

Full Score

Pyotr Ilyich Tchaikovsky Opus 49

1812 Overture
arranged for
6-part Cello Orchestra

Performance notes:

- 1. The original score has been transposed down a semitone so that the themes and fanfares best suit cello tuning (i.e. the main keys become D major and minor, rather than E flat major and minor).**
- 2. the six cello parts/desks have been arranged into two groups:
(A) cellos 1, 2 and 3 (led by cellos 1)
(B) cellos 4, 5 and 6 (led by cellos 4).**
- 3. Group A have been allocated most of the French fanfares while Group B have been given most of the Russian fanfares.
In performance, a separation of groups A and B (with or without French and Russian flags) is recommended to highlight the interplay between the two groups.**
- 4. An optional Cannon part has been included from bar 328**

This arrangement was made for James Halsey (director and conductor), and members of the Giant Cello Ensemble to perform during the annual Aboyne Cello Festival (in North-East Scotland), in July 2010

Gwyn Seymour, Stonehaven, Scotland
d.g.seymour@abdn.ac.uk

1812 Overture arranged for Cello Orchestra

Pyotr Ilyich Tchaikovsky [1840-1893]
arranged Gwyn Seymour,
d.g.seymour@abdn.ac.uk

Largo

$\text{♩} = 60$

The score consists of six staves for Cello 1, Cello 2, Cello 3, Cello 4, Cello 5, and Cello 6. The key signature is $\text{F}^{\#}$ major (one sharp). The tempo is Largo with $\text{♩} = 60$. The dynamics are primarily *mf* (mezzo-forte) with occasional *f* (forte) and *mf* (mezzo-forte). Measure 10 begins with a dynamic crescendo across all staves. Measure 19 marks the start of a new section with dynamic changes between *ff*, *p*, and *cresc*.

Vc1 (Double Bass) measures 10-19

Vc2 (Double Bass) measures 10-19

Vc3 (Double Bass) measures 10-19

Vc4 (Double Bass) measures 10-19

Vc5 (Double Bass) measures 10-19

Vc6 (Double Bass) measures 10-19

Vc1 (Double Bass) measures 19-28

Vc2 (Double Bass) measures 19-28

Vc3 (Double Bass) measures 19-28

Vc4 (Double Bass) measures 19-28

Vc5 (Double Bass) measures 19-28

Vc6 (Double Bass) measures 19-28

29

Vcl 2 1 2 3

Vc2 cresc

Vc3 cresc

Vc4 cresc

Vc5

Vc6 cresc

3

35

Vcl

Vc2

Vc3

Vc4

Vc5

Vc6

soli

f piangendo e molto espr

ff p

ff p

mf

mf

40

Vcl

Vc2

Vc3

Vc4

Vc5

Vc6

sf p

sf p

sf

sf

f

f

mf

mf

f

f

mf

mf

f

f

47

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

52

poco stringendo

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

5

poco piu mosso

56

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

60

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

65

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

69

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

Andante

*imitate side-drum
(ad lib ponticello; use open+stopped string)*

76

mf

p

sfp

mf

divisi

mf

mf

80

p

p

mf

mf

mf

mf

83

p

p

mf

mf

mf

6

86

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

90

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

95 *J=138 Allegro giusto*

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

99

Vc1 -

Vc2 *cue Vc3* -

Vc3 -

Vc4 -

Vc5 -

Vc6 -

cue Vc2

103

Vc1 -

Vc2 -

Vc3 -

Vc4 -

Vc5 -

Vc6 -

107 [7]

Vc1 -

Vc2 -

Vc3 -

Vc4 -

Vc5 -

Vc6 -

III

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

8

115

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

119

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

f marcato

122

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

125

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

128 [9]

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

130

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

132

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

134

10

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

cresc
cresc
cresc
cresc
cresc
cresc

137

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

141

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

144

11

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

148

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

fff divisi divisi

fff

fff

fff

153 12

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

ff

fff

fff

158

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

fff

f

163

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f — *p*

divisi al lib

p

170

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

13

f

f

f

p

f

f

divisi ad lib

f

divisi ad lib

f

178

Vc1

Vc2

Vc3

Vc4

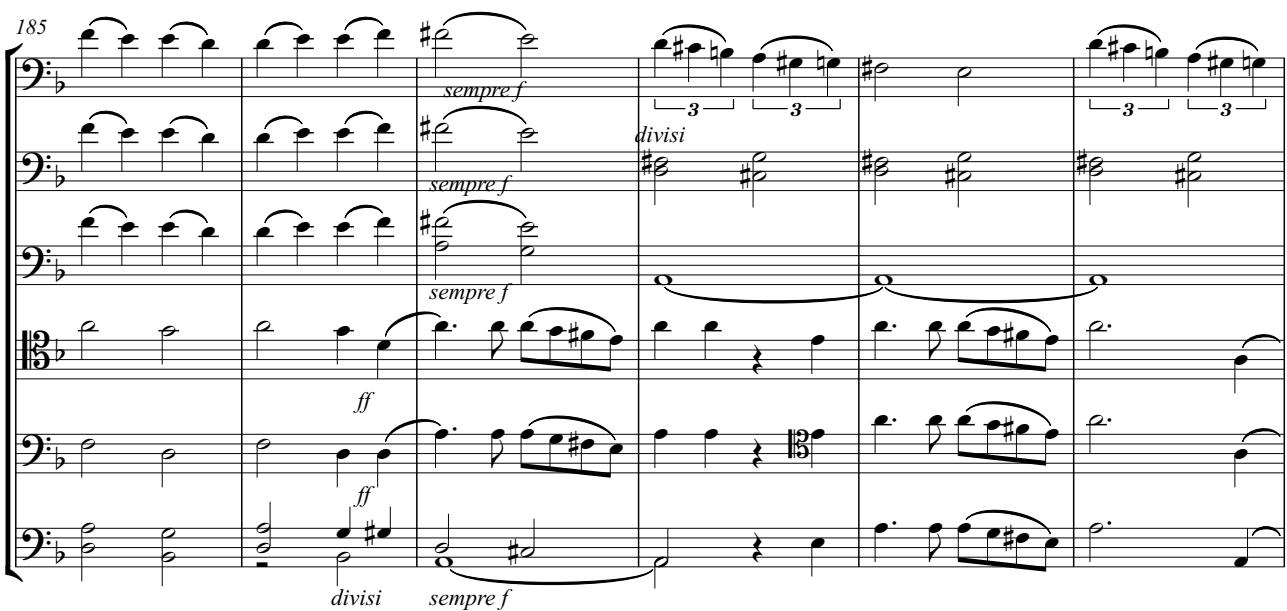
Vc5

Vc6

f

14

185

Vc1 

Vc2 *sempre f*

Vc3 *sempre f*

Vc4 *ff*

Vc5 *ff*

Vc6 *divisi* *sempre f*

191

Vc1 

Vc2

Vc3

Vc4

Vc5

Vc6

198

15

Vc1 

Vc2

Vc3

Vc4

Vc5

Vc6

205

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

pp

imitate side-drum (ponticello ad lib)

