



SUITE OF DANCES

FOR VIOLIN, 'CELLO & PIANOFORTE

MUSIC BY

MARION M. SCOTT

FULL SCORE

COVER IMAGE

Trio

1894

by

Dmitry Shcherbinovsky

[Russian Painter, 1867 - 1926]



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:

Royal College of Music Library, London: MS 15497

Royal College of Music Library
Research & Score Preparation

Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Suite of Dances in G Major

for Violin, 'Cello & Pianoforte

Marion M. Scott

1. Prelude

Andante tranquillo

Violin

Violoncello

Pianoforte

pp

p

una corda

Vln

Vc.

Pno

p

8^{va}

loco

mf

A

A

tre corda

13

Vln

Vc.

Pno

18

B

Vln

Vc.

Pno

f

f

f

22

Vln

Vc.

Pno

ff

ff

ff

mg

gva

loco

26

Vln *mp* *p* *dim. poco a poco* *pp*

Vc. *mp* *p* *dim. poco a poco* *pp* con tenerezza

Pno *mp* *p* *dim. poco a poco* *pp*

31

Vln *ppp* *rall.*

Vc. *ppp*

Pno *ppp* *rall.*

*Red. **

2. Minuet & Trio

Violin

Violoncello

Pianoforte

Moderato

p

p

p

cresc.

Vln

Vc.

Pno

cresc.

f

cresc.

f

cresc.

Vln

Vc.

Pno

ff

p

ff

f

19

Vln

Vc.

Pno

p

cresc.

cresc.

25

Vln

Vc.

Pno

f

cresc.

ff

f

cresc.

ff

f

31

Vln

Vc.

Pno

poco rit...

mp

p

mf

p

C a tempo

tr

poco rit.

mp

C a tempo

37

Vln

Vc.

Pno

cresc.

f

ff

f

ff

ff

43

Vln

Vc.

Pno

Fine

volti subito

p

Fine

volti subito

p

*Red. **

48

Vln

Vc.

Pno

1.

1.

52

Vln

Vc.

Pno

cresc.

cresc.

cresc.....

56

Vln

Vc.

Pno

f

f

60

Vln

Vc.

Pno

ff

f

65

Vln

Vc.

Pno

cresc.

69

Vln

Vc.

Pno

dim.

rit.....

a tempo

pp

ff

p

73

Vln

Vc.

Pno

f

76

Vln

Vc.

Pno

Measures 76-78. Violin (Vln) and Viola (Vc.) parts are simple, with the Violin playing a half note and the Viola playing a half note. The Piano (Pno) part features complex triplet patterns in both hands, with triplets of eighth notes and quarter notes. The key signature is one sharp (F#).

79

Vln

Vc.

Pno

ff

D.S. al Fine

Measures 79-82. Violin (Vln) and Viola (Vc.) parts are simple, with the Violin playing a half note and the Viola playing a half note. The Piano (Pno) part features complex triplet patterns in both hands, with triplets of eighth notes and quarter notes. The key signature is one sharp (F#). The score ends with a double fermata and a forte (*ff*) dynamic, marked "D.S. al Fine".

3. Sarabande

Violin

Andante
sul G

f

Violoncello

mf

Pianoforte

Andante

mf

8va

Vln

7

f

p

Vc.

arco

f

p

Pno

7

loco

cantabile

f

p

Vln

13

f

rit.

a tempo

pp

Vc.

13

f

pp

Pno

13

f

dim.

rit.

a tempo

pp

18

Vln

Vc.

Pno

cresc. poco a poco

cresc.

cresc. poco a poco

cresc.

23

Vln

Vc.

Pno

f

f

mp

p

rall.

8va

29

Vln

Vc.

Pno

pp

pp

pp

8va

loco

4. Gavotte & Musette

Allegro

Violin

Violoncello

Pianoforte

This system contains measures 1 through 5 of the piece. The Violin part begins in measure 2 with a *mf* dynamic. The Violoncello part starts in measure 1 with a *f* dynamic. The Pianoforte part begins in measure 2 with a *mf* dynamic. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music is marked 'Allegro'.

5

Vln

Vc.

Pno

This system contains measures 6 through 10. Measure 5 is marked with a '5' above the Violin staff. The Violoncello part has a repeat sign at the end of measure 8. The Pianoforte part has a repeat sign at the end of measure 8 and a *f* dynamic in measure 9. The key signature and time signature remain the same.

10

Vln

Vc.

