

# Elgar's Editing Process in *From the Bavarian Highlands*: Clues to Elgar's Early Compositional Process

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Studying and observing the early years of Elgar's creative output allows one to see a more complete picture of his emerging style, even if that means looking at works that have fallible moments. Several scholars have identified Edward Elgar's greatest achievements: his increasing dexterity interweaving leitmotifs,<sup>1</sup> his meticulous annotations in sketchbooks,<sup>2</sup> his use of figured-bass annotation in sketches,<sup>3</sup> and the resultant mosaic-like structure of his music.<sup>4</sup> Almost all of this attention, however, has been focused on Elgar's later works, on those that have made him most famous and represent his more 'modernist' approach to composition.<sup>5</sup>

In his early years, Elgar idealistically describes his own compositional process; he credits the influence of muses or various natural forces for the

<sup>1</sup> Meadows, Laura. *Elgar as post-Wagnerian: a study of Elgar's assimilation of Wagner's music and methodology*. Durham theses. Durham University, 2008. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/2297/>

<sup>2</sup> Anderson, Robert. *Elgar in Manuscript*. Portland, Oregon: Amadeus Press, 1990. 62.

<sup>3</sup> Kent, Christopher. "Magic by Mosaic: some aspects of Elgar's compositional methods." *The Cambridge Companion to Elgar*. Ed. Daniel Grimley and Julian Rushton. Cambridge: Cambridge University Press, 2004. 32.

<sup>4</sup> McVeigh, Diana. *Edward Elgar: His Life and Music*. London: J.M Dent, 1955, 206.

<sup>5</sup> Harper-Scott, J.P.E. *Edward Elgar: Modernist*. Cambridge: Cambridge University Press, 2006. 10.

success of his compositions. In one particular story related to his friend and editor, Harry Acworth, Elgar describes a scene where he sat by the river composing as a child, "I am still at heart the dreamy child who used to be found in the reeds by the Severn side with a sheet of paper trying to fix the sounds..."<sup>6</sup> Elgar's tendency to externalize his own success to the influence of a muse in his stories also manifests itself in the self-deprecating notes and annotations in his sketchbooks. Here, he would often wonder in writing if he would be able to complete the work,<sup>7</sup> making multiple critical comments on his musical choices.<sup>8</sup>

<sup>6</sup> Riley, Matthew. "Rustling Reeds and Lofty Pines: Elgar and the Music of Nature." *Elgar Studies*, ed. J.P.E. Harper-Scott and Julian Rushton. Cambridge: Cambridge University Press, 2002. 157

<sup>7</sup> Near the beginning of Elgar's sketches for *The Black Night*, Elgar wrote "Music by Edward Elgar, if he can." (MS 47900, 39r)

<sup>8</sup> In one particular page of his sketches of *from the Bavarian Highlands*, Elgar wrote that he on particular sketch was "terrible!" (MS 47900, 139r)

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Elgar's seeming dependency on a muse may have also affected the idiosyncrasies that appeared early in his compositional process. Observers have commented on his tendency to keep scraps of paper available as he took walks so that he could quickly copy down a melody when it came to him.<sup>9</sup> Elgar's early sketches also seem to be haphazardly scribbled and are almost improvisatory in nature. In other cases, Elgar would create a schematic that was full of annotations reminding him of where he would later copy, duplicate, or revise the piece.<sup>10</sup> The apparent speed of his sketching can expose Elgar's own insecurity, making it seem as if he raced to get the full piece documented before it escaped from his mind.

Somewhat unique to his early sketchbooks, and perhaps as a result of his speedy first drafts, are the number of times that Elgar edited his score in a different pen before completely redrafting a work or a section of a work. Even when he or his wife was creating a fair copy, the amount of Elgar's editing on the copy is evidence of his process of consistently revising and perfecting a piece of music before submission to a publisher. At times, his editing process continued even into those final editions. These redrafts present a unique opportunity to observe Elgar as he revised his compositions and give several clues to the evolution of his compositional process during these early years. In order to more specifically highlight some of the unique features of his process in his early years, this article will focus on selections from Elgar's choral cycle, *From the Bavarian Highlands* and will include an analysis of the various drafts of the piece as well as Elgar's editing of the texts themselves for use in the work.

