

Peter Warlock

Capriol Suite  
for String Orchestra,  
arranged for  
5-part Cello ensemble

### Performance Notes.

Peter Warlock (real name Philip Helseltine) was a British composer and musicologist who wrote his Capriol Suite in 1926. The original version was written for Piano duet, but the composer made an orchestral arrangement soon afterwards. The Suite consists of six short dances, freely adapted from a 16th century book of dances compiled by Thoinot Arbeau [1519-1595]. The total playing time is around 10 minutes.

The present arrangement for Cello Ensemble is based on Warlock's orchestral version of the piece. It was made for members of The Giant Cello Ensemble, conducted and directed by James Halsey, to play at the end of the Aboyne Cello Festival, in July 2013. This is a 7-day cello course held annually in North-East Scotland, which brings together students at music conservatories and a number of amateur cellists of all ages.

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# Capriol Suite for String Orchestra, arranged for 5-part Cello ensemble

## 1. BASSE DANSE

Peter Warlock

arranged by Gwyn Seymour

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**Allegro moderato**

(transposed down a fourth from the original)

Musical score for Cello 1 through Cello 5, measures 1 through 8. The score is in 3/4 time and features a *mf* dynamic. Cello 1 has the most active part with eighth-note patterns. Cello 2 and Cello 3 provide harmonic support with quarter and eighth notes. Cello 4 and Cello 5 play a steady bass line. The score includes various articulation marks such as accents and slurs.

Musical score for Viola 1 through Viola 5, measures 9 through 16. The score begins at measure 9. Viola 2 has a *Soli* section with a more active eighth-note melody. The other violas provide harmonic support with quarter and eighth notes. The score includes various articulation marks such as accents and slurs.

17 **A**

Musical score for measures 17-23, section A. Five staves (Vc1-Vc5) in bass clef. Vc1-Vc3 have 'f' dynamics. Vc4 and Vc5 have 'f' dynamics and 'Soli' markings. Vc4 has a 'V' marking above the first measure. Vc5 has 'V' markings above measures 2, 4, and 6.

24

Musical score for measures 24-30. Five staves (Vc1-Vc5) in bass clef. Vc1-Vc3 have 'f' dynamics. Vc4 and Vc5 have 'f' dynamics and 'Soli' markings. Vc4 has 'V' markings above measures 2, 4, and 6. Vc5 has 'V' markings above measures 2, 4, and 6.

**B**

31

Musical score for measures 31-36. Five staves (Vc1-Vc5) in bass clef. Vc1-Vc3 have 'f' dynamics. Vc4 and Vc5 have 'f' dynamics and 'Soli' markings. Vc4 has 'V' markings above measures 2, 4, and 6. Vc5 has 'V' markings above measures 2, 4, and 6.

Vc1 *mf*  
Soli (arco)

Vc2 *f*  
pizz.

Vc3 *mf*  
pizz.

Vc4 *mf*  
pizz.

Vc5 *mf*

C

Vc1 *ff*  
arco

Vc2 *ff*

Vc3 *ff*  
arco

Vc4 *ff*  
arco

Vc5 *ff*  
arco

D

Vc1 *f*

Vc2 *f*  
Soli

Vc3 *f*  
Soli

Vc4 *f*  
Soli

Vc5 *f*  
Soli

5

60

Vc1

Vc2

Vc3

Vc4

Vc5

64

Vc1

Vc2

Vc3

Vc4

Vc5

*fff*

*fff*

*fff*

*fff*

*fff*

Ia. PAVANE (lower version, transposed down a fourth)

*1 Allegretto, ma un poco lento*

Musical score for five violas (Vc1-Vc5) from measure 1 to 11. The score is in 2/4 time. Dynamics include *mp*, *p*, and *p Soli*. A *p* dynamic is indicated below the staff at the end of the section.

Musical score for five violas (Vc1-Vc5) from measure 12 to 22. Measure 12 is marked with a box 'A'. Dynamics include *p*, *Soli*, *mp*, *p Soli*, and *mf*. A *mf* dynamic is indicated below the staff at the end of the section.

