



THE POLYCHORDIA STRING LIBRARY

A TREASURY OF MUSIC FOR STRING ORCHESTRA OF
A FEW OR MANY PLAYERS WITH PIANO IN FIVE GRADES
TOGETHER WITH A NEW METHOD OF INSTRUCTION
FOR STRING CLASSES: ARRANGED AND EDITED BY

JAMES BROWN

NO 204.

ADVANCED GRADE

THE "CHARTERHOUSE" SUITE
FOR STRING ORCHESTRA BY
R. VAUGHAN WILLIAMS

I. Prelude page 3.	IV. Slow Air page 16.
II. Slow Dance 10.	V. Rondo 19.
III. Quick Dance 12.	VI. Pezzo Ostinato 25.

Published also as a Pianoforte Solo (Suite of Six Short Pieces) 3/6 net. cash.

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J. B.

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London,
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Price. ~~Score & Parts 8/6~~ net
 * Score 5/4
 Extra Strings 1/4 each
 * Conductor will require an Extra Score

GENERAL PREFACE.



AMONG the various types of musical organisation that are now being established as a result of the present revival of interest in the art, not the least interesting is the Instrumental Band or group of players animated by the purpose of playing together. It is remarkable that our young musicians, almost without encouragement from the educational authorities, should have discovered for themselves the attractions of instrumental ensemble; that they should freely choose to practice a difficult Fine Art purely as a recreation; and that they should delight in undergoing so severe a discipline of the hands and the intelligence, the will and the emotions, as the playing of music "in consort" involves.

The principal aim of the POLYCHORDIA STRING LIBRARY is to promote the development and success of all such instrumental groups by giving them plenty of music to play. One explanation is necessary regarding the plan of the Work. "Polychordia" is a Library of music for Strings only, without Wind. In adopting this limitation I have been influenced by two considerations:—(1) String Players require to be trained separately and in a special way, as a condition of their efficiency, later, either in the Full Orchestra, in Chamber Music, or as Soloists; (2) As an independent combination the String Band has a value and importance which has scarcely received full recognition; in reality it is as perfect a means of musical expression as the String Quartet.

The Polychordia String Library. THE POLYCHORDIA STRING LIBRARY, then, consists of a very large selection of Sonatas, Suites, Albums, Dances, Tunes, etc., etc., of all styles and periods, either originally written or else arranged for an Orchestra of Violins (I. and II.), Violas, 'Cellos and Basses, with an accompaniment for the Piano. The String Parts are edited, fingered and bowed with the utmost care, in order to save time and trouble at rehearsal, and with the object of rendering the Work effective as a Training School for Ensemble Playing. Nearly everything in the "Library" is suitable for performance on a large scale, but for purposes of practice and recreation almost any available grouping may be adopted, e.g., from one or two Violins and Piano, with or without 'Cello, up to the complete String Orchestra. Many numbers, moreover, are playable by a String Quartet, without Piano.

The Piano Accompaniment. A Part for the Piano is added throughout, except in the case of certain modern pieces in the more advanced grades. Occasionally the Piano is *obbligato*, but generally it is intended to be used as a filling-in part when the Strings are few in number. Conductors will be well advised to depend on the Piano as little as possible, and to leave it out when the harmony is complete on the strings.

The Five Grades Described. THE POLYCHORDIA STRING LIBRARY is divided into Five Grades, according to the degree of difficulty in the String Parts. (N.B.—The Piano Part is not graded.)

I.—*Primary Grade.* Very easy. 1st Position only.

II.—*Lower Grade.* 1st Position throughout, *except* occasional very easy passages in Violin I. (3rd Position), and 'Cello (4th Position).

III.—*Middle Grade.* Simple changes of Position and simple devices of Bowing freely used and clearly marked.

IV.—*Higher Grade.* Equal to a Symphony by Haydn.

V.—*Advanced Grade.* Anything beyond Grade IV.

An Elementary String Tutor. Separated from the rest of the Work by its title, the "Elementary String Tutor" is an attempt to produce a really simple, practical and progressive Method of String Instruction for use in Class Teaching. It may be used individually for Violin, Viola, or 'Cello, and in Class for Violins, Violas and 'Cellos, either separately or together. Even in places where each pupil receives individual tuition, I would suggest that a Junior String Class should be formed, and that it should work through the "String Tutor" as a foundation and groundwork for subsequent training.

Conclusion. Finally I beg to offer this Work to all Professors, Performers, and Students, who are seeking to establish a pure style of String Playing, in the hope that it may be of some help to them. I shall cordially welcome and carefully consider any criticisms and suggestions, any results of research or offers of original contributions, that are intended to assist me in making the POLYCHORDIA STRING LIBRARY as complete and useful as possible.

JAMES BROWN.

DUNSTABLE HOUSE,
RICHMOND, SURREY, ENGLAND,

June, 1919.