p

pp sempre

pp sempre

210

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

poco piu f

divisi

16

215

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp

pp

220

Vc 6

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

17

226

(imitate trumpet)

cresc marcato

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

231

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

imitate trumpet

235

Vc1 *mf cresc*

Vc2 *mf cresc*
Vc3 *mf cresc*

Vc4 *marcato cresc*

Vc5 *mf cresc*
Vc6 *piu f*

18

240

Vc1 *f crescendo*

Vc2 *f crescendo*

Vc3 *f crescendo*

Vc4 *-*

Vc5 *f crescendo*

Vc6 *f crescendo*

244

Vc1 *ff*

Vc2 *ff*

Vc3 *ff*

Vc4 *ff*

Vc5 *ff*

Vc6 *ff*

247

19

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

250

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

20

254

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

257

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

260

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

21

263

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

268

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

273

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

279

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

286

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

22

293

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

23

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

299

24

304

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

309

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

314

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

321

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

324

Vc1 *mf cresc* *cresc* *ff marcato*

Vc2 *mf cresc* *cresc* *ff marcato*

Vc3 *mf cresc* *cresc* *ff*

Vc4 *mf cresc* *cresc* *ff*

Vc5 *mf cresc* *cresc* *ff*

Vc6 *mf cresc* *cresc* *ff* *trill*

Cannon **ff**

329

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
Cannon

tr~~~~ tr~~~~ tr~~~~ tr~~

26

335

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

poco a poco rall..

340

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

346

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

349 rall.. sempre to bar 358

The musical score consists of six staves, each representing a double bass (Vc1 through Vc6). The music is in common time and features a dynamic marking of **rall.. sempre**. The notation includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and grace notes. Slurs and ties are used to connect notes across measures. Measure 349 starts with a complex pattern of eighth and sixteenth notes, followed by measure 350 which continues the pattern with some variations. Measures 351 and 352 show a more sustained rhythmic pattern. Measures 353 and 354 conclude the section with a final rhythmic pattern.

27

356 *rall.* *Largo*

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

362

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

28

367

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

373

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

Allegro vivace

378

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

382

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

387 **29**

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Cannon

393

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Cannon

30

399

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
Cannon

tr~~~~~ tr~~~~~ tr~~~~~

31

405

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
Cannon

tr~~~~~ tr~~~~~ tr~~~~~

412

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

417

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Cannon

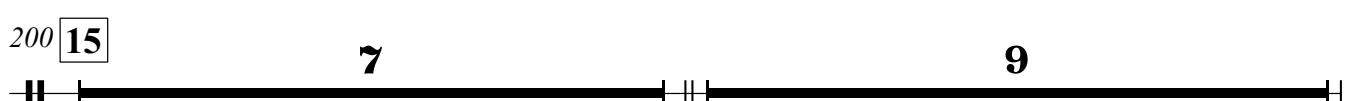
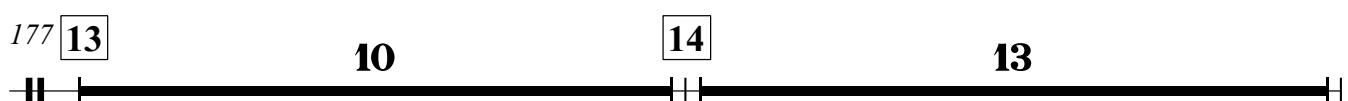
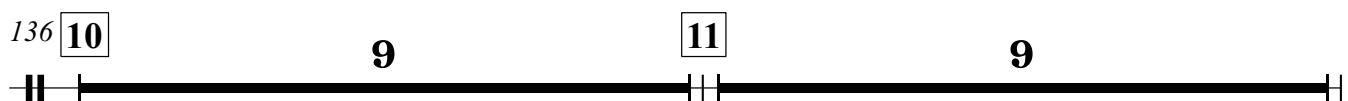
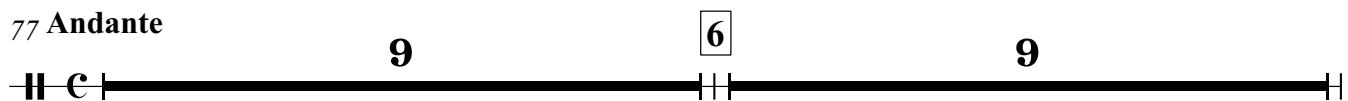
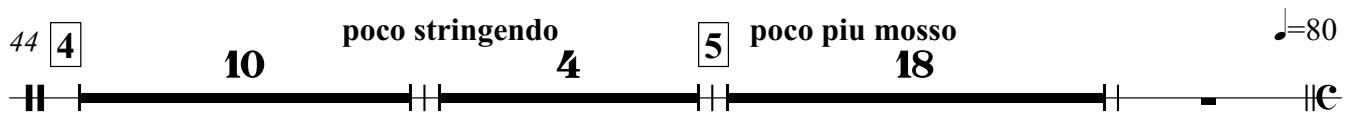
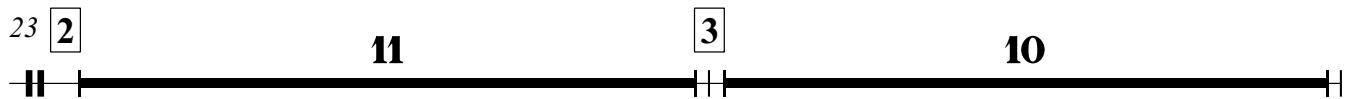
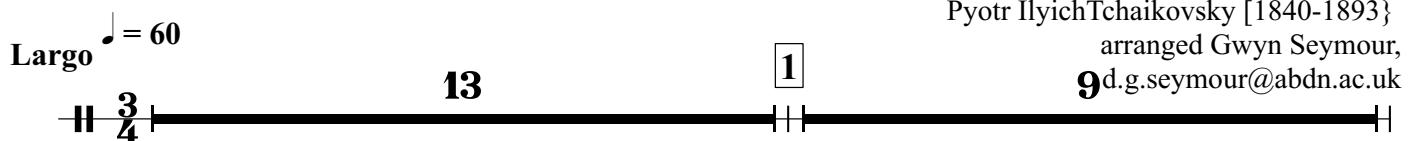
OPTIONAL CANNON PART FOR 1812 Overture

