

SYDNEY
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2026
SEASON

Teachers
Resource Kit



ELGAR

Cello Concerto

MEET THE MUSIC / LISTEN TO THIS

Stages 5 & 6

Cello Concerto in E minor, Op. 85
by Edward Elgar

Stage 5 & 6 Teaching Resource
Sydney Symphony Orchestra

“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Acknowledgements

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Syllabus link

NSW Curriculum

Cello Concerto by Edward Elgar covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Art Music of the 20th and 21st centuries

Music for Large Ensembles

Music 1 Preliminary and HSC

Music of the 20th and 21st centuries

Music for Large Ensembles

An Instrument and its repertoire

Music 2 Preliminary

Additional Topic: Music 1900 – 1945

Music 2 HSC

Additional Topic: Music 1900 - 1945

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance and Aural	4.1, 4.2, 4.3, 4.7, 4.8 5.1, 5.2, 5.3, 5.7, 5.8	Group Performance Short written responses
Activity 2: Composition and Musicology	4.2, 4.3, 4.4, 4.5, 4.7, 4.8 5.2, 5.3, 5.4, 5.5, 5.7, 5.8	Notated and recorded responses Extended responses Viva voce Podcast etc.
Activity 3: Listening and Composition	4.4, 4.5, 4.6 4.7, 4.8 5.4, 5.5, 5.6, 5.7, 5.8	Short written responses Notated responses
Activity 4: Composition and Performance	4.1, 4.2, 4.3, 4.4, 4.5 5.1, 5.2, 5.3, 5.4, 5.5	Group Performance Notated responses
Activity 5: Musicology	4.6 4.7, 4.8 5.6, 5.7, 5.8	Extended responses Viva voce Podcast etc.

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance and Aural	P1, P2, P5, P6, P7, P8, P9 H1, H2, H5, H6, H7, H8, H9	Group Performance Short written responses
Activity 2: Composition and Musicology	P3, P4, P10, P11, P12 H3, H4, H10, H11, H12	Notated and recorded responses Extended responses Viva voce Podcast etc.
Activity 3: Listening and Composition	P3, P4, P5, P6, P7, P8, P9 H3, H4, H5, H6, H7, H8, H9	Short written responses Notated responses
Activity 4: Composition and Performance	P1, P2, P3, P4, P10, P11, P12 H1, H2, H3, H4, H10, H11, H12	Group Performance Notated responses
Activity 5: Musicology	P8, P9, P10, P11, P12 H8, H9, H10, H11, H12	Extended responses Viva voce Podcast etc.

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance and Aural	P1, P2, P5, P6, P7, P8, P9 H1, H2, H5, H6, H7, H8, H9	Group Performance Short written responses
Activity 2: Composition and Musicology	P3, P4, P10, P11, P12 H3, H4, H10, H11, H12	Notated and recorded responses Extended responses Viva voce Podcast etc.
Activity 3: Listening and Composition	P3, P4, P5, P6, P7, P8, P9 H3, H4, H5, H6, H7, H8, H9	Short written responses Notated responses
Activity 4: Composition and Performance	P1, P2, P3, P4, P10, P11, P12 H1, H2, H3, H4, H10, H11, H12	Group Performance Notated responses
Activity 5: Musicology	P8, P9, P10, P11, P12 H8, H9, H10, H11, H12	Extended responses Viva voce Podcast etc.

Work: *Cello Concerto* by Edward Elgar

Composer background

Edward Elgar (1857-1934)

Edward Elgar (1857–1934) was one of the most prominent English composers of the late Romantic era, born in Worcestershire in the Midlands. Largely self-taught, he grew up working in his father's music shop and developed his skills through practical experience as a violinist, organist, and conductor. Despite a slow rise to recognition, his breakthrough came with the *Enigma Variations* (1899), a set of orchestral portraits of his friends that established his national reputation. This success was followed by major works such as *The Dream of Gerontius* (1900), *Pomp and Circumstance Marches* (1901–1930), and two symphonies, all of which helped define a distinctly English musical voice at the turn of the 20th century.

