

Idyll (1901)

S. Coleridge-Taylor

Edited by Rotem Weinberg

Score



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Idyll

(1901)

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Larghetto affettuoso

The score is arranged in systems. The first system includes Flute 1 and 2, Oboe 1 and 2, Clarinet in A 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, Trumpet in F 1 and 2, Trombone 1 and 2, Trombone 3 and Tuba, and Timpani. The second system includes Horn in F 1 and 2, Trumpet in F 1 and 2, Trombone 1 and 2, Trombone 3 and Tuba, and Timpani. The third system includes Harp, Violin I and II, Viola, Cello, and Double Bass. Dynamics include *p*, *pp*, and *Con sord.*. Performance markings include *div.* and *pp*.

This edition is based on a manuscript copyist's score, part of the rental set made by Novello & Co., Coleridge-Taylor's publisher. This score can be found in the Fleischer Collection, Free Library of Philadelphia. Coleridge-Taylor's autograph score is considered lost. Also consulted for this edition is the published Violin and Piano arrangement, published by Novello & Co. in 1901.

5

Fl. 1
Fl. 2
Ob. 1
2
A Cl. 1
2
Bsn. 1
2
1
2
F Hn.
3
4
F Tpt. 1
2
Trb. 1
2
Trb. 3
Tuba
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p
pp
pp
pp
mp
mp
mp
mp
mp
pp
pp
pp
mf
mf
[mp]
[mp]
molto espress.

* Bowing suggestion

5

Musical score for 'Idyll' featuring woodwinds, brass, strings, and piano. The score is divided into systems with various instruments and dynamic markings.

Woodwinds:

- Fl. 1 & 2:** Flutes, starting with rests and playing *mp* in the final measure.
- Ob. 1 & 2:** Oboes, playing *mf* to *f* with trills and grace notes.
- A Cl. 1 & 2:** Alto Saxophones, playing *mf* to *p* with trills and grace notes.
- Bsn. 1 & 2:** Bassoons, playing rests.

Brass:

- F Hn. 1 & 2:** French Horns, playing *f* to *pp*.
- F Tpt. 1 & 2:** Trumpets (F), playing rests.
- Trb. 1 & 2:** Trombones (1 & 2), playing rests.
- Trb. 3 Tuba:** Trombone 3/Tuba, playing rests.
- Timp.:** Timpani, playing rests.

Piano (Hp.): Accompanying the woodwinds and brass, playing chords and arpeggios.

Strings:

- Vln. I & II:** Violins, playing rests and *mp* in the final measure.
- Vla.:** Viola, playing *f* to *pp* with a *div.* marking.
- Vc.:** Violoncello, playing *f* to *pp* with triplets.
- D.B.:** Double Bass, playing rests and *f* to *pp*.

Dynamic markings include *[mf]*, *f*, *mp*, *p*, and *pp*. The score is numbered 11 at the top left and bottom left.

17 1

Fl. 1

Fl. 2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

F Hn. 1
2

F Hn. 3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

p

[p]

p

mp

[mp]

mp

mp

f

mp

div.

pizz. *arco* *pizz.* *arco*

p *pp*

Senza sord. *arco* *[div.]*

mp

p *pp*

pizz. *arco* *pizz.*

p *pp*

pizz. *arco* *pizz.*

* Pitches in Manuscript Score are D4 and B3

* A^b in Manuscript Score.
A(♭) in Violin and Piano arrangement

21

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

ACl. 1 *[mp]*

ACl. 2 *[mp]*

Bsn. 1 *[mf]*

Bsn. 2 *[mf]*

F Hn. 1 *[mf]*

F Hn. 2 *[mf]*

F Hn. 3 *mp*

F Hn. 4 *mp*

F Tpt. 1

F Tpt. 2

Trb. 1

Trb. 2

Trb. 3

Tuba

Timp. *p*

Hp.

Vln. I *Senza sord.* *mp*

Vln. II *Senza sord.* *mp*

Vla.

Vc. *arco* *mp*

D.B. *mp*

21 *mp*

26

Fl. 1
f

Fl. 2
f

Ob. 1
2
f

A Cl. 1
2
f *mp*

Bsn. 1
2
f *mp* *mp*

1
2
F Hn.
f *mp*

3
4
f

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I
f *mp*

Vln. II
f *mp*

Vla.
f *mp*

Vc.
f *mp* *pizz.* *arco*

D.B.
f *mp*

26 [*f* *mp*]

31

Fl. 1 *mf* *mp* *mp*

Fl. 2 *mp* *mp*

Ob. 1/2 *mf* *mp* *mp*

ACl. 1/2 *mp* *mp*

Bsn. 1/2 *mp* *[mp]* *[mp]*

F Hn. 1/2 *mp* *mp*

F Hn. 3/4 *mp* *[mp]*

F Tpt. 1/2 *mp* *mp*

Trb. 1/2

Trb. 3
Tuba

Timp.