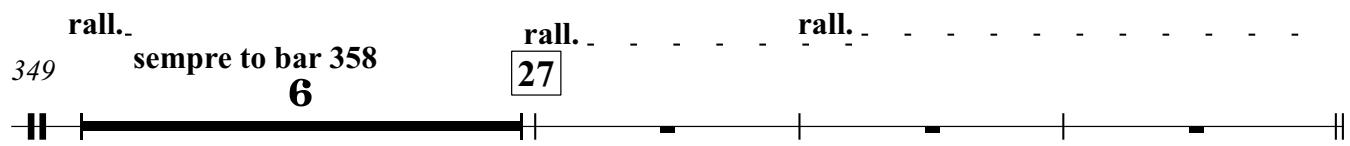
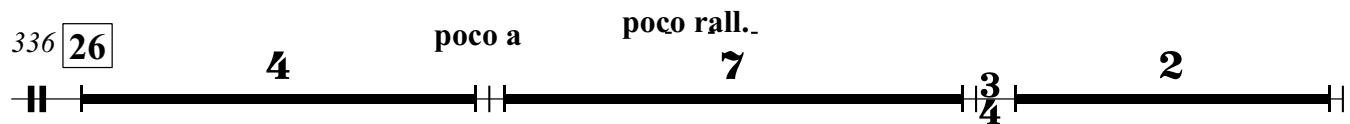
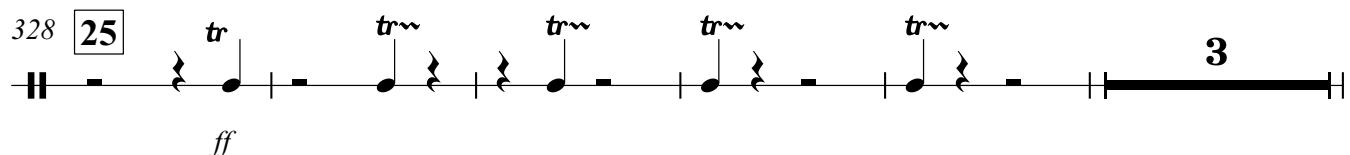
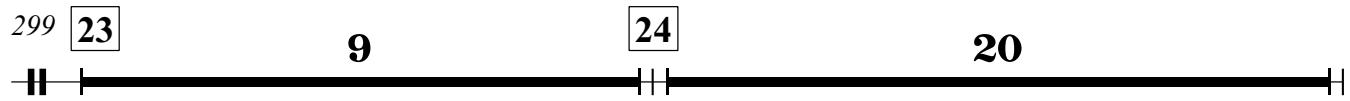
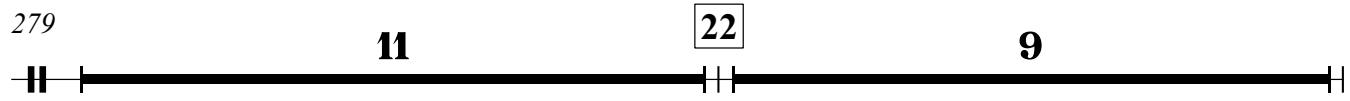
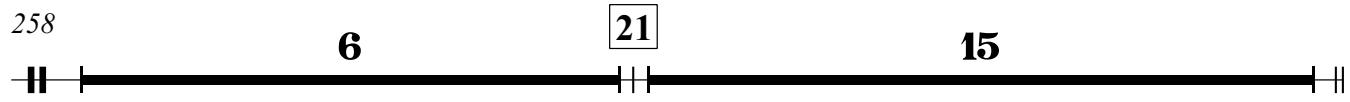


1812 Overture arranged for Cello Orchestra

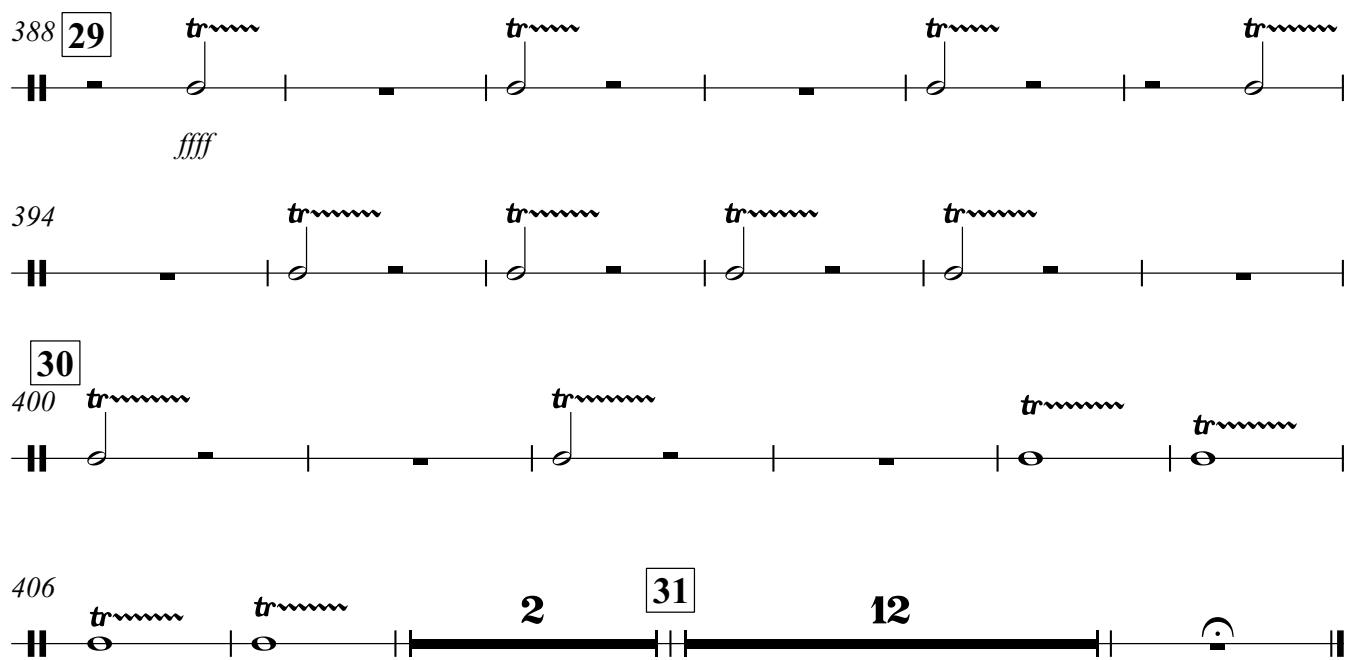
2

Cannon





Cannon



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- 4. An optional Cannon part has been included from bar 328**

This arrangement was made for James Halsey (director and conductor), and members of the Giant Cello Ensemble to perform during the annual Aboyne Cello Festival (in North-East Scotland), in July 2010

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1812 Overture arranged for Cello Orchestra