Elgar's music is known for its rich orchestration, emotional depth, and a blend of nobility and introspection, often reflecting the spirit and contradictions of Edwardian Britain. He was appointed Master of the King's Music in 1924 and received numerous honours, becoming a symbol of British cultural identity. However, after the First World War, his output declined, and he composed little in his later years, partly due to changing musical tastes and personal loss. Today, Elgar remains a central figure in the canon of Western classical music, with works like the *Cello Concerto in E minor* continuing to resonate for their profound expressiveness and elegiac tone.

Work Background

***Cello Concerto* (1919)**

The *Cello Concerto in E minor*, Op. 85 by Edward Elgar was composed in 1919, in the aftermath of World War I, a period that profoundly shaped its character. The war had a devastating impact on European society and culture, and Elgar – once celebrated as a leading voice of Edwardian optimism – found himself artistically and emotionally disoriented. His earlier, more expansive style gave way to something far more introspective and restrained. Sketches for the concerto emerged during a period of convalescence following surgery, and the work was completed at his cottage in Sussex, reflecting a quieter, more withdrawn phase of his life.

The concerto's premiere took place in October 1919 with the London Symphony Orchestra, conducted by Elgar himself, but it was overshadowed by a poorly prepared performance due to limited rehearsal time. As a result, the work was initially received with little enthusiasm, a stark contrast to the success of his earlier compositions. It was only decades later – particularly through the advocacy of cellist Jacqueline du Pré in the 1960s – that the concerto gained widespread recognition and entered the core repertoire. Today, it is regarded as one of Elgar's greatest works, often interpreted as a poignant reflection on loss, memory, and the end of an era.

Instrumentation of work

Woodwind	Brass	Percussion	Strings
2 Flutes	4 Horns in F	Timpani	Cello solo
Piccolo	2 Trumpets in C		Violin I
2 Oboes	3 Trombones		Violin II
2 Clarinets in A	Tuba		Viola
2 Bassoons			Cello
			Double Bass

Listening guide – Elgar Cello Concerto

Overview

The timings refer to the following recording included in [YouTube recording with score.](#)

The concerto is in four movements:

- I. Adagio – Moderato
- II. Lento – Allegro Molto
- III. Adagio
- IV. Allegro – Moderato

This model rejects the convention fast-slow-fast three movements. There is something of an emphasis on slow music.

It is not a particularly virtuosic work compared to other concertos, although it does make considerable technical and musical demands on the soloist. Elgar's work is more concerned with the expression of reflective and nostalgic ideas with the solo cello as a vehicle for this introspection rather than flashy displays of technique.

The work adopts something of a cyclical approach to structure, with early ideas recurring later in the piece (and in later movements).

First Movement




Figure	Audio Excerpts	Features
Start	0:00	<p>The cello opens the work alone with a series of chords followed by a quiet melodic fragment – rather like a recitative.</p> 
1	1:15	<p>The first theme (in 9/8 time) is introduced by the violas, then tutti cellos before the soloist takes it up.</p> 
5	2:41	<p>The soloist climbs to ecstatic heights to introduce this first theme played <i>tutti fortissimo</i>, this recedes to a bridge passage played by the soloist, reaching a full close. This is followed by a further transitional passage featuring woodwinds with the soloist the prefigures the second theme.</p>

Figure	Audio Excerpts	Features
27	11:09	After a brief <i>allargando</i> , the second, noble, theme recurs, this time based in D Major. After this it is the lightness of the semiquaver theme being developed for the rest of the movement with an occasional fragment of the noble theme in the woodwinds.

Third Movement

Figure	Audio Excerpts	Features
Start	12:35	A slow and very reflective chorale theme is presented by the soloist with string accompaniment. 
36	13:46	The accompaniment changes as the low strings drop out and the violins and violas play a 'sobbing' figure under the cello's melody.
37	14:46	The woodwinds and violins develop the melody for a short while, before the soloist returns and takes the tune to a climax marked ' <i>appassionato</i> '
39	16:00	The music recedes to its quiet, reflective calm, with the soloist leading to the tranquil return of the opening theme.