<sup>9</sup> Anderson, Robert. *Elgar in Manuscript*. Portland, Oregon: Amadeus Press, 1990. 9.

<sup>10</sup> Kent, Christopher. "Magic by Mosaic: Elgar's Compositional Methods." *The Cambridge Companion to Elgar*, ed. Daniel Grimley and Julian Rushton. Cambridge: Cambridge University Press, 2004. 37.

## *From the Bavarian Highlands*

Elgar completed the six-movement choral cycle *From the Bavarian Highlands* (Op. 27) in 1895 as a thank you gift to Mr. and Mrs. Henry Slingsby Bethell who hosted Edward and his wife, Alice, during their many holidays in Bavaria.<sup>11</sup> The trips also served as an opportunity for Edward to immerse himself in the Austro-German musical culture that influenced many of his future compositions.<sup>12</sup> In particular, Elgar attended multiple operas by Richard Wagner in the Bayreuth Festival Theater, seeing at least nine different operas during their 1893 visit alone.<sup>13</sup> The musical immersion clearly influenced his later compositional works, particularly his later oratorios, where he extensively employed Wagner's leitmotiv technique.<sup>14</sup> His time there also influenced his compositional choices and various unique elements of his early music: For example, one of his first major works, *The Black Knight*, was a setting of Longfellow's English translation of *Die Schwarze Ritter*. Regarding *From the Bavarian Highlands*, a song cycle clearly influenced by their visits there, Elgar acknowledges on the title page that his wife Alice translated the words from a German text, and that the music was "partially arranged (imitated) from Volkslieder."<sup>15</sup>

<sup>11</sup> Greaves, Peter. *In The Bavarian Highlands: Edward Elgar's German Holidays in the 1890's*. Rickmansworth, England: Elgar Editions, 2000. 61.

<sup>12</sup> Rushton, Julian. "Elgar's Biography, Elgar's Repute: Themes and Variations." *Elgar: An Anniversary Portrait*. London: Continuum Books, 2007. 42.

<sup>13</sup> Greaves, Peter. *In The Bavarian Highlands: Edward Elgar's German Holidays in the 1890's*. Rickmansworth, England: Elgar Editions, 2000. 17.

<sup>14</sup> Anderson, Robert. *Elgar in Manuscript*. Portland, Oregon: Amadeus Press, 1990. 38.

<sup>15</sup> Moore, Jerold Northrup. *Edward Elgar: A Creative Life*. Oxford: Oxford University Press, 1984. 188.

The composition of this song cycle was heavily influenced by Alice, who recognized that Elgar had received significantly more acclaim for his part-songs than his cantatas or oratorios and encouraged Elgar to write shorter works that could sell better. She even provided the text for the *Bavarian Highlands* settings as a nudge in this new direction.<sup>16</sup> While Edward agreed, he was still driven by the desire to create and perform large-scale works. He arranged Alice's provided texts in a cycle, maintaining a degree of thematic unity throughout the six songs.<sup>17</sup> Elgar successfully submitted the songs for publication to William & Co. (after Novello declined publication), and the Worcester Festival Choral Society premiered the cycle in 1896 with Elgar conducting. Three of the songs: one, three, and six, were later arranged by Elgar as an orchestral suite and published in 1901. This transcription has evolved into a more popular and more often performed version than its choral counterpart.

### *Locating Elgar's Manuscripts*

In order to study Elgar's compositional process through his sketchbooks, we owe a debt of gratitude to the two main organizations that have collected and maintained Elgar's sketches. While several sketchbooks and manuscripts are held at the Elgar Birthplace Museum, the British Library holds the sketchbooks needed for the study of this particular work. There, Elgar's sketches are divided into three primary categories. The first five (MS 63146–63150) were homemade by Elgar, the third of the books is sewn together with a gut violin string, and were used between 1878 and 1881. These books contain many of his earliest sketches, including his 'Shed' music, a name given for the music he wrote for the wind quintet that would meet in the shed behind

<sup>16</sup> Ibid., 184.