2

Largo

$\text{♩} = 60$

Vc 1

Pyotr Ilyich Tchaikovsky [1840-1893]
arranged Gwyn Seymour,
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2

Largo

$\text{♩} = 60$

Vc 1

Pyotr Ilyich Tchaikovsky [1840-1893]
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mf < mf f

8 *cresc* <

14 1 < *mf* ff

21 2 2 *cresc* p

28 1 2 3 *cresc* ff

34 3 2 *sfp* ff

43 4 f mf

49 f

54 **poco stringendo**
poco piu mosso

58 5 ff *fff* fff

62

67

70 4

*Andante imitate side-drum
(ad lib ponticello; use open+stopped string)*

77 *mf*

79

81 *p* *mf*

86 *6* *3* *3* *p* *sf* *p* *sf*

90

95 *p* *sf* *p* *sf* *p cresc* *mf*

99 *pp* *f* *cue Vc2* *2*

103 *ff*

107 *7*

110

114

117 **8**

120 *f marcato*

124

128 **9** *f marcato*

132

136 **10** *cresc ff*

141 *fff*

144 **11**

148

153 **12** *fff*

156 *ff* *fff*

Vc 1

5

161

167 *fff*

174 **13**

180 *f*

186 **14**
sempre f

191

195

200 **15**

204

207 *mf dim*

211 *p*

215 **16** *poco piu f*

219 *Vc 6*

pp

Vc 1

cresc marcato

224

pp *3* *mf*

17

f *f* — *sf* *f*

mf cresc *f*

18

f *crescendo* *crescendo*

ff

246

ff

19

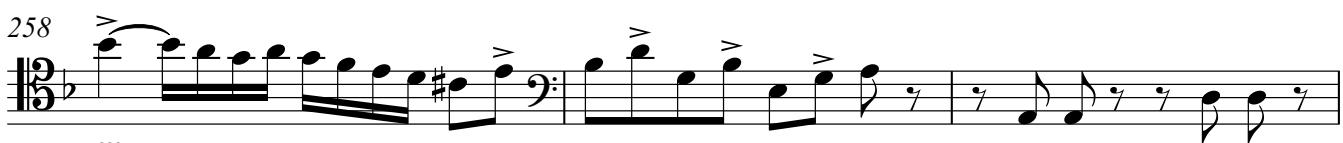
sempre ff

251

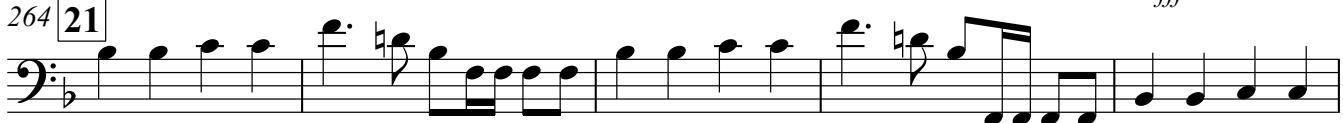
20

256

fff

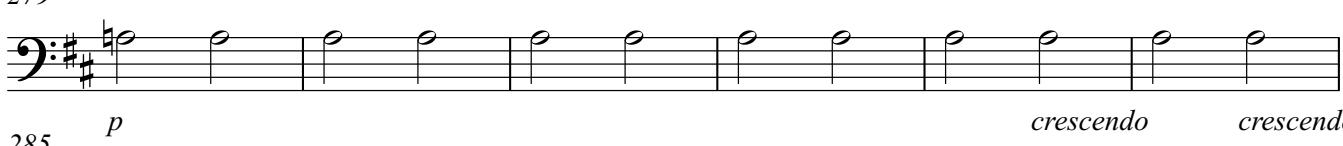
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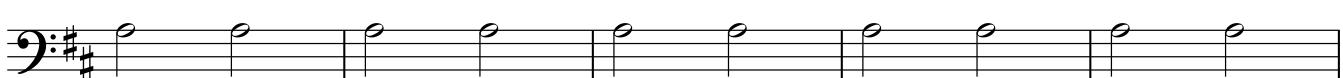
261 

264 **21** 

269 

274 

279 

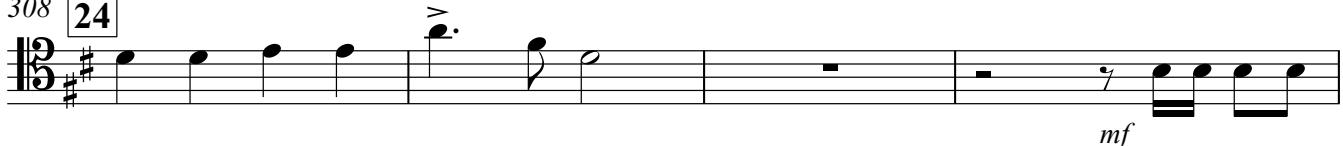
285  *p* *crescendo* *crescendo*

290 **22** 

294 
23 

299 

303 
mf

308 **24** 
p *mf*

312 

Vc 1

315

319

p

p

324

mp

mf cresc

cresc

328 **25**

ff marcatissimo

26

poco a poco rall..

338

342

346

rall.. sempre to bar 358

348

350

352

355 **27** rall.. rall..

Largo

fff

362

366

369 [28]

374

379 Allegro vivace

383 ffff

388 [29]

392 ffff

396

400 [30]

405

410 [31]

415

419

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1812 Overture arranged for Cello Orchestra

