

Kjos String Orchestra
Grade 3½
Full Conductor Score
SO470F

Edward Elgar

R. Scott Whittington, Arranger

Chanson de Nuit, Op.15, No. 1



Neil A. Kjos Music Company • *Publisher*





The Arranger

R. Scott Whittington is a graduate of the Faculty of Music at the University of Toronto, where he pursued studies in orchestration, arranging, conducting and music pedagogy. He has been actively engaged in multiple fields of adult and youth music education for over 30 years. Scott is a widely published composer in the United States (Neil A. Kjos Music Company, Wingert-Jones Publications, FJH Music Company, Tempo Press, Keiser Southern Music, LudwigMasters, MSB Publishing), with 135 compositions and numerous commissions to his credit. Whittington writes for full orchestra, string orchestra, concert band, choir, chamber ensembles, and the stage. His work has a fresh, contemporary feel to it, with a leaning toward strong melody and catchy rhythmic content. He is a member of the Canadian League of Composers and a member of SOCAN.

The Composer

Sir Edward William Elgar (1861–1934), was the leading British composer of his day having accomplished a long list of successful orchestral and choral works. His emergence as a major composer was considered noteworthy since he had very little formal music training. As a child, he picked up some keyboard skills from his father who tuned pianos in his small music shop and played organ in their town church. Elgar also studied violin from several teachers, otherwise he was self-taught, including music theory. At the age of 15, he had to earn a living for himself and by age 16 decided to forego the business world and become a freelance musician, never again holding a regular job.

Due to his perseverance and natural talent, Elgar landed considerable local freelance work as an organist and violinist, and later, a conductor. In the midst however, he worked on composition, and began composing before he fully understood notation. Composing seemed to be his first love and slowly by the late 1890s, some of Elgar's music began to catch on and receive positive reviews.

By the early 1900s, Elgar had become widely accepted as a composer of great magnitude. He had a gift for creating strong melodies and he seemed to cling to an overall style reminiscent of the late romantic period. The peak years of his career spanned about 20 years. During this timeframe, Elgar received a knighthood and other awards from the British government. Often he was called upon to compose music for state occasions.

The Arrangement

Written around 1890, **Chanson de Nuit** (originally titled "Night Song" by Elgar) is one of several short selections written by Elgar for violin and piano referencing a specific time of day. Like its well-known companion piece, **Chanson de Matin**, it was later re-scored for symphony orchestra by Elgar. Elgar's string writing in **Chanson de Nuit** utilizes the lower and middle range of the violin extensively, creating a thick, rich sound. The sonorous voicings and lush underpinnings are a large part of the timeless appeal of this piece.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Chanson de Nuit, Op. 15, No. 1

Full Conductor Score
Approx. performance time—3:50

Edward Elgar
Arranged by R. Scott Whittington
(SOCAN)

Andante (♩ = 63)

Violins 1

Violins 2

Viola

Cello

String Bass

Violins

Vla.

Cello

Str. Bass

Measures 1-11 are shown. Dynamics include *pp*, *p espress.*, *simile*, *cresc.*, *mf*, *dim.*, and *p*. Performance markings include *div.*, *pizz.*, and *V*.

12 **poco rit.** **a tempo** 13 14 15 16 17

Vlns. 1 *pp* *dim.*

Vlns. 2 *pp* *dim.*

Vla. *p espress.* *dim.* (V)

Cello *pp* *arco* *dim.*

Str. Bass *pp* *dim.*

18 19 20 21

Vlns. 1 *sf* *sf*

Vlns. 2 *p*

Vla. *sf*

Cello *p* *sf* *sf*

Str. Bass *p* *p*

22 23 24 25 26

Vlns. 1 *mf* *sf* *sf*

Vlns. 2 *mf* *sf* *sf*

Vla. *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

27

Vlns. 1 *f* *p* 28 29 30 *V*

Vlns. 2 *f* *p* *f* 3

Vla. *f* *p* div. 3

Cello *f* *p*

Str. Bass *f* *p* pizz. arco

31 32 33 34 35

Vlns. 1 *ff* *rall.* *a tempo* *p* *pp*

Vlns. 2 *ff* *espress.* *p* *pp*

Vla. *ff* *p* *pp* div.

Cello *ff* *p* *pp* pizz.

Str. Bass *ff* *p* *pp* pizz.

36 37 38 39 40

Vlns. 1 *V* *p* *cresc.*

Vlns. 2 *p* *cresc.*

Vla. arco *unis.* *p* *cresc.*

Cello *p* *cresc.*

Str. Bass *p* *cresc.*

poco rit. a tempo 46

1 Vlns. *f* *dim.* *div.* *p*

2 Vlns. *f* *dim.* *p*

Vla. *f* *dim.* *p*

Cello *f* *dim.* *p*

Str. Bass *f* *dim.* *p*

51 Più lento

rit.

1 Vlns. *pp*

2 Vlns. *pp*

Vla. *pp*

Cello *pp* pizz. arco

Str. Bass *pp*

1 Vlns. *dim.* *ppp* arco

2 Vlns. *dim.* *ppp* arco

Vla. *dim.* *ppp* arco

Cello *div.* *pizz.* *arco* *ppp* arco

Str. Bass *pizz.* *arco* *pizz.* *arco* *ppp* arco

SAMPLE

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