



VARIATIONS
ON AN IRISH FOLK TUNE

for
String Quartet

MUSIC BY
Charles Wood

VIOLA

COVER IMAGE

“A Cavatina” by Briton Rivière, 1888



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ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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SOURCE INFORMATION

Full Score Manuscript

Royal College of Music Library, London MS 6000

Online Manuscript

<https://archive.org/details/RCM-MS-6000>

REFERENCE MATERIAL AND SOFTWARE

Notation Software: Dorico Pro 5.1.51.2153 *Audio Software:* NotePerformer 4

Graphic Software: Adobe Photoshop CS5 *Document Software:* Affinity Publisher 1.10.5.1342

Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

Viola

Variations on an Irish Folk Tune

Charles Wood

Andante

The musical score is written for Viola in 3/4 time. It begins with a *f* dynamic and a *pizz.* marking. The first staff (measures 1-4) transitions to *arco* and *p*. The second staff (measures 5-9) continues with *p* and includes a *ten.* marking. The third staff (measures 10-13) features a first ending bracket labeled '1' at the end. The fourth staff (measures 14-17) starts with a tempo change to *poco rit.* and a *p* dynamic. The fifth staff (measures 18-20) includes *cresc.* and *f dim.* markings. The sixth staff (measures 21-23) features a *f* dynamic. The seventh staff (measures 24-27) concludes with *poco rit.* and a *p* dynamic.

V.S.

Viola

[25] **2** Poco più mosso

Musical notation for measures 25-29. The key signature has one flat (B-flat). The time signature is 3/4. The music starts with a piano (*p*) dynamic and includes accents and slurs. It transitions to a mezzo-forte (*mf*) dynamic.

Musical notation for measures 30-33. The music continues with a mezzo-forte (*mf*) dynamic and concludes with a piano (*p*) dynamic.

Musical notation for measures 34-37. The music includes a *poco rit.* marking and a **3** section. Dynamics range from piano (*p*) to mezzo-forte (*mf*) to forte (*f*).

Musical notation for measures 38-40. The tempo marking is *animato*. The music features triplets and trills.

Musical notation for measures 41-43. The music continues with triplets and trills.

Musical notation for measures 44-46. The music includes a forte (*f*) dynamic and trills.

Musical notation for measures 47-49. The music features trills and concludes with a key signature change to two flats (B-flat and E-flat).

4 Allegro con fuoco

Musical notation for measures 50-53. The music starts with a piano (*p*) dynamic and includes a *cresc.* marking.

Musical notation for measures 54-57. The music includes a piano (*p*) dynamic, a *cresc.* marking, and a forte (*f*) dynamic.

Viola

[58]

Musical staff 1: Measures 58-62. Dynamics: *p*, *f*, *p cresc.*, *f*.

63

Musical staff 2: Measures 63-66. Dynamics: *f*, *sf*, *sf*, *sf*, *sf*, *sf*.

67

5

Musical staff 3: Measures 67-70. Dynamics: *ff*, *sf*.

71

Musical staff 4: Measures 71-74. Dynamics: *sf*, *sf*.

75

Musical staff 5: Measures 75-78. Dynamics: *sf*, *sf*, *sf*.

79

6

Musical staff 6: Measures 79-82. Dynamics: *sf*, *sempre f e marcato*.

83

Musical staff 7: Measures 83-87. Dynamics: *p*.

88

Musical staff 8: Measures 88-91. Dynamics: *cresc.*, *ff*, *sf*, *sf*.

92

7

Poco allegretto.

4

Musical staff 9: Measures 92-98. Dynamics: *fz*, *fz*, *fz*, *fz*. Includes a repeat sign for measures 95-98.

95-98

Viola

99 *p*

103 *pp* *p*

108 *poco rall.* *a tempo* *pp*

113 *p*

118 *poco rall.* *a tempo* *p*

122 **8** *Grazioso* *p* *p*

127

132 *p*

137 *p* *p*

Viola

142

Musical staff 142: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a melodic line with various dynamics: *mf*, *p*, *mp*, *pp*, and *p*. There are slurs and accents throughout the staff.

149

Musical staff 149: Treble clef, key signature of three flats, 3/4 time signature. A box containing the number '9' is positioned above the staff. The tempo marking 'Adagio' is to the right. Dynamics include *dim.*, *pp*, *f*, and *p*. A 4/4 time signature change is indicated by a double bar line.

155

Musical staff 155: Treble clef, key signature of three flats, 3/4 time signature. Dynamics include *f* and *p*. There are slurs and accents throughout the staff.

160

Musical staff 160: Treble clef, key signature of three flats, 3/4 time signature. The tempo marking 'espress.' is above the staff. Dynamics include *mf* and *mp*. There are slurs and accents throughout the staff.

164

Musical staff 164: Treble clef, key signature of three flats, 3/4 time signature. Dynamics include *p*, *p*, *mf*, and *dim.*. There are slurs and accents throughout the staff.

169

Musical staff 169: Treble clef, key signature of three flats, 3/4 time signature. Dynamics include *pp*. The staff ends with the instruction 'V.S.'.

Viola

174 rit. 10 a tempo

f *p*

178

ff sostenuto *p*

183

p

187

dim. *pp*

191 pizz. 11 Allegro arco

f *p*

197

f *p* *mf*

203

f *mp* 4
209-212

213

p

220

f *p* *p*

Viola

227 **2**
230-231 *mf*

234 *f p*

12
[240] *f sf*

246 **4**
249-252 *p sf p*

255 *mp*

260 *mf dim.*

268 *mf p*
poco rall.

274 **13** a tempo *p*

279 **3**
f p
283-285

Viola

286

p *mf*

292

f *p*

14

298

ff marcato

304

309

3

314

p

3

320

326

cresc.

3

330

f

15

335

fz *cresc.*

Viola

342

Musical staff 342-347. The staff is in 3/4 time. It begins with a *ff* dynamic marking. The music consists of eighth and sixteenth notes with accents. A *sf* dynamic marking appears at measure 345. The staff ends with a double bar line.

348

Musical staff 348-353. The staff is in 3/4 time. It continues with eighth and sixteenth notes, all with accents. The staff ends with a double bar line.

354

Musical staff 354-358. The staff is in 3/4 time. It begins with a *sf* dynamic marking. The music features eighth notes and rests. A sharp sign is present in measure 357. The staff ends with a double bar line.

359

16 Allegro molto.

Musical staff 359-363. The staff is in 3/4 time. It begins with eighth notes and rests. A key signature change to two flats is indicated by a double bar line with a key signature symbol. The music consists of eighth notes with accents. The staff ends with a double bar line.

364

Musical staff 364-368. The staff is in 3/4 time. It continues with eighth notes and rests, all with accents. A *p* dynamic marking appears at measure 367. The staff ends with a double bar line.

369

Musical staff 369-373. The staff is in 3/4 time. It features eighth notes with accents and rests. The staff ends with a double bar line.

374

Musical staff 374-378. The staff is in 3/4 time. It begins with eighth notes and rests, all with accents. A *f* dynamic marking appears at measure 376. The staff ends with a double bar line.

379

Musical staff 379-383. The staff is in 3/4 time. It consists of eighth notes and rests, all with accents. A *ff* dynamic marking appears at measure 381. The staff ends with a double bar line.

384

Musical staff 384-388. The staff is in 3/4 time. It begins with eighth notes and rests, all with accents. The music concludes with four measures of *fz* (forzando) dynamics, each marked with a double bar line and a fermata. The staff ends with a double bar line.



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