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2

Largo

$\text{♩} = 60$

Vc 2

Vc 2

3

62

66

70

4

$\text{♩} = 80$

77 Andante

84

89

95

$\text{♩} = 138$ Allegro giusto

cue Vc3

100

103

2

107 **7**

112

116 **8**

119

f marcato

124

f marcato

128 **9**

132

136 **10**

cresc ff

141

fff

144 **11**

148

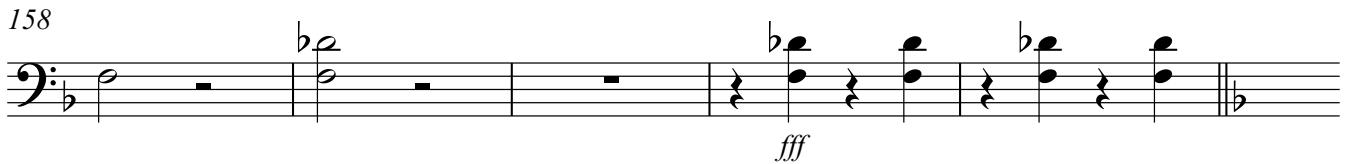
divisi fff

divisi

Vc 2

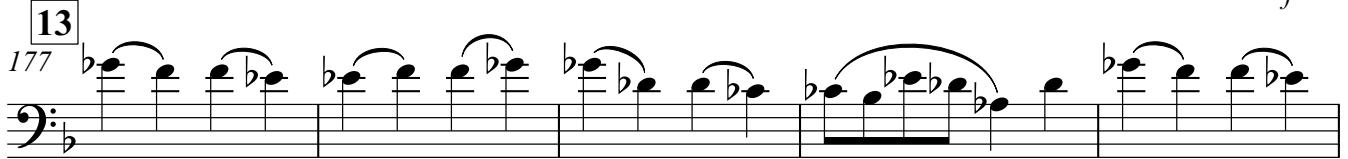
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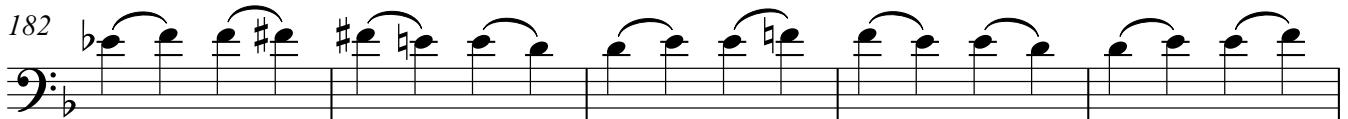
153  12

158 

163 

170 

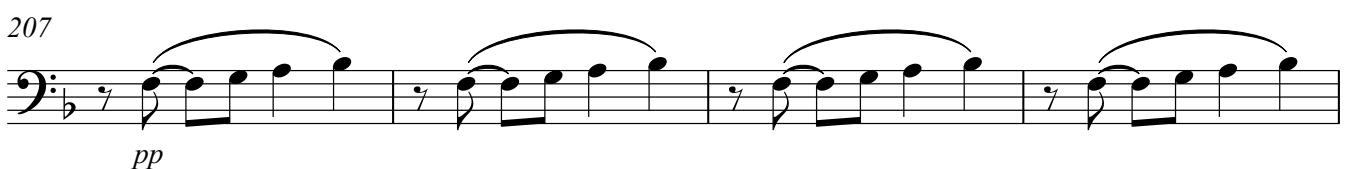
177  13

182 

187  14
divisi
sempre f

193 

200  15
3
====

207 

211 

Vc 2

215

16

3

220 Vc 6

224 pp (imitate trumpet)

228 17

232 f sf f mf cresc

236 f

240 18 f crescendo crescendo

244 ff

246 ff

248 19 sempre ff

251

20

254

256



258



262



267



273



279



285



290 [22]



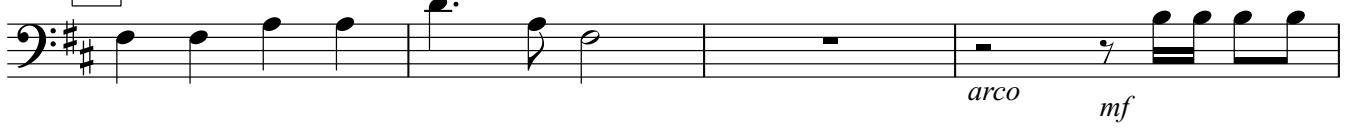
297



303



308 [24]



312



315

<img alt="Musical score for Vc 2 starting at measure 315. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). Measure 315 starts with a rest followed by eighth-note pairs. Measures 316-317 show eighth-note pairs with some grace notes. Measure 318 begins with a bassoon part (Bassoon 1) in common time with a key signature of one sharp (F#). Measures 319-320 show eighth-note pairs with dynamics 'p' (pianissimo). Measure 321 begins with a bassoon part (Bassoon 2) in common time with a key signature of one sharp (F#). Measures 322-323 show eighth-note pairs with dynamics 'p' (pianissimo). Measure 324 begins with a bassoon part (Bassoon 1) in common time with a key signature of one sharp (F#). Measures 325-326 show eighth-note pairs with dynamics 'mf' (mezzo-forte) and 'cresc' (crescendo). Measure 327 begins with a bassoon part (Bassoon 2) in common time with a key signature of one sharp (F#). Measures 328-329 show eighth-note pairs with dynamics 'ff marcatissimo' (fortississimo marcato) and 'cresc' (crescendo). Measure 330 begins with a bassoon part (Bassoon 1) in common time with a key signature of one sharp (F#). Measures 331-332 show eighth-note pairs with dynamics '26' (numbered measure) and 'poco a poco rall.' (rallentando gradually). Measure 333 begins with a bassoon part (Bassoon 2) in common time with a key signature of one sharp (F#). Measures 334-335 show eighth-note pairs with dynamics '26' (numbered measure) and 'poco a poco rall.' (rallentando gradually). Measure 336 begins with a bassoon part (Bassoon 1) in common time with a key signature of one sharp (F#). Measures 337-338 show eighth-note pairs with dynamics '342' (numbered measure) and 'poco a poco rall.' (rallentando gradually). Measure 339 begins with a bassoon part (Bassoon 2) in common time with a key signature of one sharp (F#). Measures 340-341 show eighth-note pairs with dynamics '342' (numbered measure) and 'poco a poco rall.' (rallentando gradually). Measure 342 begins with a bassoon part (Bassoon 1) in common time with a key signature of one sharp (F#). Measures 343-344 show eighth-note pairs with dynamics '346' (numbered measure) and 'poco a poco rall.' (rallentando gradually). Measure 345 begins with a bassoon part (Bassoon 2) in common time with a key signature of one sharp (F#). Measures 346-347 show eighth-note pairs with dynamics '346' (numbered measure) and 'poco a poco rall.' (rallentando gradually). Measure 348 begins with a bassoon part (Bassoon 1) in common time with a key signature of one sharp (F#). Measures 349-350 show eighth-note pairs with dynamics '348' (numbered measure) and 'poco a poco rall.' (rallentando gradually). Measure 351 begins with a bassoon part (Bassoon 2) in common time with a key signature of one sharp (F#). Measures 352-353 show eighth-note pairs with dynamics '350' (numbered measure) and 'poco a poco rall.' (rallentando gradually). Measure 354 begins with a bassoon part (Bassoon 1) in common time with a key signature of one sharp (F#). Measures 355-356 show eighth-note pairs with dynamics '27' (numbered measure) and 'rall.' (rallentando). Measure 357 begins with a bassoon part (Bassoon 2) in common time with a key signature of one sharp (F#). Measures 358-359 show eighth-note pairs with dynamics 'Largo' (largo) and 'divisi'. Measure 360 begins with a bassoon part (Bassoon 1) in common time with a key signature of one sharp (F#). Measures 361-362 show eighth-note pairs with dynamics 'fff' (fortissississimo).</p>

363

368 [28]

373

376

380 Allegro vivace

384 ffff

388 [29]

396

400 [30] 3 3 3 3 3 3 3

405

410 [31] 2 3

415

419

Performance notes:

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- 4. An optional Cannon part has been included from bar 328**