Hp. *mf*

Vln. I *mp* *mp* *mp*

Vln. II *mp* *mp* *mp*

Vla. *pizz.* *p* *mp* *arco*

Vc. *pizz.* *p* *mp* *arco*

D.B. *p* *[mp]* *[mp]*

31 *p* *[mp]*

35

Fl. 1
mp

Fl. 2
mp

Ob. 1
2
mf

A Cl. 1
2
mp

Bsn. 1
2
mp [*mp*]

F Hn. 1
2
mp

3
4
mp

F Tpt. 1
2
p

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I
mp *cresc.* *mf* *cresc.*

Vln. II
div. *mp* *mf* *cresc.*

Vla.
div. *mp* *mf* *cresc.*

Vc.
pizz. *mp* *arco* *mf* [*cresc.*]

D.B.
pizz. *mp*

35 [*mp*]

40

rit. 3 a tempo

Fl. 1

Fl. 2

Ob. 1
2

ACl. 1
2

Bsn. 1
2

1
2

F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

40

mf

f

dim.

rit.

mp

f

dim.

rit.

mp

mf

f

dim.

rit.

mp

pp

mp

rit.

3 *a tempo*

f

dim.

3 rit.

p

pizz.

[*p*]

[*arco*]

mp

[*arco*]

mp

f

pizz.

mp

p

45

Fl. 1

Fl. 2

Ob. 1
2

ACl. 1
2

Bsn. 1
2

1
2

F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

45

[*f*]

50

Fl. 1

Fl. 2

Ob. 1
2

ACl. 1
2

Bsn. 1
2

1
2

F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

50

tr

mf

mf

mf

p

a2

p

mf

mf

f

p

mf

p

pizz.

p

poco rit.

poco rit.

poco rit.

[Change to B]

* It is probable that a Nachschlag (C#-D#) was expected at the end of the trill
 ** Stur extends to beat 3 in Manuscript Score.
 Edited here to match all other occurrences of this theme (mm. 14, 28, 72, 121, and 131)

54 4 [a tempo]

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. [In B♭] *mf*

Bsn. 1 *pp*

Bsn. 2 *mf*

4 [a tempo]

F Hn. *mp*

F Tpt. 1

F Tpt. 2

Trb. 1

Trb. 2

Trb. 3 Tuba

Timp.

Hp. *mp*

4 [a tempo]

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p* [*mf*]

Vla. *mp* *mf* *p* *mf*

Vc. *mp*

D.B. *mp*

54 [*mp*]

* This E♭ (marked in parenthesis) is not present in the chord formation in either the previous or the following bars. Compare also with m. 99

58

Fl. 1 *ff* *cresc.* *ff* *f*

Fl. 2 *cresc.* *ff* *f*

Ob. 1 *cresc.* *ff* *f*

Ob. 2 *cresc.* *ff* *f*

B♭ Cl. *[cresc.]* *ff* *f*

Bsn. 1 *cresc.* *[ff]* *f*

Bsn. 2 *cresc.* *[ff]* *f*

F Hn. 1 *cresc.* *ff* *f*

F Hn. 2 *ff* *f*

F Hn. 3 *ff* *f*

F Hn. 4 *ff* *f*

F Tpt. 1 *f* *f*

F Tpt. 2 *f* *f*

Trb. 1 *f* *f*

Trb. 2 *f* *f*

Trb. 3 *f* *f*

Tuba *f* *f*

Timp. *f* *f*

Hp. *cresc.* *ff* *f*

Vln. I *div.* *ff* *f*

Vln. II *cresc.* *ff* *f*

Vla. *cresc.* *ff* *f*

Vc. *arco* *ff* *f*

D.B. *arco* *ff* *f*

58 *[ff]*

61

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl.

Bsn. 1
2

1
2
F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

61

f *sf* *mp* *dim.*

f *sf* [*mp*]

f [*mf*] *f* *sf* *mp*

f [*sf*]* *mp* *dim.*

f [*sf*]* [*mp*]

* E3 in Manuscript score. D3 in Violin and Piano arrangement. Compare also with m. 107

* See m. 105

65 5

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl.

Bsn. 1
2

1
2

F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

cresc.

[mp] cresc.

[div.]

pizz.

[cresc.]

65 *[mp]* *[cresc.]*

69

Fl. 1 *f* *dim.* *sf*

Fl. 2 *f* *dim.* *sf*

Ob. 1/2 *f* *[mp]* *sf*

B♭ Cl. *f* *dim.* *sf*

Bsn. 1/2 *f* *[dim.]* *sf*

F Hn. 1/2 *f* *mp* *sf*

F Hn. 3/4 *f* *sf*

F Tpt. 1/2 *f* *[f]* *sf*

Trb. 1/2

Trb. 3 Tuba

Timp.