THE "CHARTERHOUSE" SUITE.

R. VAUGHAN WILLIAMS.

Originally composed
for Pianoforte Solo.

Adapted and scored
(in collaboration with the Composer),
edited, fingered and bowed by
JAMES BROWN.

I. PRELUDE.

Allegretto. $\text{♩} = 120.$

VIOLINI I. *con sordini pizz.* *mp*

VIOLINI II. *con sordini pizz.* *p leggiero* (Ex.)

VIOLA. *con sordini pizz.* *p*

CELLO. *con sordini pizz.* *p*

BASS. *con sordini pizz.* *p*

PIANOFORTE* *p leggiero*

arco *p cantabile* *mp*

arco *p leggiero*

Desk I. *p con sordini pizz.* *pp*

* This Piano part is not meant to be played at any performance of the work by a full String Orchestra.

a) Passages in brackets [] should, at the Conductor's discretion, be omitted if the balance of tone is thereby improved.

b) The exact meaning of this sign is as follows: 1) a soft, *dolce* attack, produced either by dropping the bow on to the string from above or else by a stroke which has been "made ready" by a flexible (not rigid) contact of the bow on the string. 2) Then (unless the note is definitely slurred to the one which immediately follows it) the note, thus produced, is to be held out up to nearly its full time-value. It is "*dolce sforzato, e tenuto più tosto legato.*"

c) ♯ = "Recover," i.e. Lift Bow from string and replace it where wanted.

***) The number of beats in a bar is thus suggested to the Conductor.

(Ex.)
leggiero

restez

p

restez

p

pizz.

arco

mp

p

arco

mp

pizz.

mp

Desk I.

(Ch)

II

(Ch)

A

restez

arco

mp

pizz.

mp

marcato

mp

marcato

pizz.

mp

marcato

arco

mf

arco

p

mp

marcato

arco

mp cantabile

L.H.

A

mp cantabile

mf *f* *p* *ten.* (*molto spiccato*) *p* (*molto*)
f *p* *pizz.* *mp*
f *p* (*molto spiccato*)

f *p*

ten. (*spiccato*) *arco* *p* *pizz.* *mp* *p subito* *p subito* *dim.* *dim.* *dim.*

p (*F#*) *dim.*

B

Violin I: *pp*, *v*, *v*, *pp*, *pizz.*, *pp*, *pizz.*, *pp*

Violin II: *pp*, *pp*, *pp*, *pp*, *pizz.*, *p*

Viola: *pp*, *arco*, *pp*, *pp*, *pp*, *pp*, *pizz.*, *pp*

Cello/Double Bass: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Desk I: *(pizz.)*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

B

Violin I: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Violin II: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Violin I: *pp dolce*, *arco*, *pp dolce*, *fp*, *pp*, *arco*, *pp*

Violin II: *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*

Viola: *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*, *pp dolce*

Cello/Double Bass: *pp < fp >*, *pp*, *pp < fp >*, *pp*, *pp < fp >*, *pp*, *pp < fp >*, *pp*

Tutti: *pp < fp >*, *pp*, *pp < fp >*, *pp*, *pp < fp >*, *pp*, *pp < fp >*, *pp*

Violin I: *dolce*, *dolce*, *dolce*, *dolce*, *dolce*, *dolce*, *dolce*, *dolce*

Violin II: *dolce*, *dolce*, *dolce*, *dolce*, *dolce*, *dolce*, *dolce*, *dolce*

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *f*, *dim.*, *p*, and *fp*. There are various articulations such as accents, slurs, and fingerings (e.g., 1, 2, 3, 4). Chordal indications include (Bb) and (Eb). The bottom two staves have a section marked "arco" starting in the fifth measure.

The second system of the musical score continues the piece. It features five staves with dynamics ranging from *f* to *p*, including *fp* and *dim.*. A "rall." (ritardando) instruction is present in the top staff, with a chordal indication (Bb) above it. The music includes slurs, accents, and various articulations. Chordal indications include (F#) and (Eb). The bottom two staves have a section marked "arco" starting in the third measure.

C

a tempo

Violin I: *mp*, *mf*

Violin II: *mp cantabile*, (Ex.), *mf*

Viola: *mp*

Cello: *pizz.*, *p* (L.H.), *arco*, *mp cantabile* (L.H.)