Musical score for five violas (Vc1-Vc5) from measure 23 to 32. Dynamics include *Soli*, *mp*, and *p*. A *p* dynamic is indicated below the staff at the end of the section.

**B**

34

Vc1 *mp Soli*

Vc2 *mp Soli*

Vc3 *mp*

Vc4 *p*

Vc5 *p*

**C**

45

Vc2 *Soli*

Vc4 *Soli*

56

*mf*





Ib. PAVANE (alternative higher version, in original key)

9

*Allegretto, ma un poco lento*

1

Vc1 *mp* *p*

Vc2 *mp* *p*

Vc3 *p Soli*

Vc4 *mp*

Vc5 *mp*

12

A

Vc1 *p* *p*

Vc2 *Soli* *p*

Vc3 *mp* *p Soli*

Vc4 *p* *mf Soli*

Vc5 *mf*

23

Vc1 *p*

Vc2 *Soli*

Vc3 *mp*

Vc4 *p*

Vc5 *p*

**B**

34

Vc1 *mp* **Soli**

Vc2 *mp*

Vc3 *p*

Vc4 *p*

Vc5 *p*

**C**

45

Vc1

Vc2

Vc3 **Soli**

Vc4 **Soli**

Vc5

56

Vc1

Vc2

Vc3

Vc4

Vc5 **Soli** *mf*

harmonic 8va higher ad lib

66

Vc1

Vc2

Vc3

Vc4

Vc5

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

6/4

6/4

6/4

6/4

6/4

6/4

Detailed description: This is a page of a musical score for five violas, labeled Vc1 through Vc5. The score is in 6/4 time and begins at measure 66. The key signature has one flat (B-flat). Vc1 is in treble clef, while Vc2-Vc5 are in bass clef. The music features various melodic lines and chords. Dynamics include *p* (piano) and *pp* (pianissimo). A section starting at measure 74 is marked 'harmonic 8va higher ad lib', where the notes are written on a line with a small circle above it, indicating they are to be played an octave higher than written. The score concludes with a double bar line and the time signature 6/4.

III. TORDION

1 **Con moto**

Vc1 *mp very lightly*  
**Soli (with Vc1)**

Vc2 *mp very lightly*

Vc3 *p*

Vc4 *p*

Vc5 *p*

5

Vc1 *mp sotto voce*

Vc2 *mp*  
**Soli**

Vc3 *mp*  
**Soli**

Vc4 *mf*  
**Soli**

Vc5 *mf*  
**Soli**

9 **A**

Vc1 *mp (sotto voce)*  
**Soli**

Vc2 *mf*  
**Soli**

Vc3 *mf*  
**Soli**

Vc4 *mp*

Vc5 *mp*

13 **Soli** 1 2 4 2 *trm*

Vc1 *mf*

Vc2 *mp*

Vc3 **Soli** 1 2 4 2 *trm*

Vc4 *mf*

Vc5 *mp*

17 **pizz.**

Vc1 *mp*

Vc2 *mp* **pizz.**

Vc3 *mp* **pizz.**

Vc4 *mp* **pizz.**

Vc5 *mp* **pizz.**

21 **C**

Vc1 *pp*

Vc2 *pp*

Vc3 *pp*

Vc4 *pp*

Vc5 *pp*

25 **D**

Musical score for measures 25-28, featuring five violas (Vc1-Vc5). The music is in a key signature of one flat (B-flat major/D minor) and 4/4 time. The dynamics are marked *mp* (mezzo-piano). Measure 25 includes a dynamic marking *mp* and a performance instruction *(b)* above the Vc4 staff. The score consists of five staves, each with a bass clef and a key signature of one flat.

29

Musical score for measures 29-31, featuring five violas (Vc1-Vc5). The music is in a key signature of one flat (B-flat major/D minor) and 4/4 time. The dynamics are marked *pppp* (pianissimo). The score consists of five staves, each with a bass clef and a key signature of one flat.

