *fff*

SYMPHONY

COMPOSED BY
EDWARD ELGAR,

TROMBONE II.

Op. 55.

○
R.....=ritardando
A.....=accelerando
L.....=largamente

I.

Andante. Nobilmente e semplice.

1 in 4

Corno I. con sord. 9 11

pp p pp

50 L

Corno I. 3

pp p f p p f p

4 1 7 5

f sf p f p poco rit.

1 in 2

Allegro. Corno I. 2 6 1

p p f p ff ff dim.

7 1 8 5

f sf sf sf sf f

3 4

ff sf sf sf ff mf

1 in 2

9 1 10 8

ff sf

11 10 12 17 13 19 14 6

Oboe. Ob. & Fl.

Harp

TROMBONE II.

1 Viol. I. *f* *ff* 15 2

sf *sf* *ff* 16 4 *ff*

Solo 17 *fff* *f* *ffz* *sf* *fp* *sf* 18 *poco. rit.* *Poco meno mosso.* 19 *Poco più mosso.*

slower allargando *b2. 2* 1 *b2. 2* 3 12 8

20 21 3 R... 3 R... 3 22 11 23 *poco accel.* Fl. & Clar. *f*

8 4 1 1 2 4 8

24 2 *Tempo I.* *p* *pp* *p* *f* 8

25 Viol. I. *pp* *p* *ff* *mf* *f*

FASTER 26 4 *ff* 7 27 *ff*

rit. 28 *Grandioso (tempo I.)* *ff* 3 *ff* *sf* *sf* x1

TROMBONE II.

rit. 29 *Meno mosso.*

1 3 1 29 3 6

sf *p* *pp* *fff* *pp* *pp*

2 R... 30 4 2 R... 6 11 31 *Poco più mosso, poco accel.* 32 *Tempo I.* Fag.

2 2 2 2 4 8

33 *Corno I.* 34

4 *f* *p* 1 4 *f sf sf*

35 4 *sf sf* *f* *ff* *mf* *mf*

36 8 37 13 *poco rit.*

sf 2

38 *a tempo* 17 39 6 *Viol. I.* 40 6 *Cor. IV.* 1

p *ppp*

41 1 2 42 1

pp *p* *f*

43 5

ff *fff* *sf*

44 2 45 1 1 1 5

f *ff* *sf* *ff* *sf* *fp* *sf* *ff*

sf *sf* *sf* *sf*

TROMBONE II.

ov

64 *R.* *ff* *sf* *sf* *sf* *ff*

65 *ff* *sf* *sf*

66 **67** **68**

69 **70** **71** **72** *Tr. con sord.* *Viol. I.*

73 *p cresc.* *ff*

74 **75** *Tr.* *ff*

76 **77** *sf* *sf* *ff* *simile*

78 **79** **80** **81**

82 *Viol. I.* *pp* **83** *Fag. I.* *p* **84**

85 **86** **87** **88** **89** *Viol. I & Fag.* **90**

Clar. & Viola. **91** **92** *pp* *attacca*

TROMBONE II.

118₈ *p* *f* *p poco cresc.* *f*

119 *f*

120₃ *f*

121₃ *mf* *p* *ff* *dim.* *p*

122 *ff* *dim.* *p* *f* *f*

123 *f* *f* *dim.* *p* *f* *f*

124₁ *p* *p* *mf* *f* *p* *p*

125 *f* *p* *mf* *f* *p* *p*

126 *f* *mf* *f*

127 *f* *f*

128 *f*

129₆ *pp* *pp*

130 *pp*

131 *pp*

132 *pp*

133 *pp*

134 *f* *pp*

135 *ff* *pp*

136₁ *p* *p* *ff* *ff* *solo*

137 *ff* *5*

138 *8*

139 *8* *4*

TROMBONE II.

8
- 4 -

140 Hns

141 8

Musical staff 140-141. Key signature: two flats. Time signature: common time. Measure 140 starts with a *pp* dynamic. Measure 141 has a *p* dynamic and a *sf* dynamic. A fermata is placed over the final measure of 141.