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Gwyn Seymour, Stonehaven, Scotland
d.g.seymour@abdn.ac.uk

1812 Overture arranged for Cello Orchestra

Pyotr Ilyich Tchaikovsky [1840-1893]

arranged Gwyn Seymour,

d.g.seymour@abdn.ac.uk

2

Largo

$\text{♩} = 60$

Vc 3

8

14

21

28

34

42

48

54

58

62

66

70

♩ = 80

77 **Andante**

84

89

95

♩ = 138 **Allegro giusto**

99

102

2

ff

Vc 3

107 **7**

111

114

117 **8**

120

124

128 **9**

132

136 **10**

141

144

11

148

153

12

158

163

divisi al lib

170

13

182

14

194

200 15

3

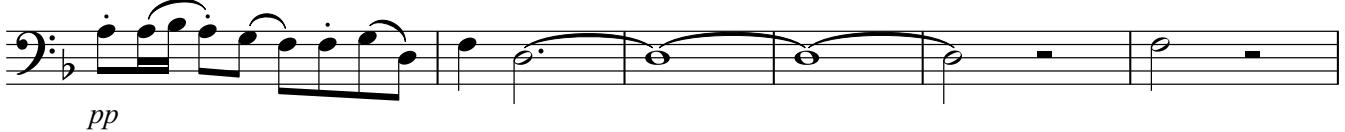
207



212



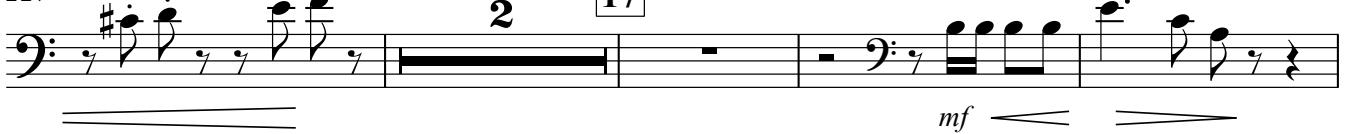
216



222



227



233



236



240 [18]



243



246



248 [19]



251

254 **20**

256

258

261

264 **21**

269

277

283

290 **22**

297

302

Vc 3

308 **24**

316 *mf*

320 *mp* *p* *divisi ad lib*

324 *mf* *cresc* *cresc*

328 **25**

331

336 **26**

340 *poco a poco rall.*

344

347

rall. sempre to bar 358

349

352

354

27 rall. rall.

358 **Largo** *fff*

362

367 **28**

372

376

380 **Allegro vivace**

384 *ffff*

388 **29**

392 *ffff*

396

400 **30**

405

410 **31**

415

419

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1812 Overture arranged for Cello Orchestra

Pyotr Ilyich Tchaikovsky [1840-1893]

arranged Gwyn Seymour,

d.g.seymour@abdn.ac.uk

2 **Largo**

Vc 4

$\text{♩} = 60$

8

14

1

22

2

28

34

3

42

4

49

53

poco stringendo

f

58

5 poco piu mosso

61

Bass clef, 2 sharps, Vc 4.

65

Bass clef, 1 sharp.

69

Bass clef, 1 sharp. Dynamics: fff, 3.

74

Andante

♩ = 80

Bass clef, 1 sharp. Dynamics: mf.

79

Bass clef, 1 sharp.

82

Bass clef, 1 sharp. Dynamics: mf.

85

[6]

Bass clef, 1 sharp.

88

Bass clef, 1 sharp. Dynamics: sf, f.

91

Bass clef, 1 sharp. Dynamics: p, p, mf.

95

♩ = 138

Allegro giusto

C

Bass clef, 1 sharp.

4 (*Allegro guisto*)

Vc 4

96

Bass clef, common time, key signature one flat. Dynamics: *f*. Measures 1-4.

100

Bass clef, common time, key signature one flat. Dynamics: *ff*. Measures 5-8.

104

Bass clef, common time, key signature one flat. Measures 9-12.

107 [7]

Bass clef, common time, key signature one flat. Measures 13-16.

111

Bass clef, common time, key signature one flat. Measures 17-20.

115

Bass clef, common time, key signature one flat. Measure 21, with measure 22 indicated by a bracket above it.

119

Bass clef, common time, key signature one flat. Measures 23-26.

122

Bass clef, common time, key signature one flat. Measures 27-30.

125

Bass clef, common time, key signature one flat. Measures 31-34.

128 [9]

Bass clef, common time, key signature one flat. Measures 35-38.

130

Bass clef, common time, key signature one flat. Measures 39-42.

131

Bass clef, common time, key signature one flat. Measures 43-46.

133 Vc 4

136 **10**

cresc ff

139

142

fff

145 **11**

148

fff

152

12

157

fff

2

163



169



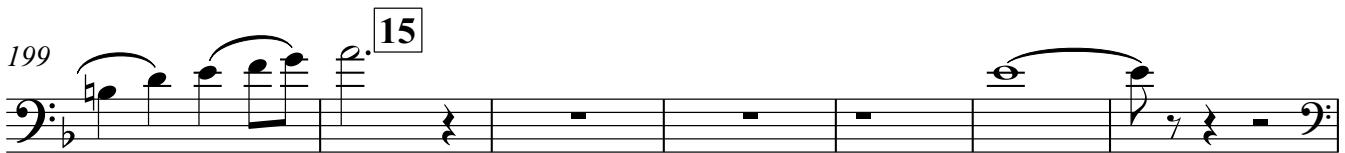
175



181



187



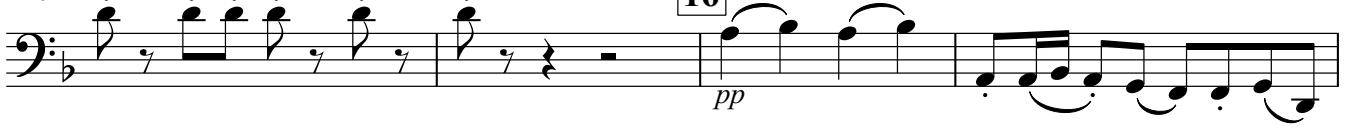
206

imitate side-drum (ponticello ad lib)

210



214



218



224



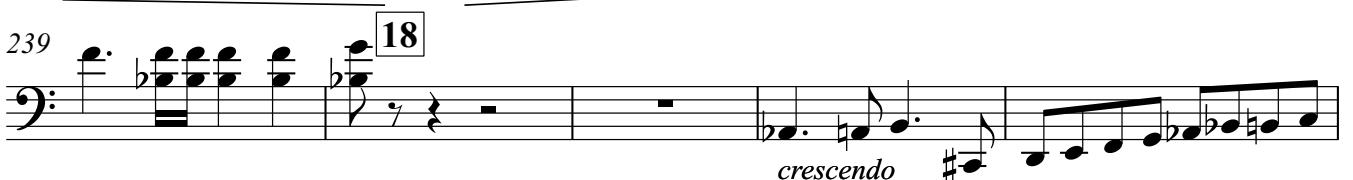
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Vc 4