32

Musical score for measures 32-34, featuring five violas (Vc1-Vc5). The music is in a key signature of one flat (B-flat major/D minor) and 4/4 time. The dynamics are marked *pppp* (pianissimo). A *cresc.* (crescendo) marking is present above the Vc1 staff in measure 32. The score consists of five staves, each with a bass clef and a key signature of one flat.

Presto

IV. BRANSLES

1 arco

Vc1 *p very lightly*

Vc2 arco *p very lightly*

Vc3 arco *p very lightly*

Vc4 *p very lightly*

Vc5 arco *p very lightly*

7

Vc1 *mp*

Vc2 *mp*

Vc3 *mp*

Vc4 *mp poco marcato*

Vc5 *mp poco marcato*

13

Vc1 *mf*

Vc2 *mf*

Vc3 *f marcato*

Vc4 *f marcato*

Vc5 *mf*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

**A**



20 16

Vc1 *pizz.*

Vc2 *mf pizz.*

Vc3 *pizz.*

Vc4 *mf marcato*

Vc5 *mf marcato*

**B** 26 *f sfz*

Vc1 *arco*

Vc2 *f sfz arco*

Vc3 *f arco*

Vc4 *f*

Vc5 *f*

**C** 33 *f sfz*

Vc1 *f sfz*

Vc2 *f*

Vc3 *f*

Vc4 *f*

Vc5 *f*



**F**

60 18

arco  
p  
arco Soli  
p  
arco  
p  
arco  
p

67

pizz.  
p pizz.  
p pizz.  
p  
pizz.  
p pizz.  
p

**G**

72

arco  
mf  
mf arco  
mf  
mf arco  
mf arco  
mf



96

Vc1

Vc2

Vc3

Vc4

Vc5

*ff*

*ff arco*

*ff arco*

*ff*

*ff*

102

**K**

Vc1

Vc2

Vc3

Vc4

Vc5

*f* arco

*f*

*f*

*f*

*f* arco

*f sfz*

*f sfz*

109

**L** Faster

Vc1

Vc2

Vc3

Vc4

Vc5

*f*

*f*

*f*

*f*

*f*

21 116

Musical score for five violas (Vc1-Vc5) starting at measure 116. The score includes a dynamic marking *f* and a rehearsal mark **M**. The music is in bass clef with a key signature of one flat. Vc1 and Vc2 play a rhythmic pattern of eighth notes, while Vc3 has a melodic line with slurs. Vc4 and Vc5 provide harmonic support with chords and moving lines.

Musical score for five violas (Vc1-Vc5) starting at measure 123. The score includes various dynamic markings such as *v* and *ff*. The music continues with complex rhythmic patterns and melodic lines across all five staves.

**N** Still Faster

Musical score for five violas (Vc1-Vc5) starting at measure 130. The score includes a dynamic marking *ff* and a rehearsal mark **N**. The tempo is marked 'Still Faster'. The music features intricate rhythmic patterns and melodic lines for all five violas.

137

Vc1

Vc2

Vc3

Vc4

Vc5

*fff*

*sfz*

*fff*

*gliss*

*fff*

*fff*

*sfz*

*sfz*

*fff*

*sfz*

*sfz*

*fff*

*sfz*

143

Vc1

Vc2

Vc3

Vc4

Vc5

*fff*

*sfz*

## 5. Pieds-en-l'air

[ This movement was originally in 9/4 time, but it has been transcribed into 9/8 for clarity. In the present arrangement the melody has been shared among the different voices (marked "Soli"), rather than being allocated exclusively to the top voice, as it was in the original. The pattern of slurring might appear irregular and idiosyncratic, but the slurs are shown exactly as written by Warlock. Performers may want to use alternative slurring/bowing but if they follow the original Warlock pattern the bowings mostly "work out", with the second half of the melody, e.g. in bar 5, beginning on an upbow. The only additional bowings needed are the two successive upbows in the melody in bars 11 and 24.]