142

Musical staff 142. Key signature: two flats. Time signature: common time. Measure 142 starts with a *p* dynamic and a *poco cresc.* marking. The staff ends with a *f* dynamic.

143

144

Musical staff 143-144. Key signature: two flats. Time signature: common time. Measure 143 starts with a *f sf* dynamic. Measure 144 has a *f sostenuto sf* dynamic. A fermata is placed over the final measure of 144.

145

Musical staff 145. Key signature: two flats. Time signature: common time. Measure 145 starts with a *p* dynamic, followed by a *ff* dynamic. The staff ends with a *sf* dynamic.

146 Grandioso (poco largamente).

Musical staff 146. Key signature: two flats. Time signature: common time. Measure 146 starts with a *sf* dynamic. The staff contains a first ending bracket with measures 1 and 2, and a second ending bracket with measures 3 and 4. The staff ends with a *sf* dynamic.

147

Musical staff 147. Key signature: two flats. Time signature: common time. Measure 147 starts with a *sf* dynamic, followed by a *p* dynamic, then *sf* and *sf* dynamics. The staff ends with a *ff* dynamic.

148

Musical staff 148. Key signature: two flats. Time signature: common time. Measure 148 starts with a *p* dynamic, followed by a *f* dynamic. The staff ends with a *f* dynamic.

mf

ff

Musical staff 149-150. Key signature: two flats. Time signature: common time. Measure 149 starts with a *mf* dynamic. Measure 150 starts with a *ff* dynamic. The staff ends with a *ff* dynamic.

149

150 stringendo

Musical staff 149-150. Key signature: two flats. Time signature: common time. Measure 149 starts with a *sf* dynamic. Measure 150 starts with a *ff* dynamic. The staff ends with a *ff* dynamic.

151

Musical staff 151. Key signature: two flats. Time signature: common time. Measure 151 starts with a *pp* dynamic, followed by a *mp* dynamic, then *pp* and *pp* dynamics. The staff ends with a *pp* dynamic.

p

p

cresc.

p cresc.

Musical staff 151. Key signature: two flats. Time signature: common time. Measure 151 starts with a *p* dynamic, followed by a *p* dynamic, then a *cresc.* marking. The staff ends with a *p cresc.* dynamic.

sf

ff

ff

ff

p molto cresc. ff

Musical staff 151. Key signature: two flats. Time signature: common time. Measure 151 starts with a *sf* dynamic, followed by a *ff* dynamic, then a *ff* dynamic. The staff ends with a *p molto cresc. ff* dynamic.

SYMPHONY #1

COMPOSED BY

EDWARD ELGAR,

Op. 55.

TROMBONE III.

J... = jolly
O... = ostentatious
R... = ritardando
A... = accelerando
L... = largamente

I.

Andante. Nobilmente e semplice.

9 1 1 Corno I. con sord. 1 2 4

pp p pp

Corno I. Tromb. II. 3

p p f p p f p p

4 7 5 poco rit. 2 2

f sf p f mf p

Allegro.

Corno I. 2 6 1 L.....

p p f p mf ff sf fff dim.

7 1 8 5

f sf sf sf f ff sf

sf sf simile

sf sf simile

9 10 11 10 7

ff sf f

11 10 12 17 13 19 14 Oboe. Ob. & Fl. 6

Oboe. Ob. & Fl.

TROMBONE III.

3 Tromb. II. 1 Oboe. Viol. I. 15 *ff* 2

16 Tromb. I. II. *ff*

217 *fff* *f* *ff* *sf* *fp* *sf*

118 Poco meno mosso. *sf* *sfp* *sf* *f* *sf* *sf* *p* 12

allargando *wh tuba* *poco rit.*

19 Poco più mosso. 20 21 3 R. 3 R. 3 22 11 23 poco accel.

8 8 1 1 2 4

Fl. & Clar. *f* 5 6 *p* *pp* 1 1

24 *ppp* *poco* *p* *f* *pp* 7 25 Viol. I. *pp* 3

Tempo I.