(imitate trumpet)

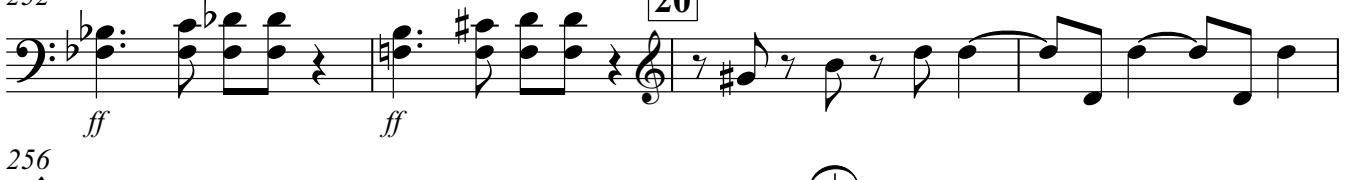
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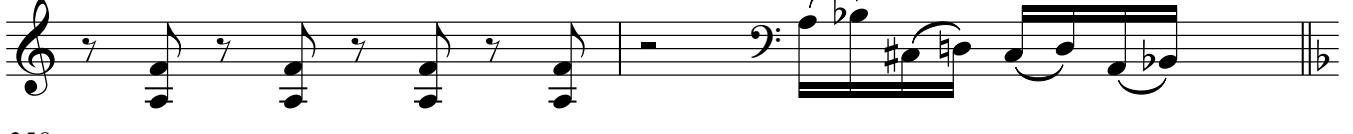
235 

239 **18** 

244 

248 **19** 

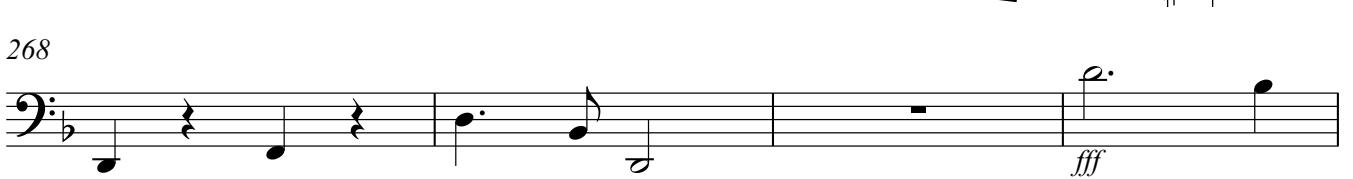
252 **20** 

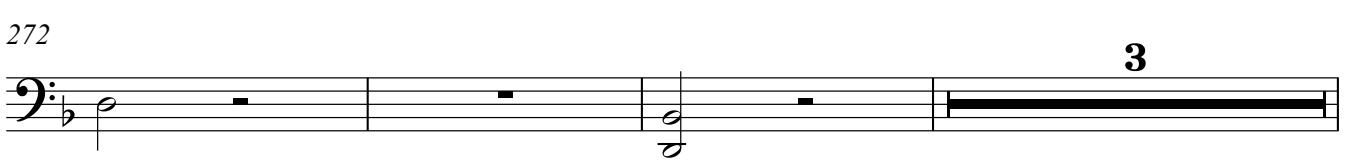
256 

258 

261 

264 **21** 

268 

272 **3** 

278

Bassoon part: Rest, note. Key signature changes to G major (two sharps). Dynamic: *p*. Slurs: note to note, note to note. Dynamic: *p cresc*.

283

Bassoon part: Eighth-note patterns. Dynamics: *crescendo*, *crescendo*, *f*.

289

Bassoon part: Eighth-note patterns. Measure number: 22.

294

Bassoon part: Eighth-note patterns. Measure number: 23.

299 [23]

Bassoon part: Sustained note (mf), dynamic change to *p*.

306

Bassoon part: Sixteenth-note patterns. Dynamics: *pp*, *p*.

311

Bassoon part: Sixteenth-note patterns. Dynamic: *p*.

315

Bassoon part: Sixteenth-note patterns. Dynamic: *pp*.

318

Bassoon part: Sixteenth-note patterns. Dynamics: *pp*, *poco a poco cresc*, *mp*, *cresc*.

321

Bassoon part: Sixteenth-note patterns.

323

327

25

331

336

26

340 poco a poco rall..

344

348

rall.. sempre to bar 358

turn page ad lib, Cello 5 is doubling part

353

27 rall. - - - - - - - - - -

358 Largo

358 Largo

fff

362

366

28

374

3

Allegro vivace

379

ffff

384

388 **[29]**

397

[30]

403

408

[31]

412

417

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1812 Overture arranged for Cello Orchestra

2

Largo

$\text{♩} = 60$

Vc 5

Pyotr Ilyich Tchaikovsky [1840-1893]

arranged Gwyn Seymour,

d.g.seymour@abdn.ac.uk

2

$\text{♩} = 60$

Vc 5

Pyotr Ilyich Tchaikovsky [1840-1893]
arranged Gwyn Seymour,
d.g.seymour@abdn.ac.uk

8

$\text{♩} = 60$

cresc

14

$\text{♩} = 60$

ff

21

$\text{♩} = 60$

p

28

$\text{♩} = 60$

piu f

34

$\text{♩} = 60$

ff

mf

39

$\text{♩} = 60$

sf

mf

f

44

$\text{♩} = 60$

f

mf

f

49

$\text{♩} = 60$

mf

f

poco stringendo

54

$\text{♩} = 60$

f

cresc

cresc

58 **5** **poco piu mosso** Vc 5

63

68

72 **fff** **$\text{J}=80$**

Andante

77 *divisi* **mf**

80 **mf**

83

86 **6**

92 **p**

95 **$\text{J}=138$** **Allegro giusto**

4

(Allegro giusto)

Vc 5

96

101 *f*

106 7

110

114

117 8

121

124

127 9 *sempre f*

129

131

133

136 10 *cresc*

cresc

ff

139

142

145 [11] *fff*

148

152 [12] *fff*

156

160

163

169

175 [13] *divisi ad lib f*

181 *ff*

187 [14]

193

199 [15]

203

207

pp sempre

214

16

219

2

224

2

230

17*pp**mf cresc**piu f*

f

234

mf cresc

piu f <

f

239

18*f crescendo**crescendo*

243

19*ff**ff*

247

ff

250

ff

ff

ff

ff

254

20

258

fff

261



264 [21]



268



272



275



279



284 [22]



290 [22]



295



299 [23]



303 mf



308 [24]