Fourth Movement


Figure	Audio Excerpts	Features
Start	17:47	A lively theme is presented by strings in their middle register. This rises in pitch and stops abruptly.
42	18:00	The solo cello repeats this theme but rhythmically augmented and in freer time. This leads to a short but virtuosic <i>cadenza</i> .
44	19:18	The solo cello takes up the initial theme and now presents it in its entirety. It is then repeated by the tutti orchestra. This theme is developed by the orchestra in a bridge passage. 
47	20:00	The second theme is presented by the solo cello. It is more <i>legato</i> apart from some rapid descending scales and is developed and extended in a Beethovenian way.

Figure	Audio Excerpts	Features
50	20:46	A third theme, based on <i>legato</i> semiquavers, is introduced by the soloist. It is based on the harmonic structure of the first theme.
53	21:30	The woodwinds play a fragmented version of the first theme, which is then passed to the low strings. Fragments of this material are then passed around the orchestra while the soloist plays increasingly elaborate <i>obligatos</i> based on them.
58	22:24	Low strings and the soloist exchange the first theme in a loud and intense style, leading to a brief pause. After this the soloist presents the main theme in its original form, but in a lower register and this is supported by the orchestra with low instruments leading.
61	23:08	Recapitulation. First theme played <i>tutti fortissimo</i> , followed by the second theme led by the soloist. The solo cello plays higher, quieter and slower and leads to
64	24:03	High woodwinds playing the first theme with the solo cello plucking chords on the off beats. The soloist then takes the lead as the music slows, leading to the coda.
66	24:41	The coda is a lush, elegiac and very chromatic chorale. It is heavily influenced by the music of the German Romantics, nevertheless retains Elgar's unmistakable musical personality. Perhaps even more than the slow movement, this is the soul of the work.
72	29:02	The opening recitative chords are repeated by the soloist, leading to a brief restatement of the opening allegro theme from the fourth movement and the end of the concerto.

Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

- [BBC biography of Elgar](#)
- [Sharon Grigoryan on Elgar's Cello Concerto](#)
- [Jacqueline du Pre](#)

Audio Excerpts

Access the Youtube video with score by visiting the following link:

[Elgar Cello Concerto](#)

Excerpt	Figure	Time	Activity	Page
1	10-13	4:49-6:10	Activity 1 Task 2	22
2	19-20	8:57-9:35	Activity 2 Task 1	26
3	22-23	10:08-10:28	Activity 2 Task 2	28
4	40-41	16:23-16:59	Activity 3 Task 2	33
5	40-end of movement	16:23-17:42	Activity 3 Task 3	33

Score Excerpts

Score excerpts are from Public Domain:

[Score from IMSLP](#)

Excerpt	Section	Figure	Activity	Page
1	1st movement	10-13	Activity 1 Task 1	15
2	2nd movement	19-20	Activity 1 Task 2	22
3	2nd movement	22-23	Activity 2 Task 2	26

Learning Activities

Activity 1: Performance and Listening

At the end of this activity, you will perform part of the first movement and analyse another part.

Task 1

Perform the arrangement of part of the first movement.

From the First Movement of Cello Concerto

Edward Elgar

Moderato

Part 1
ff

Part 1 in B \flat
ff

Part 2
ff

Part 2 in B \flat
ff

Part 3
ff

Part 3 in F
ff

Part 3 in E \flat
ff

Bass
ff

Piano
ff

Percussion
ff

4

Part 1

Part 1 Bb

Part 2

Part 2 Bb

Part 3

Part 3 in F

Part 3 Eb

Bass

Piano

Perc.