Hp. *f* *dim.*

Vln. I *f* *div.* *dim.* *sf*

Vln. II *f* *dim.* *sf*

Vla. *f* *dim.* *sf*

Vc. *f* *pizz.* *arco* *dim.* *sf*

D.B. *f* *pizz.* *f*

69 *f*

* Trumpet 2 ambiguous in Manuscript Score.
 Only beat 3 has two pitches - perhaps lower pitch
 is a mistake and only Trumpet 1 is intended

Mor en do

74

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. *p* [Change to A] *f* *p* In A

Bsn. 1 *p*

Bsn. 2 *p*] *f* *p* Mor en do

F Hn. 1 *p*

F Hn. 2 *p*

F Hn. 3 *p*

F Hn. 4 *p*

F Tpt. 1 *p*

F Tpt. 2 *p*

Trb. 1 *p*

Trb. 2 *p*

Trb. 3 *p*

Tuba *p*

Timp. *p*

Hp. *p* *pp*

Vln. I *p* *f* *pp* Mor en do

Vln. II *p* *f* *pp*

Vla. *p* *f* *pp*

Vc. *p* *f* *pp*

D.B. *p* *pp*

74 *p* *pp*

79 6 **a tempo** **accel.**

Fl. 1 *[p]* *cresc.* *sf*

Fl. 2 *[p]* *cresc.* *sf*

Ob. 1 2 *sf* *sf*

A Cl. 1 2 *mp* *[p]* *cresc.* *sf* *sf*

Bsn. 1 2 *p* *[cresc.]* *[sf]* *[sf]* (Bsn. 2 only)

1 2 F Hn.

3 4

F Tpt. 1 2

Trb. 1 2

Trb. 3 Tuba

Timp.

Hp.

Vln. I *p* *cresc.* *sf* *sf*

Vln. II *p* *cresc.* *sf* *sf*

Vla. *p* *cresc.* *sf* *sf*

Vc. *pizz.* *arco* *cresc.* *sf*

D.B. *[p]*

79

[p]

* < > placed thus in Manuscript Score. Whether they should be made to match the Violins/Viola or not remains at the performer's discretion.

** Slur in Manuscript Score extends to beat 4. Changed here to match Viola and m. 82

Rall. poco a poco

The score is for page 84 of 'Idyll'. It features a woodwind section at the top (Flutes 1 & 2, Oboes 1 & 2, Clarinet 1 & 2, Bassoons 1 & 2) and a string section at the bottom (Violins I & II, Viola, Violoncello, Double Bass). The tempo is marked 'Rall. poco a poco'. The key signature has four sharps (F#, C#, G#, D#). The woodwinds play melodic lines with various dynamics including *p*, *pp*, and *ppp*. The strings play accompaniment with dynamics *p* and *pp*. The double bass part includes 'arco' and 'pizz.' markings. The page number '84' is in the top left and bottom left corners. A footnote at the bottom right states '* Spelled as F natural in Manuscript Score'.

87 **6a*** [a tempo] **accel.**

Fl. 1 *pp* [*mp*] *cresc.*

Fl. 2 *pp* [*mp*] *cresc.*

Ob. 1 *mp* *cresc.*

A Cl. 1 *pp* [*mp*] *cresc.*

Bsn. 1 *f*

[a tempo] **accel.**

F Hn. 1 2 3 4

F Tpt. 1 2

Trb. 1 2

Trb. 3 Tuba

Timp.

Hp.

6a* [a tempo] **accel.**

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *pizz.* *arco* [*mp*] *cresc.*

D.B. *pp* [*mp*] *cresc.*

87 * Editorial rehearsal number

Rall. poco a poco

91

Fl. 1

Fl. 2

Ob. 1
2

AcCl. 1
2

Bsn. 1
2

Rall. poco a poco

1
2

F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Rall. poco a poco

Vln. I

Vln. II

Vla.

Vc.

D.B.

91

[sf]

[dim.]

[p]

pp

pizz.

96 rit. 7 [a tempo]

Fl. 1

Fl. 2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

1
2

F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

96 [pp] [pp]

* D is potentially erroneous, better lowered to a B to avoid dissonance with 2nd Clarinet. Compare with m. 56

100

Fl. 1

Fl. 2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

1
2

F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

100

cresc.

cresc.

ff

cresc.

ff

[mp] *cresc.*

cresc.

ff

cresc.

ff

cresc. *[mf]* *[cresc.]*

[cresc.] *ff*

[mf] *cresc.* *ff*

ff

f

f

f

cresc.

