



Peter Warlock

Philip Arnold Heseltine
(1894 - 1930)

Capriol Suite

Originally for String Orchestra
1926

Cello Quintet
Gwyn Seymour

I. Basse danse

1

Allegro moderato ($\text{♩} = 120$)

Musical score for five cellos (Cello 1 to Cello 5) in 3/4 time. The score consists of five staves, each representing a cello part. The first measure shows eighth-note patterns. The second measure begins with dynamic markings: 'mf' for Cello 1, 'mf' for Cello 2, 'mf' for Cello 3, 'mf' for Cello 4, and 'mf' for Cello 5. The third measure continues with eighth-note patterns. The fourth measure features dynamic markings: '>' for Cello 1, 'o' for Cello 2, 'o' for Cello 3, 'o' for Cello 4, and '>' for Cello 5.

7

Vc. 1

Vc. 2

Soli

Vc. 3

Vc. 4

Vc. 5

A

14

A

Vc. 1

Vc. 2

Vc. 3

Soli

Vc. 4

Vc. 5

f

20

Vc. 1

Vc. 2

Vc. 3

Soli

Vc. 4

Vc. 5

26

Vc. 1

Vc. 2

Vc. 3

Soli

Vc. 4

Vc. 5

B

31

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Soli

Vc. 5

38

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

pizz.

mf

Soli (arco)

f

pizz.

mf

pizz.

mf

pizz.

C

44

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

arco

ff

ff

arco

ff

arco

ff

arco

ff

51

Vc. 1

Vc. 2

Vc. 3

Soli
Vc. 4

Vc. 5

D

57

Vc. 1

Vc. 2

Soli
Vc. 3

f
Vc. 4

Soli
Vc. 5

f

63

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

fff

<img alt="Musical score for measures 63-68. Measures 63-66 show eighth-note patterns. Measures 67-68 show sixteenth-note patterns. Measures 69-72 show eighth-note patterns. Measures 73-76 show sixteenth-note patterns. Measures 77-80 show eighth-note patterns. Measures 81-84 show sixteenth-note patterns. Measures 85-88 show eighth-note patterns. Measures 89-92 show sixteenth-note patterns. Measures 93-96 show eighth-note patterns. Measures 97-100 show sixteenth-note patterns. Measures 101-104 show eighth-note patterns. Measures 105-108 show sixteenth-note patterns. Measures 109-112 show eighth-note patterns. Measures 113-116 show sixteenth-note patterns. Measures 117-120 show eighth-note patterns. Measures 121-124 show sixteenth-note patterns. Measures 125-128 show eighth-note patterns. Measures 129-132 show sixteenth-note patterns. Measures 133-136 show eighth-note patterns. Measures 137-140 show sixteenth-note patterns. Measures 141-144 show eighth-note patterns. 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IIa. Pavane

5

Allegretto, ma un poco lento ($\text{♩} = 80$)

Musical score for five cellos (Cello 1 to Cello 5) in 2/4 time. The key signature is A major (no sharps or flats). The tempo is Allegretto, ma un poco lento ($\text{♩} = 80$). The dynamics are indicated as follows:

- Cello 1: mp , p
- Cello 2: mp , p
- Cello 3: p , Soli
- Cello 4: p , mp
- Cello 5: p

The score consists of five staves, each representing a cello part. The first measure shows eighth-note patterns. The second measure starts with eighth-note pairs followed by quarter notes. The third measure features eighth-note pairs again. The fourth measure contains eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure consists of eighth-note pairs. The seventh measure has eighth-note pairs. The eighth measure consists of eighth-note pairs.

Musical score for five violas (Vc. 1 to Vc. 5) in 2/4 time. The key signature is A major (no sharps or flats). The tempo is Allegretto, ma un poco lento ($\text{♩} = 80$). The dynamics are indicated as follows:

- Vc. 1: p
- Vc. 2: p
- Vc. 3: Soli, mp
- Vc. 4: p
- Vc. 5: p

The score consists of five staves, each representing a viola part. The first measure shows eighth-note patterns. The second measure starts with eighth-note pairs followed by quarter notes. The third measure features eighth-note pairs again. The fourth measure contains eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure consists of eighth-note pairs. The seventh measure has eighth-note pairs. The eighth measure consists of eighth-note pairs.

16

A

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

p

p

p

p

p

Soli

mf

Soli

ff

p

mf

24

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

ff

ff

ff

ff

ff

Soli

ff

mp

ff

ff

p

p

31

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

B

38

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

45

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Detailed description: The musical score consists of five staves, each representing a double bass (Vc. 1 to Vc. 5). The music is divided into three systems by measure numbers 31, 38, and 45. In System 1 (measures 31-37), Vc. 1-4 play eighth-note patterns, while Vc. 5 plays sixteenth-note patterns. Dynamic markings 'p' are present in measures 31, 33, 35, and 37. In System 2 (measures 38-44), Vc. 1-4 play eighth-note patterns with 'Soli' dynamics 'mp', and Vc. 5 plays sixteenth-note patterns. In System 3 (measures 45-51), Vc. 1-4 play eighth-note patterns, and Vc. 5 plays sixteenth-note patterns.

53

C

Vc. 1

Vc. 2

Soli

Vc. 3

Soli

Vc. 4

Vc. 5

60

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf

p

68

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

p

p

p

p

p

pp

pp

pp

pp

IIb. Pavane

9

Allegretto, ma un poco lento ($\text{♩} = 80$)

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

mp

p

Soli

mp

mp

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Soli

mp

p

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

A

p

p

Soli

mp

mf

Soli

p

B

Soli

mp Solit

mp

p

p

p

39

C

Soli

Soli

#o

58

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Soli

mf

67

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

p

harmonic 8va higher ad lib

pp

pp

p

pp

p

pp

p

pp

harmonic 8va higher ad lib

Performance notes

Peter Warlock (real name Philip Heseltine) 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 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.

This arrangement has been transposed down a fourth from the original.

Gwyn Seymour , Stonehaven, Scotland - September 2012
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Attention

The movements III. Tordion, IV. Bransles and V. Pieds-en-l'air are missing from this transcription. These can be downloaded in PDF at <https://www.papyromania.nl/MusicSharing/SheetMusic/Warlock.pdf>

Annelies Smit van Huüksloot