313



Vc 5

317

poco a poco cresc

cresc

mp *cresc*

25

mf cresc *cresc*

ff

26

poco a poco rall.

rall. *sempre to bar 358*

27 *rall.* *rall.*

Largo

362

367

28

372

377

Allegro vivace

3 ffff

382

386

29 *divisi ad lib*

ffff

392

400

30

405

410

31

415

419

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2

Largo

$\text{♩} = 60$

8

14

1

21

2

28

34

3

39

sf

44

4

49

54 **poco stringendo**

58

5

poco piu mosso

Vc 6

Pyotr Ilyich Tchaikovsky [1840-1893]

arranged Gwyn Seymour,

d.g.seymour@abdn.ac.uk

Vc 6

3

63

68

Andante

74

79

83

88

91

Allegro giusto

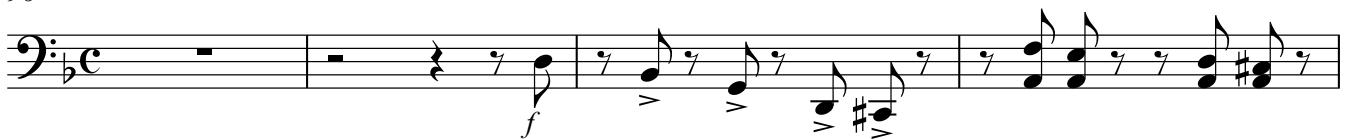
95

4

(Allegro giusto)

96

Vc 6



100



104

107 **7**

111



114

117 **8**

121



124



127

9*sempre f*

129



131



133



136 [10]



139



142



145 [11]



149



153



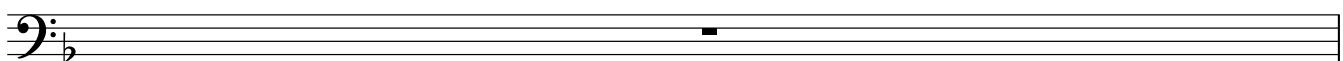
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160



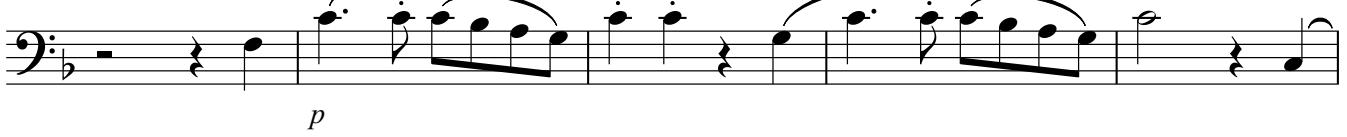
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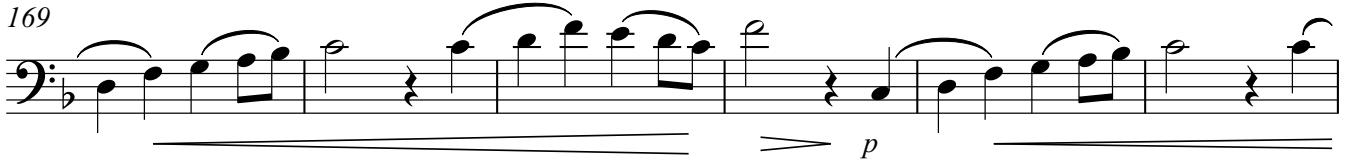
6

Vc 6

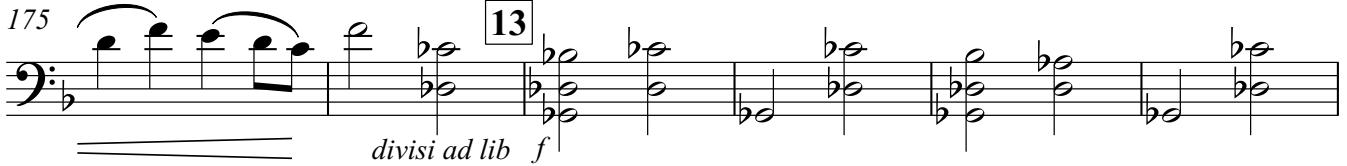
164



169



175



181



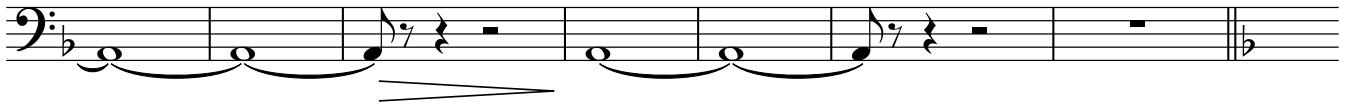
187 [14]



193



200 [15]



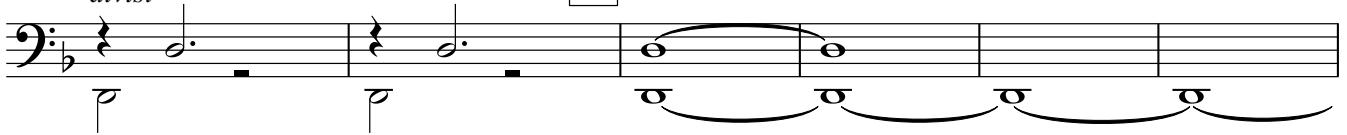
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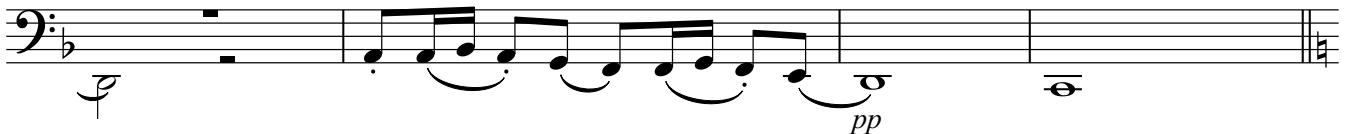
214

divisi

[16]



220



224 *pp*

230 **17** *pp* *mf cresc* *piu f* \leftarrow

234 *f* *f*

239 *mf cresc* *piu f* \leftarrow **18** *f*

243 *f crescendo* *crescendo*

247 *ff* **19**

250

254 **20**

258

261 *fff*

264 **21**

269

273

275

278

283 *crescendo* *p* *crescendo* *p cresc >*

289 **22** *f*

294

299 **23**

303 *mf* *mf*

308 **24** *p* *p* *pp*

313 *p*

318

328 **25**

331 *ff*

336 **26**

340 *poco a poco rall..*

344

348 *rall.. sempre to bar 358*

355 27 rall. rall.

358 **Largo**

362 v v v fff

367 28

372

377 Allegro vivace

382 3 ffff

386

392 29 ffff

400 30 3 3 3 3

405

410 31

415

419 7