Detailed description: This page contains a musical score for a multi-instrument ensemble. The score is written for eight parts: Part 1 (Trumpet), Part 1 Bb (Trumpet in B-flat), Part 2 (Trombone), Part 2 Bb (Trombone in B-flat), Part 3 (Saxophone), Part 3 in F (Saxophone in F), Part 3 Eb (Saxophone in E-flat), Bass (Double Bass), Piano, and Percussion. The music is in 4/4 time and features a key signature of one sharp (F#). The score begins with a measure number '4' at the top left. Part 1 starts with a melodic line of eighth notes, while the other parts provide harmonic support with chords and rhythmic patterns. The Piano part features a complex texture with chords and moving lines in both hands. The Percussion part has a simple rhythmic pattern.

Part 1 From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

4

Part 1 in B \flat From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

4

Part 2 From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

4

Part 2 in B \flat From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

4

Part 3 From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

5

Part 3 in F From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

5

Part 3 in E \flat From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

5

Bass From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

5

Detailed description: This block contains the musical notation for the Bass part, measures 1 through 5. The music is in 3/8 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first measure starts with a forte (ff) dynamic. The notation consists of a single bass staff with eighth and quarter notes, some beamed together. A measure rest is present in the fifth measure.

Piano From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

5

Detailed description: This block contains the musical notation for the Piano part, measures 1 through 5. The music is in 3/8 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first measure starts with a forte (ff) dynamic. The notation consists of two staves (treble and bass clef) with chords and moving lines. A measure rest is present in the fifth measure.

Percussion From the First Movement of Cello Concerto

Edward Elgar

Moderato

ff

4

Detailed description: This block contains the musical notation for the Percussion part, measures 1 through 5. The music is in 3/8 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first measure starts with a forte (ff) dynamic. The notation is on a single staff with a drumhead symbol, showing rests and a four-measure rest in the second measure.

Task 2

Listen to **Audio Excerpt 1** (4:49-6:10) several times while reading **Score Excerpt 1**.

12
10 poco stringendo I rit.

mf *mf* *mf* *p* *p* *dim.* *pp* *p*

poco stringendo *rit.*

f *sf* *mf* *dim.* *pp*

unis. *mf* *dim.* *pp*

fp *fp* *simile* *dim.* *pp*

fp *fp* *simile* *dim.* *pp*

fp *fp* *simile* *dim.* *pp*

11 a tempo

I

The first system of the musical score consists of five staves. The top two staves are for the Violin I and Violin II parts, both in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The bottom three staves are for the Violoncello and Contrabasso parts, with the Cello in bass clef and the Double Bass in bass clef with an octave sign. The music begins in measure 11 with a piano (*pp*) dynamic. The first two staves are mostly rests, while the bottom two staves contain rhythmic accompaniment. The system concludes with a double bar line and a repeat sign in the bottom right corner.

The second system of the musical score consists of five staves. The top staff is for the Violin I part, starting in measure 15 with the tempo marking *a tempo dolce*. The music features a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The bottom four staves are for the Violin II, Cello, and Double Bass parts. The Violin II part includes markings for *ppp pizz.*, *arco*, *div.*, and *pp*. The Cello part includes *ppp pizz.*, *arco*, *pp*, and *ppp*. The Double Bass part includes *pp pizz.*, *arco*, *pp*, and *pp*. The system concludes with a double bar line and a repeat sign in the bottom right corner.

12

f *rit.*
f *pp*
pp *con sord.* *1º*
ff *largamente rit.* *ten.* *ten.*
div. pizz. *p* *unis. arco* *pp*
div. *pp* *pizz.* *p* *dim. arco* *fp dim.* *pp*
pizz. *p* *fp dim. arco* *fp dim.*

1. How does the composer achieve CONTRAST and UNITY in this excerpt?
2. List the instruments playing at Figure 11.
3. Explain the following notations

<i>poco stringendo</i>	
<i>fp</i>	
<i>simile</i>	
<i>dolce</i>	
<i>arco</i>	
<i>rit.</i>	

Activity 2: Composition and Musicology

At the end of this activity, you will be able to compose a short cadenza for your instrument, identify chords and their function, have a deeper understanding of the significance of key in some composers' outputs.

Task 1

Listen to the second movement cadenza **Audio Excerpt 2 (8:57-9:35)** **Score Excerpt 2**

24

Più lento.