Double Bass: *mp cantabile*

C

a tempo

Piano: *p*, *mp cantabile*

Double Bass: *mp cantabile*

Violin I: *mf*, *f*, *p*, *ten.*, *(molto spiccato)*

Violin II: (Ex.), *f*, *p*, *p*, *p*, *p* (*molto*)

Viola: *f*, *p*, *mp*, *pizz.*

Cello: *f*, *p*, *(molto spiccato)*

Double Bass: *leggiere*, *f*, *p*

Piano: *f*, *p*

Double Bass: *f*, *p*

Violin I: *ten.*, *spiccato*, *p subito*

Violin II: *ten.*, *spiccato*, *p subito*

Viola: *arco [E♭]*, *pizz.*, *mp*, *p*

Piano: *p*

Piano: *p*

Violin I: *p*

Violin II: *p*

Solo Violin I: *dim.*, *pp*, *(B♭)*, *poch. stentando*, *ppp*

Solo Violin II: *dim.*, *pp*, *(B♭)*, *poch. stentando*, *ppp*

Tutti Violin I: *dim.*, *pp*, *(B♭)*, *smorzando al niente*

Tutti Violin II: *dim.*, *pp*, *(B♭)*, *smorzando al niente*

Viola: *dim.*, *pp*, *(B♭)*, *nut*, *smorzando al niente*

Piano: *dim.*, *p*, *pp*, *pizz.*, *pp*

Piano: *dim.*, *pp*

Violin I: *dim.*, *pp*

Violin II: *dim.*, *pp*

II. SLOW DANCE.

Andante grazioso. ♩. = 60.

VIOLINO I.

VIOLINO II. *div.*

VIOLA.

CELLO.

BASS.

PIANO.

div.

[F#]

[F#]

D

1. 4. 0. 4. 2. 3.

1. 4. 0. 4. 2. 3.

div. 4. 1. 3. 1. 3. 2.

4. 1. 3. 1. 3. 2.

1. 3. 4. 1. 3. 2.

D

1. 3. 1. 2. 4. 1. 2. v.

1. 3. 1. 2. 4. 1. 2. v.

div. 4. 2. 3. 4. 1. 2. v.

4. 2. 3. 4. 1. 2. v.

4. 3. 4. 1. 2. v.

pp

pp

pp

pp

pp

p *pp*

(Ch) *pp*

III. QUICK DANCE.

Allegro molto. $\text{♩} = 120.$

Tutti.

VIOLIN I. *p*

VIOLIN II. *pizz. mp* *arco mf* *pizz. mp* *arco mf*

VIOLA. *unis.* *pizz. mf marcato* *arco v p* *pizz. mf marcato*

CELLO. *unis.* *p* *p*

BASS. *pizz. p* *p*

PIANO. *p* *p*

[G#]

Musical score system 1. Includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. Performance markings include *p*, *pizz.*, *arco*, *Second pos.*, *prominente*, and *p cresc.*. A box labeled **E** is present.

Musical score system 2. Includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. Performance markings include *p*, *f*, *pizz.*, *arco*, *prominente*, and *p cresc.*. A box labeled **E** is present.

Musical score system 3. Includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. Performance markings include *pizz.*, *arco*, *mp*, *p*, *pp*, *ppp*, *arco v*, *1.*, *2.*, *Fine.*, *L.H.*, and *R.H.*. A box labeled **[Gh]** is present.

F TRIO. Un poco tranquillo.

Desks I & II. *p*

Desks I & II. pizz. *mp* arco *p* pizz. *mp*

Tutti. pizz. *mp*

Desks I & II. *p* (G#)

Desks I & II. *p*

F TRIO. Un poco tranquillo.

p (G#)

G

Desks I & II. *ppp* point *y*

Desks I & II. arco *p*

Tutti. arco point *pp*

Desks I & II. point *pp* ten. ten.

Desks I & II. *pp*

G

pp

Desks I & II. 2 (Ch) v 4 (C#) 2 3 3 4 v

Desks I & II. (Ch) v 4 (C#) (C#) pp

Tutti. (Ch) v 4 (C#) (C#)

Desks I & II. ten. ten. pizz. p

Tutti. pizz. p

Desks I & II. p

Tutti. pizz. p

Desks I & II. point **H** [Gr] D.C. 2

Desks I & II. ppp

Desks I & II. arco ppp pizz. pp arco ppp

Tutti. pp

Desks I & II. 1 1 1 3 3

Tutti. ppp pp

H D.C.

ppp

IV. SLOW AIR.

Lento. ♩ = 88.

Solo. (To be played in the absence of Solo Viola.)

Musical score for Violin I, Violin II, Viola, Cello, Bass, and Piano. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Lento (♩ = 88). The first system includes a Solo part for Violin I and Viola, and a Tutti part for Violin II and Viola. The Solo parts are marked *p cantando* and include a "Second pos." section. The Tutti parts are marked *p*. The Cello and Bass parts are marked *p*. The Piano part is marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for Solo and Tutti parts of Violin I, Violin II, Viola, Cello, Bass, and Piano. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Lento. The Solo parts are marked *f cantando* and include a "Second pos." section. The Tutti parts are marked *p*. The Cello and Bass parts are marked *p cantando*. The Piano part is marked *cantando*. The score includes various musical notations such as slurs, accents, and dynamic markings.