**Andantino tranquillo**

*mp dolce*  
**ad lib con sord.**

*mp dolce*  
**ad lib con sord.**

*mp dolce*  
**ad lib con sord.**

**Soli**  
*mp dolce*  
**ad lib con sord.**

**Soli**  
*mp dolce*  
**ad lib con sord.**



5

*Soli*

Vc1 *mf* *mp*

Vc2 *mf* *mp*

Vc3 *mf* *mp*

Vc4 *mf* *mp*

Vc5 *mf* *mp*

9

*Soli*

Vc1 *mf* *mp*

Vc2 *mf* *mp*

Vc3 *mf* *mp*

Vc4 *mf* *mp*

Vc5 *mp*

13

Vc1 *mf*

Vc2 *mf*

Vc3 *f* *Soli* *mf*

Vc4 *mf*

Vc5 *mf*

17

Vc1 *mf* *Soli* *mp* *mf* >

Vc2 *mf* *mp* *mf* >

Vc3 *mf*

Vc4 *mf* *mp* *mf* >

Vc5 *mf* *mp* *mf* >

21 **Soli** **rall.**

Vc1 *p* *mf*

Vc2 *p* *mf*

Vc3 *p* *mf*

Vc4 *p* *mf*

Vc5 *p* *mf*

24 **Much Slower**

Vc1 *mf*

Vc2 *mf*

Vc3 *mf*

Vc4 *mf*

Vc5 *mf*

6A. Mattachins (Sword Dance) [lower version, transposed down a 4th]

27

**Allegro con brio**

*1*

Vc1 *mf*

Vc2 *mf*

Vc3 *f* *pizz* *mf* *arco*

Vc4 *f* *mf* *Soli*

Vc5 *f* *mf*

*11*

Vc1

Vc2

Vc3

Vc4

Vc5

*21*

**A**

Vc1 *p* *f* *Soli*

Vc2 *p* *f*

Vc3 *p* *f*

Vc4 *p* *f*

Vc5 *p* *pizz.* *f* *arco*

31

Vc1  
Vc2  
Vc3  
Vc4  
Vc5

41

**B** *ff ben marcato*

Vc1  
*ff*  
Vc2  
*ff*  
Vc3  
*ff*  
Vc4  
*ff*  
Vc5  
*ff*

51

Vc1  
*mp* — *ff*  
Vc2  
*mp* — *ff*  
Vc3  
*mp* — *ff*  
Vc4  
Vc5

29

61 **C**

Vc1 *ff cresc.* *1* *1 2* *3 3*

Vc2 *divisi ff cresc.* *3 3*

Vc3 *ff cresc.* *3 3*

Vc4 *ff* *ff cresc.* *3 3*

Vc5 *ff* *ff cresc.* *3 3*

**Con Tutta Forza**

Vc1 *fff* *3* *3* *3* *sffz*

Vc2 *non divisi fff* *3* *3* *sffz*

Vc3 *fff* *3* *3* *sffz*

Vc4 *fff* *3* *3* *sffz*

Vc5 *fff* *3* *3* *sffz*

*1 Allegro con brio*

Vc1 *mf*

Vc2 *mf*

Vc3 *pizz* *mf arco*

Vc4 *f* *mf Soli*

Vc5 *f* *mf*

*11*

Vc1 *mf*

Vc2 *mf*

Vc3 *f*

Vc4 *f*

Vc5 *f*

*21* A

Vc1 *p* *f*

Vc2 *p* *f*

Vc3 *p* *f*

Vc4 *p* *f*

Vc5 *p* *pizz.* *f arco*

31

Vc1  
Vc2  
Vc3  
Vc4  
Vc5

*ff*

42

**B** *ff ben marcato*

Vc1  
Vc2  
Vc3  
Vc4  
Vc5

*ff*

53

Vc1  
Vc2  
Vc3  
Vc4  
Vc5

*mp* *ff*  
*mp* *ff*  
*mp* *ff*