20 Allegro molto. $\text{♩} = 160.$
a tempo

rit. pizz. arco Piu lento. rit. espress. Allegro molto. $\text{♩} = 160.$ a tempo pp leggerissimo simile

ten. pp ten. pp div. pp pp unis. pp pizz. pp

The musical score on page 25 consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. Dynamics include *pp* and *p*. The second system features a grand staff with *con sord.* markings and *p* dynamics. The third system shows a grand staff with a complex rhythmic pattern in the upper voice and *pp* dynamics. The fourth system includes a grand staff with *pp* and *(pizz.)* markings.

A cadenza is a passage for the solo instrument during a concerto, typically unaccompanied, which shows off the technical prowess of the soloist. Some are long and extremely virtuosic. Elgar's is an example of a short cadenza with somewhat more modest technical requirements.

Create a cadenza for your own instrument. You may start composing this by improvising or experimenting with extended techniques. Record what you have created, edit and order your recordings, then find a way to notate your cadenza. Remember to record all of this in your composition process diary.

Task 2

Now listen to Figures 22-23 **Audio Excerpt 3** (10:08-10:28) **Score Excerpt 3**

II

colla parte, a tempo

Musical score for the first system, measures 22-25. The score includes a vocal line and a piano accompaniment. The piano part features first and second endings (I.º and II.º) and a third ending (III.º). Dynamics include *f*, *p*, *fp*, and *ff*. The tempo is marked *colla parte, a tempo*.

largamente, a tempo

Musical score for the second system, measures 26-29. The score includes a vocal line and a piano accompaniment. The piano part features first and second endings (I.º and II.º). Dynamics include *fcantabile*, *sf*, *f*, and *sf*. Performance instructions include *(pizz.)* and *arco*. The tempo is marked *largamente, a tempo*.

II
23 Tempo I°

Musical score for the first system, measures 23-26. The score is in G major and 2/4 time. It features a piano accompaniment and a violin part. The piano part includes a first ending (I°) and a second ending (II°). The violin part includes a first ending (I°) and a second ending (II°). Dynamics range from *f* to *pp*. The instruction "con sord." is present in the second ending of the piano part.

Musical score for the second system, measures 27-30. The score is in G major and 2/4 time. It features a piano accompaniment and a violin part. The piano part includes a first ending (I°) and a second ending (II°). The violin part includes a first ending (I°) and a second ending (II°). Dynamics range from *f* to *pp*. The instruction "div. (II con sordini)" is present in the second ending of the piano part. The instruction "pizz." is present in the second ending of the violin part.

Using guitar notation, analyse the chords in the third and fourth bar of Figure 22.

--	--	--	--	--	--	--

Identify the cadence and temporary tonic just before Figure 23.

Task 3

At Figure 22, the music has modulated to E flat Major, Elgar's 'noble' key. Listen to other representative works by Elgar in this key like *Nimrod* and the opening of the *2nd Symphony*. For Beethoven, E flat Major was the heroic key. Listen to the *Emperor Concerto* or the *Third Symphony*.

For Mozart, this key either represented Freemasonry, or was jocular (and sometime both). The overture to *The Magic Flute* and the *Horn Concerto No. 4* are examples.

Investigate what mood E Flat major evokes in other composers. Investigate what other keys meant to these composers. If you work in a tonal system as a composer yourself, do certain keys have certain associations for you?

Be sure to record your investigations and reflections.

Activity 3: Listening and Composition

At the end of this activity, you will be able to harmonise a melody and aurally identify features of the third movement, including writing a dictation exercise.

Task 1

Harmonise the opening melody of this movement. You may try to use harmonic language similar to Elgar's or you may prefer another approach. Harmonise each note individually in a chorale-style homophonic texture.

Cello

The image shows a musical score for Cello and Piano. The Cello part is written in the top staff, which is a bass clef with a 3/8 time signature. The key signature has two flats (B-flat major). The melody consists of six measures: 1. G2, A2, B2, C3 (quarter note); 2. D3, E3, F3, G3 (quarter note); 3. A3, B3, C4 (quarter note); 4. D4, E4, F4 (quarter note); 5. G4, A4, B4 (quarter note); 6. C5, B4, A4 (quarter note). The Piano part is in the bottom two staves (treble and bass clefs) and is currently empty.