*) In the first strain the Solo Viola part is cued into the First Violin part. In the second strain the Solo Viola is *obligato*.
S. & B. 2599.

V. RONDO.

Andante con moto. ♩ = 144.

Musical score for Violin I, Violin II, Viola, Cello, and Bass. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked "Andante con moto" with a metronome marking of ♩ = 144. The dynamics are marked *p* (piano). The Violin I part includes a "Second pos." (second position) marking. The Viola part includes a "point" marking. The Cello and Bass parts are mostly silent in this section.

Musical score for Piano (Violin I). The tempo is marked "Andante con moto." with a sub-marking "(Vio.I.)". The dynamics are marked *p* (piano). The score is in 3/4 time with a key signature of one flat (B-flat).

Musical score for Violin I, Violin II, Viola, Cello, and Bass. The score is in 3/4 time with a key signature of one flat (B-flat). The dynamics are marked *p* (piano). The Violin I part includes a "Second pos." (second position) marking. The Violin II part includes a "(Fh)" marking. The Viola part includes a "(Fh)" marking. The Cello and Bass parts are mostly silent in this section.

Musical score for Piano (Violin I). The score is in 3/4 time with a key signature of one flat (B-flat). The dynamics are marked *p* (piano). The score includes a "(Fh)" marking.

L [F#] *pp*

pp *espressivo* (F#) *Second pos.*

pp *espressivo* (F#) *Second pos.*

pp

L *pp espressivo* (F#)

p (F#)

p

p (F#)

*) Omit if there is plenty of Viola.

Musical score for the first system, featuring a double bass and a double bassoon. The double bass part includes "pizz." and "p" markings. The double bassoon part includes "div." and "p" markings. A circled "O" is in the top left corner.

Musical score for the second system, featuring a double bass and a double bassoon. The double bass part includes "p" and "con Sord." markings. The double bassoon part includes "p" and "con Sord." markings. A circled "O" is in the top left corner.

Musical score for the third system, featuring a double bass and a double bassoon. The double bass part includes "pizz.", "arco", and "pp" markings. The double bassoon part includes "div.", "pp", and "pp" markings. A circled "P" is in the top right corner.

Musical score for the fourth system, featuring a double bass and a double bassoon. The double bass part includes "arco" and "pp" markings. The double bassoon part includes "pp" and "pp" markings. A circled "P" is in the top right corner.

Q
unis. *pp*
point *pp*
Solo. *pp*
Tutti.

Second pos.....

Q
pp

pp
unis.

Second pos.....

(Fh)

R $\text{F}\sharp$

pp

pp espressivo

pp espressivo

pp

R

pp espressivo

$\text{F}\sharp$

ppp

ppp

ppp

ppp

ppp

ppp

ppp

Solo.

Solo.

ppp

ppp

*¹) Omit if there is plenty of Viola.

VI. PEZZO OSTINATO.

Allegretto. ♩ = 176.

VIOLINI I.

VIOLINI II.

VIOLA.

CELLO.

BASS.

Allegretto.

PIANO.

p

sempre legato

S

S

T

T

a tempo senza rall.

p *cresc.* *arco* *pizz.*

a tempo senza rall.

p *cresc.*

W Listesso Tempo. (♩ = ♩. precedente.)

ff molto sostenuto *div.* *unis.* (C4)

W Listesso Tempo. (♩ = ♩. precedente.)

ff molto sostenuto

The first system of the musical score consists of five staves. The top four staves are for individual instruments, and the bottom staff is for the piano. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *fff* (fortissimo) and *dim.* (diminuendo). There are various articulations such as accents and slurs throughout the system.

The second system of the musical score includes performance instructions for different sections. It features five staves. The top two staves are marked "Desks I & II" and "Solo. [G4]". The middle two staves are marked "Desk I. div." and "Desk II. div.". The bottom staff is marked "Desk I." and "Solo. pizz.". The word "Tutti." is written on the left side of the system. Dynamics include *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). The system concludes with a double bar line and repeat signs.

X Presto. $\text{♩} = 120$.
Tutti.

con sordini
pizz.

X Presto.

Y

Y

Desk I. div.

Tutti. *dim.*

Desk II.

Tutti. *dim.*

Desks III & IV. div.

Tutti. *dim.*

Desks I & II. div.

Desk III.

Desks I & II. *dim.*

arco *p dim.*

(Vio.) *dim.*

Desk I. div. *pp*

Desk II. *pp*

Desks III & IV. div. *pp*

Desks I & II. div. *pp*

Desk III. *pp*

div. *ppp*

Desks I & II. div. *pp*

Desk I. *pp*

pizz. *pp*

(pizz.) *pp*

Solo. pizz. *ppp*

2 Soli. *ppp*

Solo. *ppp*

ppp

END OF "CHARTERHOUSE" SUITE.

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