[cresc.] *ff*

f *cresc.* *ff*

[mf] *cresc.* *ff*

cresc. *[cresc.]* *arco* *ff*

arco *ff*

ff

* > omitted

103

Fl. 1

Fl. 2

Ob. 1
2

ACl. 1
2

Bsn. 1
2

1
2
F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

103

* sf here has been omitted

106

Fl. 1 *mp* *rall.* **8** [*a tempo*] *pp* *f*

Fl. 2 *mp*

Ob. 1
2

A Cl. 1
2 *mp* [*pp*] *f*

Bsn. 1
2 *mp* *f*

1
2 *mp* *rall.* **8** [*a tempo*] *p* *f*

F Hn.
3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp. *mp* *f* *mp* 6

Vln. I *mp* *rall.* *dim.* [div.] **8** [*a tempo*]

Vln. II *mp* [*Unis.*] *dim.* *pp* [div.]

Vla. *mp* *dim.* *pp* *f*

Vc. *mp* *dim.* *pp* *f* [7]

D.B. *mp* *pizz.* [*f*]

106 *mp* [*f*]

110

Fl. 1 *f* *mp* **rall.**

Fl. 2 [*mp*] *f*

Ob. 1 *mp* *p* *pp*

Ob. 2

ACl. 1 *f* *pp*

ACl. 2

Bsn. 1 *f* *mp* *p* *pp* **rall.**

Bsn. 2

F Hn. 1 *f* *mp* *p*

F Hn. 2

F Hn. 3

F Hn. 4

F Tpt. 1

F Tpt. 2

Trb. 1

Trb. 2

Trb. 3

Tuba

Timp.

Hp. *f* [*mp*] *mp*

Vln. I *mp* **rall.** **

Vln. II

Vla. *f* *pp* *pp*

Vc. *f* *pp* *pp*

D.B. *f* *pp* *pp* [*mp*]

110 [*f*] *pp* *pp*

* Slur ends here in Manuscript Score
 ** Manuscript Score never marks when mutes should be removed, but it seems likely that Reh. 10 should be unmuted. It is possible to remove the mutes here, or in a staggered manner during Reh. 9

114 **9** *a tempo*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

9 *a tempo* [*mf*] [*mp*]

F Hn. 1
2 *mp*

3
4 [*mp*]

F Tpt. 1
2 *pp*

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

9 *a tempo* *div.* *pp*

Vln. I *pp*

Vln. II *mp*

Vla. *mp*

Vc. [*arco*] *mp*

D.B.

114

118

Fl. 1 *mf* *dim.* *pp* *trill*

Fl. 2 *mf* *dim.* [*pp*] *trill*

Ob. 1 2 [*mp*] *mf* *dim.*

A Cl. 1 2

Bsn. 1 2 *mf* *dim.* *mp*

F Hn. 1 2 *mf* *dim.* *mp*

3 4 *mf* *dim.*

F Tpt. 1 2 [*mf*]

Trb. 1 2

Trb. 3 Tuba [*mf*]

Timp.

Hp.

Vln. I *cresc.* *mf* *dim.* *pp* *trill*

Vln. II *cresc.* *mf* *dim.* *mp* 3 3

Vla. *cresc.* *mf* *dim.* *mp* 3 3

Vc. *cresc.* *mf* *dim.* *mp* 3 3

D.B. [*cresc.*] *mf* *dim.* *mp*

118 [*cresc.*] *mf* *dim.* *mp*

122

Fl. 1

Fl. 2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

F Hn. 1
2

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

10

mp

cresc. poco a poco

pp

[mp]

ppp

p

arco

122

127

Fl. 1

Fl. 2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

F Hn. 1
2
3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

127

II Più tranquillo

132

Fl. 1

Fl. 2

Ob. 1
2

ACl. 1
2

Bsn. 1
2

F Hn. 1
2

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

132

[p < sf > p]

* F5 in Manuscript Score.
G5 in Violin and Piano arrangement

137

rall.

Fl. 1

Fl. 2

Ob. 1
2

ACl. 1
2

Bsn. 1
2

1
2
F Hn.

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

ppp

pp

ppp

rall.

pp

pp

rall.

pp

dim.

137

Poco meno mosso

141

Fl. 1

Fl. 2

Ob. 1
2

ACl. 1
2

Bsn. 1
2

F Hn. 1
2

3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3
Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

[mp]

mp

mp

pp

p

pp

[mp]

mp

[div.]

mp

mp

mp

pizz.

cresc.

cresc.

144

rall.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

ACL. 1

ACL. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

F Tpt. 1

F Tpt. 2

Trb. 1

Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

144

pp dim.

ppp

pp dim.

ppp

pp [dim.]

[ppp]

[dim.]

ppp

rall.

[dim.]

pp

ppp

[dim.]

[ppp]

[pp]

[dim.]

ppp

ppp

[dim.]

ppp

pp

ppp

rall.

dim.

ppp

dim.

[Unis.]

ppp

[pp] dim.

div.

ppp

pp [dim.]

arco

ppp

ppp