Now distribute the harmony parts to the string section.

Activity 4: Performance and Composition

At the end of this activity, you will perform an arrangement of part of the fourth movement and compose obligatos over a fixed melody or harmonic progression.

Task 1

Perform the arrangement of part of the fourth movement.

From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

Part 1
ff

Part 1 in B \flat
ff

Part 2
ff

Part 2 in B \flat
ff

Part 3
ff *risoluto*

Part 3 in F
ff *risoluto*

Part 3 in E \flat
ff *risoluto*

Bass
ff

Piano
ff

Percussion
ff

7

Part 1

Part 1 Bb

Part 2

Part 2 Bb

Part 3

Part 3 in F

Part 3 Eb

Bass

Piano

Perc.

risoluto

12
Part 1

Part 1 Bb

Part 2

Part 2 Bb

Part 3

Part 3 in F

Part 3 Eb

Bass

Piano

Perc.

Part 1 From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

Musical score for Part 1 of the Fourth Movement of Cello Concerto, measures 1-13. The score is in treble clef, 2/4 time, and D major. It begins with a *ff* dynamic marking. The first line (measures 1-8) consists of eighth notes with accents. The second line (measures 9-12) features a *risoluto* marking and includes slurs and accents. The third line (measures 13) continues the rhythmic pattern with accents and concludes with a double bar line.

Part 1 in B \flat From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

Musical score for Part 1 in B \flat of the Fourth Movement of Cello Concerto, measures 1-13. The score is in treble clef, 2/4 time, and B \flat major. It begins with a *ff* dynamic marking. The first line (measures 1-8) consists of eighth notes with accents. The second line (measures 9-12) features a *risoluto* marking and includes slurs and accents. The third line (measures 13) continues the rhythmic pattern with accents and concludes with a double bar line.

Part 2 From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

ff

9

13

This musical score is for Part 2 of the Fourth Movement of Cello Concerto by Edward Elgar. It consists of three staves of music in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro non troppo' and the dynamics are 'ff' (fortissimo). The first staff contains measures 1 through 8. The second staff contains measures 9 through 12. The third staff contains measures 13 through 15, ending with a double bar line. The melody is primarily eighth-note based with frequent rests.

Part 2 in B \flat From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

ff

9

13

This musical score is for Part 2 in B-flat of the Fourth Movement of Cello Concerto by Edward Elgar. It consists of three staves of music in 2/4 time, with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro non troppo' and the dynamics are 'ff' (fortissimo). The first staff contains measures 1 through 8. The second staff contains measures 9 through 12. The third staff contains measures 13 through 15, ending with a double bar line. The melody is primarily eighth-note based with frequent rests.

Part 3 From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

7

12

Part 3 in F From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

7

12

Part 3 in E \flat From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

7

12

Bass From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

ff

9

13

This musical score for Bass is in 2/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a forte (ff) dynamic marking and contains measures 1 through 8. The second staff contains measures 9 through 12. The third staff contains measures 13 through 16, ending with a double bar line. The notation includes eighth and sixteenth notes, rests, and a fermata over the final measure.

Piano From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo

ff

9

14

This musical score for Piano is in 2/4 time with a key signature of one sharp (F#). It consists of three systems of grand staff notation (treble and bass clefs). The first system contains measures 1 through 8 and begins with a forte (ff) dynamic marking. The second system contains measures 9 through 13. The third system contains measures 14 through 17, ending with a double bar line. The notation includes chords, eighth notes, and sixteenth notes.

Percussion From the Fourth Movement of Cello Concerto

Edward Elgar

Allegro non troppo



Task 2

At times in the fourth movement (for example at Figure 50) the soloist plays an elaborate obligato over the same harmonic structure as the first theme. This technique is very like theme and variations (in the classical sense; Elgar's great trick was to vary the theme so much that it was rendered unidentifiable (see *Enigma Variations*).