26 *p* *ff* *mf* *f* *f* *ff*

solo (Faster)

27 *ff*

soli *ff*

rit. 28 Grandioso (tempo I). *ff* *ff* *sf* *sf*

TROMBONE III.

Meno mosso.

rit. 29

1 3 4 2 R. ³

sf *p* 1 *pp* *fff* *pp* 2

30 4 2 R. 6 11 31 Poco più mosso. poco accel. 32 Tempo I. Fag.

33 Corno I. 4 3 4 *f* *rit.* *mp* 1

34 4 *f sf sf sf sf f* 35 4 *ff* *meno f*

36 8 *sf*

37 13 *poco rit.* 38 *a tempo* 39 6 Viol. I. 40 6 Corno IV. *p*

41 *soli* *ppp* 1 1 *pp* 2 *p*

42 *f* *fff*

43 2 *sola* 2 *sf* *f* *sf* 44 *ff* *sf*

45 1 *ff* *sf* *fp* *sf* *ff*

46 6 *ff* *accel.*

TROMBONE III.

47 *Fag.* *ff* *sf* *ff* *poco rit.*

48 *Poco meno mosso.* *Tromb. II.* *sost.* *ff* *50 solo*

49 *sf* *p cresc.* *ff* *51*

52 *Corni.* *pp* *ppp* *ppp* *5* *2*

53 *in tempo* *R...* *p più lento a tempo* *R...* *in 3* *in 2* *54* *55 rit.* *6*

2 *2* *2* *2* *2* *2* *2* *14*

II.

Allegro molto. *56* *12* *57* *8* *58* *8* *59* *14* *60 Tuba.*

13 *7* *1* *7* *1* *2*

ff *Tromb. II.* *3* *4* *5* *6* *7* *8* *9* *10* *11* *fff* *61*

8 *62 soli* *ff* *63* *ff*

R... *64* *4* *1* *ff*

TROMBONE III.

1 1 3 65 1 1
sf sf sf ff ff sf

7 66 15 67 14 68 14 69 13 70 18
sf

71 12 72 Tr. con sord. Viol. I. A
4 1 2 3 4 5 6

7 8 *p cresc.* 73 *ff*

p

1 74 11 75 Tr. *Sof.* 5 *ff* #

1 76 2 4 *f*

77 *m ff simile* 9 78 14 *p*

79 19 80 17 81 10 82 Viol. I. *pp*

6 83 Fag. I. 4 84 Tacet al Fine. *attacca*

accel →

TROMBONE III.

117 118 7 Tuba.

119 *R.*

120₃ 121 6 122

123 1 1 1

124₁ 125 1 2 126 *soli*

127 8 Corno I. 10 128 2 *soli* 129 10

130 131 9 132

133

134 7

135 8

136 Viol. 1 1 137 138 139 140

SIMILIONI

COMPOSED BY

EDWARD ELGAR,

Op. 55.

TUBA.

R.....=ritardando
A.....=accelerando
L.....=largamente

I.

Andante. Nobilmente e semplice.

9 1 1 Cor. I. con sord. 1

2 4 3 simile

4 simile 4

5 poco rit. 5 2 Allegro. Cor. I.

2 6 1 L. A.

7 2 3 8

9 (d.=d) 1

10 7 11 10 12 17 13 19

f Vns Vns Hns

TUBA.

14 Oboe. Ob. & Fl. Tromb. II. Ob.

15 Viol. I. *ff sf sf sf*

16 8 17 (o. = o) *fff*

18 1 *poco rit.* 2 *Poco meno mosso.* 19 *Poco più mosso.* 20 8 21 3 R....

22 11 23 *poco accel.* Fl. & Clar.

24 Tromb. III. 1 *pp* 24 *Tempo I.* 7

25 Viol. I. 3 25 *pp poco p f pp* 26 4 *ff*

27 5 27 *ff*

28 *rit.* 28 *Grandioso (tempo I.)* 1 *ff* 3 *meno ff*

TUBA.