Pno

This system contains measures 11 through 15. Measure 10 is marked with a '10' above the Violin staff. The Violin part has a *p* dynamic in measure 11 and a *f* dynamic in measure 15. The Violoncello part has a *p* dynamic in measure 11 and a *f* dynamic in measure 14. The Pianoforte part has a *p* dynamic in measure 11 and a *f* dynamic in measure 13. The key signature and time signature remain the same.

15

Vln

Vc.

Pno

rit.

a tempo

p

15

16

17

18

19

20

Vln

Vc.

Pno

1.

mf

f

f

20

21

22

23

24

25

Vln

Vc.

Pno

2.

cresc.

f marcato

cresc.

cresc.

f marcato

cresc.

25

26

27

28

29

41

Vln

Vc.

Pno

f

46

Vln

Vc.

Pno

a tempo

p

8va

*Red. **

50

Vln

Vc.

Pno

loco

8va

sf

54 *cresc.* *f* D.C. al Fine

Vln

Vc. *cresc.* *f*

54 (8) *cresc.* loco *f* D.C. al Fine

Pno

Detailed description: The image shows a page of a musical score for 'Gavotte & Musette', page 16. It contains three staves: Violin (Vln), Viola (Vc.), and Piano (Pno). The key signature is D major (two sharps). The Violin and Viola parts start at measure 54 with a crescendo and end with a forte (f) dynamic and 'D.C. al Fine'. The Piano part also starts at measure 54, marked with a crescendo and an 8-measure rest. It includes a 'loco' section and ends with a forte (f) dynamic and 'D.C. al Fine'.

5. Pause

Violin

Violoncello

Pianoforte

Lento

p

p sostenuto

The first system of the score covers measures 1 through 6. The Violin and Violoncello parts are marked 'Lento' and 'p'. The Pianoforte part is marked 'p sostenuto'. The Violin and Violoncello parts have long, sweeping melodic lines. The Pianoforte part features a series of chords and single notes, with a 'p' marking at the beginning of measure 2.

Vln

Vc.

Pno

The second system of the score covers measures 7 through 11. The Violin and Violoncello parts are marked 'p'. The Pianoforte part is marked 'p'. The Violin and Violoncello parts have long, sweeping melodic lines. The Pianoforte part features a series of chords and single notes, with a 'p' marking at the beginning of measure 7.

Vln

Vc.

Pno

mf

p

dim.

rall...

rall..

The third system of the score covers measures 12 through 15. The Violin and Violoncello parts are marked 'mf' and 'p'. The Pianoforte part is marked 'mf'. The Violin and Violoncello parts have long, sweeping melodic lines. The Pianoforte part features a series of chords and single notes, with a 'mf' marking at the beginning of measure 12. The Violin part has a 'dim.' marking at the end of measure 14 and a 'rall...' marking at the end of measure 15. The Violoncello part has a 'p' marking at the end of measure 14 and a 'rall..' marking at the end of measure 15.

16 a tempo

Vln *p*

Vc. *mf*

Pno *p*

20

Vln *pp*

Vc. *pp*

Pno *una corda*

24 Attacca

Vln *pp* *ppp*

Vc. *pp* *ppp*

Pno *ppp*

6. Gigue

Vivace

Violin

Violoncello

Pianoforte

Vln

Vc.

Pno

Vln

Vc.

Pno

f

10

Vln

Vc.

Pno

ff

ff

13

Vln

Vc.

Pno

16

Vln

Vc.

Pno

p

p

19

Vln *mf* *f*

Vc. *mf* *f*

Pno *mf* *f*

22

Vln

Vc.

Pno

25

Vln

Vc.

Pno

28

Vln

Vc.

Pno

31

Vln

Vc.

Pno

meno mosso

p

34

Vln

Vc.

Pno

37

Vln *mf*

Vc. *mf*

Pno

40

Vln *p*

Vc. *p*

Pno *p*

43

Vln *p*

Vc. *p*

Pno *p*

46

Vln

Vc.

Pno

dim.

p

dim.

p

49

Vln

Vc.

Pno

pp

pp

p

52

Vln

Vc.

Pno

mf

f

f

55 poco accel. *cresc.* *ff* Tempo I

Vln

Vc.

Pno

ff

58 *tr*

Vln

Vc.

Pno

61 *f* *mp*

Vln

Vc.

Pno

f *mp*

64 *p* *pp* *rall.*

Vln

Vc.

Pno

67 *Presto* *cresc.* *ff* *sf*

Vln

Vc.

Pno

8va



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

18.5/03