Your task is to take a theme or chord progression (about eight bars in length) and write one or more obligato passages for your own or another instrument. It is important that the obligatos can be played at the same time as the theme or chord progression.

Activity 5: Musicology

At the end of this activity, you will have performed a comparative musicological investigation. So there.

Task 1

Elgar's *Cello Concerto* is a landmark work and was written as a profound response to an international cataclysm (The Great War).

Just over a century later, Australian composer Liza Lim wrote a cello concerto *A Sutured World*. This is also a landmark work (it won the Grawemeyer Prize – one of the most important music prizes in the world) and it is also a profound response to an international cataclysm (in this case environmental destruction).

A Sutured World resources.

- [Partial recording of A Sutured World](#)
- [Partial recording with score](#)
- [Liza Lim discusses A Sutured World](#)

The differences in musical language between these concertos is obvious. Discuss the similarities (in approach, philosophy, artistic voice, vision).

You may present your findings as an essay, a viva voce, a podcast or a video.

Task 2

Elgar's *Cello Concerto* was neglected for many years after its premiere and only became popular in the 1960s thanks to cellist Jacqueline Du Pre.

Research other works which were neglected for a long time after they were composed and are now popular (Bach's *Cello Suites* are a very obvious place to start).

Is there a common thread in these stories of neglect and rediscovery?

You may present your findings as an essay, a viva voce, a podcast or a video.

Suggested Answers

Activity 1

Task 2

Listen to **Audio Excerpt 1** (4:49-6:10) several times while reading **Score Excerpt 1**.

1. How does the composer achieve CONTRAST and UNITY in this excerpt?

Answers may include:

CONTRAST

Dynamics – very quiet at 10, louder at 11

Tempo – slightly faster at 10, slightly slower after 12

Tone colour – addition and removal of woodwinds periodically

Tonality – mostly E major, but moving towards E minor by 13

UNITY

Same time signature and rhythmic feel throughout

Solo cello foregrounded throughout

Thick homophonic texture

Romantic harmonic language

Melodic development e.g. by sequence at 12

2. List the instruments playing at Figure 11.

2 clarinets in A, 2 bassoons, solo cello, 1st and 2nd violins, violas, tutti cellos, double basses.

3. Explain the following notations:

<i>poco stringendo</i>	Becoming a little faster
<i>fp</i>	Loud then immediately quiet
<i>simile</i>	Play in the same way as before
<i>dolce</i>	Sweetly
arco	Play with the bow
rit.	Slow down

Activity 2

Task 2

Now listen to Figures 22-23 **Audio Excerpt 3** (10:08-10:28) **Score Excerpt 3**

Using guitar notation, analyse the chords in the third and fourth bar of Figure 22.

Ab	Fm6	Eb/G	Eb/G	Fm	Bb13 (becomes Bb7aug)	Eb
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Identify the cadence and temporary tonic just before Figure 23.

Perfect cadence with preparatory chord (ii^o – V – i) G minor.

Activity 3

Task 1

Harmonise the opening melody of this movement. You may try to use harmonic language similar to Elgar's or you may prefer another approach. Harmonise each note individually in a chorale-style homophonic texture.

[There is no right or wrong answer here. Students' responses may be stronger or weaker according to the skill with which they have executed the harmonisation in the tonal language they have chosen, and, to a lesser extent, their level of harmonic sophistication].

Task 2

Listen to **Audio Excerpt 4** (16:23-16:59) while you notate the solo cello part. Some pitches and rhythms are given.

You will need to listen to this several times. HSC-style exams allow you to hear the excerpt SIX times.



Task 3

Listen to **Audio Excerpt 5** (16:23-17:42).

How does the composer achieve a sense of calm at the end of this movement?

Quite a difficult question to answer with any degree of precision. The point here is for the students to list the obvious things without fear. Sometimes the obvious, correct and relevant things gain the marks in exams. In this instance, these might include quiet dynamics, slow tempo, homophonic texture, consonant harmony, mellow tone colours.