29

rit. *Meno mosso.*

1 1 1 3

sf sf sf p pp

4 2 R. 30 4 2 R. 6

fff pp

11 31 *Poco più mosso. poco accel.* Tempo I. Fag. 4 Cor. I.

Vns 4 Cl 8

33 L. A. 34 2

f sf sf

4 35 Viol. I. 2

sf sf ff sf ff

36 9 37 13 *poco rit.*

ff sf

38 *a tempo* 39 10 40 7 Tromb. III. 1 41 1

Vns 17 Hns *ppp*

42

p f

43 2 2 2

fff sf f

44 (o.:o) 1

fff sf fp sf ff

45 1 3 3 46 7

sf sf f ff

TUBA.

Musical score for Tuba, measures 63-78. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked with a common time signature (C). The dynamics range from *ff* (fortissimo) to *sf* (sforzando). The score includes various musical notations such as accents, slurs, and articulation marks. Measure numbers 63 through 78 are indicated above the staff. Performance instructions include *Tr. con sord.* (Trombone with mutes) and *Tacet al Fine.* (Tacet until the end). The score concludes with the instruction *attacca*.

63 *ff* *sf*

64 *sf* *sf* *ff*

65 *sf* *ff*

66 *sf* *sf* *Wds Solo 1/2* *Fin c1*

67 *Tr. con sord.*

68 *ff*

69 *Vns* *C1* *Fi c1* *Vns*

70 *4* *Tromb. III.*

71 *ff*

72 *3*

73 *ff*

74 *11* *75 Tr.* *5* *ff*

76 *3* *ff* *4* *77* *ff*

78 *simile* *10* *Tacet al Fine.* *attacca*

TUBA.

III. Tacet.

IV.

Lento. 2 108 7 109 3 Tromb. III. *ppstacc.*

4 *ppp*

110 4 2 *pp* *sf* *pp*

111 3 Allegro. 9 112 12 113 Tromb. III. 1 *Hrs* *p* *f*

1 5 114 8 115 8 116 7 *Vns* *cl*

Tromb. III. 117 2 *p* 118 7 *f* *f*

119 R. 1 *ff*

120 3 *f* 121 12 122 Tromb. I. & II. *ff*

4 *Tpts*

Tromb. III. 3 123 2 *ff*

1 1 124 6 125 1 *f* *mf*

TUBA.

143

Musical staff 143: Treble clef, key signature of two flats (B-flat, E-flat), common time. The staff contains a melodic line starting with a fortissimo (*fff*) dynamic. It features eighth and sixteenth notes, with a triplet of eighth notes. The staff concludes with a fermata and a *sf* dynamic marking.

144

Musical staff 144: Treble clef, key signature of two flats. The staff begins with a *sf* dynamic and a fermata. It contains a melodic line with eighth notes and rests, ending with a *sf* dynamic.

145

Musical staff 145: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests, marked with *sf* dynamics throughout.

146

Grandioso (poco largamente).

Musical staff 146: Treble clef, key signature of two flats. The staff begins with a *sf* dynamic and a fermata. It contains a melodic line with eighth notes and rests, marked with *sf* dynamics. The tempo marking "Grandioso (poco largamente)" is present above the staff.

2

Musical staff 146 continuation: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests, marked with *sf* dynamics. It ends with a *p* dynamic marking.

147

Musical staff 147: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests, marked with *sf* dynamics. It ends with a *ff* dynamic marking.

148

Musical staff 148: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests, marked with a *f* dynamic.

1

Musical staff 148 continuation: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests, marked with *ff* dynamics.

149

Musical staff 149: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests, marked with *f* dynamics. It ends with a *ff* dynamic marking.

150

stringendo

Musical staff 150: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests, marked with *ff* dynamics. It ends with a *ff* dynamic marking.

151

Musical staff 151: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests, marked with *f cresc.* dynamics. It ends with a *sf* dynamic marking.

p cresc.

2 R

Musical staff 151 continuation: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests, marked with *ff* dynamics. It ends with a *sf* dynamic marking.