



VARIATIONS  
ON AN IRISH FOLK TUNE

for  
String Quartet

MUSIC BY  
Charles Wood

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VIOLONCELLO

## 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.

**Matthew W. Mehaffey**  
Editor

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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



Violoncello

# Variations on an Irish Folk Tune

Charles Wood

**Andante**

*pizz.* *arco*

*f* *p* *p*

7 *p* *ten.* *p*

12 **1** (*d. = ♩*) *p*

16 *poco rit.* *cresc.* *f dim.*

20 *p*

23 *f* *p* *poco rit.*

V.S.

Violoncello

[25] **2** Poco più mosso

Musical notation for measures 25-30. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 25 starts with a piano (*p*) dynamic and features a triplet of eighth notes. The dynamics shift to mezzo-forte (*mf*) by measure 28. The notation includes accents and slurs.

Musical notation for measures 30-34. Measure 30 begins with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The notation features slurs and accents.

Musical notation for measures 34-38. Measure 34 starts with a piano (*p*) dynamic. The tempo marking *poco rit.* appears at the end of measure 37. The dynamics shift to mezzo-forte (*mf*) in measure 36. The notation includes slurs and accents.

Musical notation for measures 38-41. Measure 38 is marked *animato pizz.* (pizzicato) and *f* (forte). The notation consists of sixteenth-note patterns.

Musical notation for measures 41-44. This section continues the sixteenth-note patterns from the previous section.

Musical notation for measures 44-47. Measure 44 is marked *f* (forte). The notation continues with sixteenth-note patterns.

Musical notation for measures 47-50. Measure 47 is marked *f* (forte). The notation continues with sixteenth-note patterns.

Musical notation for measures 50-55. Measure 50 is marked *arco* and *p* (piano). The tempo marking **4** *Allegro con fuoco* appears above measure 50. The dynamics include *cresc.* (crescendo) and *p* (piano) at the end of the section.

Musical notation for measures 55-60. Measure 55 is marked *f* (forte). The notation includes sixteenth-note patterns and a *cresc.* (crescendo) marking.

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[58]

*p* *p cresc.* *f* *f*

63

*sf* *sf* *sf*

66

5

*sf* *sf* *sf* *ff* *sf* *sf*

70

*sf* *sf*

74

*sf*

78

6

*sf* *sempre f e marcato*

82

*fp*

86

*fp* *cresc.*

90

*ff* *sf* *sf* *fz* *fz* *fz* *fz* V.S.

Violoncello

95 **7** Poco allegretto. dolce  
*p*

101 pizz.  
*pp*

**3** poco rall. a tempo arco **3**  
*p* 107-109 115-117

118 poco rall. a tempo pizz. **8** Grazioso  
*p*

124  
*p*

128  
*p*

132  
*p*

136 **3**  
*p*

140  
*p* *mf*





Violoncello

192 **11** Allegro

arco

5

195-199

*mf*

203

*f mp p*

211

*p*

219-220

2

*p p*

228

*p mf*

236

**12**

4

*f p sf*

241-244

246

*p f*

251

*sf p*

3

257-259

260

*mp < mf dim.*

Violoncello

268 *poco rall.* 13 *a tempo*

275

283 2 *mf*

288-289

291

299 14 *marcato*

V.S.

Violoncello

307

Musical staff 307: Bass clef, 2/4 time signature. The staff contains a sequence of notes with rests. A dynamic marking *sf* is placed below the staff. There are accents (>) over the final two notes.

314

Musical staff 314: Bass clef, 2/4 time signature. The staff contains a sequence of notes with rests. A dynamic marking *fz* is placed below the staff. A *pizz.* marking is at the end. There are hairpins (< and >) under the staff.

321

Musical staff 321: Bass clef, 2/4 time signature. The staff contains a sequence of notes with rests. A dynamic marking *fz* is at the start. A *arco* marking is above the staff. There are hairpins (< and >) under the staff.

328

Musical staff 328: Bass clef, 2/4 time signature. The staff contains a sequence of notes with rests. A dynamic marking *f* is below the staff. A box containing the number 15 is above the staff. There are accents (>) over several notes.

334

Musical staff 334: Bass clef, 2/4 time signature. The staff contains a sequence of notes with rests. A dynamic marking *fz* is at the start. A *cresc.* marking is below the staff. There are accents (>) over several notes.

341

Musical staff 341: Bass clef, 2/4 time signature. The staff contains a sequence of notes with rests. Dynamic markings *ff* and *sf* are below the staff. There are accents (>) over several notes.

348

Musical staff 348: Bass clef, 2/4 time signature. The staff contains a sequence of notes with rests. A dynamic marking *fz* is below the staff. There are accents (>) over several notes.

355

Musical staff 355: Bass clef, 2/4 time signature. The staff contains a sequence of notes with rests. A dynamic marking *fz* is below the staff. There are accents (>) over several notes.

360 **16** Allegro molto.

Musical staff 360: Bass clef, 2/2 time signature. The staff contains a sequence of notes with rests. There are accents (>) over several notes.

365

Musical staff 365: Bass clef, 2/2 time signature. The staff contains a sequence of notes with rests. A dynamic marking *p* is below the staff. A *pizz.* marking is above the staff. A box containing the number 3 is above the staff. A bracket below the staff indicates measures 368-370.





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