<sup>17</sup> Ibid., 185.

his father's music shop,<sup>18</sup> and transcriptions of compositions by well-known classical composers. The last set is a collection of eight large volumes created by Novello at Elgar's instructions (MS 63153–63160). Many of these books were used concurrently—some containing collections of themes (often with commentary on their quality and where they might be used), others containing nearly complete sketches of scenes from works such as *The Apostles* (Op. 49), *The Kingdom* (Op. 51), and *The Crown of India* (Op. 66).<sup>19</sup>

In between these two sets of sketchbooks, chronologically, is a collection of loose-leaf sketches and drafts by Elgar containing his work from 1889–1933 (MS 47900–47908) that were later gifted to the British Library by Elgar's daughter, Mrs. Carice Irene Blake. The first volume of the collection (MS 47900, dated 1889–1896) includes several of Elgar's early part-songs, including *The Snow* (Op. 26, no. 1), *Fly, Singing Bird* (Op. 26, no. 2), *O Happy Eyes* (Op. 18, no. 1), *Spanish Serenade* (Op. 23), and *From the Bavarian Highlands*. The volume also includes drafts of *Serenade for Strings* (Op. 20), the *Froissart Overture* (Op. 19), and *Lux Christi* (later titled *The Light of Life*, Op. 29). This set of sketches serves as the first of two sources for *From the Bavarian Highlands*.

Since these particular sketches were unbound when donated to the library, there is no guarantee the sketches are found in the order in which they were drafted. In fact, the collection of sketches of *From the Bavarian Highlands* have two different paginations, one that corresponds with their current order in the volume, by opus number and then by movement with no attention to fair copies and drafts, and then another that would

<sup>18</sup> Willets, Pamela. "The Elgar Sketchbooks." *British Library Journal*. 1985. 25.

<sup>19</sup> Ibid., 30

rearrange them into an order that is closer to the order in which they were likely composed. In the case of the sketches of *From the Bavarian Highlands*, the crossed-out pagination places all of Elgar's drafts together, although not necessarily in order by movement, and then places all of Elgar's fair copies together after the drafts. It is this order that will be considered during the study in this article. The second manuscript source used in this study is the bound copy of the full orchestral score that has been annotated by the engraver (MS 57992). As this is the final word in the score before it went to the publisher, it becomes valuable in observing what was held over from the first two sketches.

By comparing the sketches for each movement in chronological order, Elgar's editing and revising process becomes apparent, and reveals important aspects of Elgar's personality in the music.<sup>20</sup> To better discuss Elgar's evolving compositional process, the progression from draft to publisher's copy will be studied in two movements of *From the Bavarian Highlands: Aspiration* and *False Love*. In addition, we will study Elgar's editing of the text themselves as provided by Alice and the clues that these studies give to musical choices the conductor and choir may make.

### *Aspiration (bei Sankt Anton)*

Aspiration, while ordered second in the first set of sketches, falls fourth in the final version of the choral cycle. The change in order is not explained by Elgar, but does place the

<sup>20</sup> In order to make Elgar's sketches more legible for study and for musical examples in the article, they have been transcribed into computerized notation. Elgar's pitches or annotations that have been crossed out or scribbled out by Elgar were included and identified with hash marks through them. When necessary for the purpose of the example (viewing different pen, handwriting, etc.), a selection from the original sketch has been included and is currently in the public domain.

movement as a moment of respite before the fifth movement *On the Alm*. The key relationships on either side are more logical. It, like all of the movements, bears a subtitle that references a particular location visited by Alice and Edward during their vacation. This subtitle "*bei Sankt Anton*" (first present in the fair copy draft, page 103r) references a small village in the top of the Tyrolean Alps. A study of the text suggests a prayer uttered in a chapel in the tops of the mountains, making this particular subtitle appropriate:

Over the heights the snow lies deep  
Sunk is the land in dreamy sleep  
Here in the house of God we pray  
Lead, Lord, our souls today

A cursory glance at the first draft of the piece (pp. 109r–110r, see Figure 1) highlights several unique aspects of Elgar's early draft process. He uses a significant amount of shorthand that includes symbols and words in English and Italian that give him what he needs to make a fair copy later on. In the second measure, he marks "voices" above the piano part, while in measure 33 (page 110r), he writes "voicci alone" reminding him to leave this section a capella. In measure 4, he simply puts a pair of hash marks to identify that the soprano and alto parts should be doubled in the tenor and bass parts, and accomplishes the same goal by writing "T + B" as well as writing out the few notes that differ from the soprano and alto parts. There are also several indications of Elgar's improvisatory nature. Measures 7 and 8 have layers of notes, themes, and ideas stacked on top of each other in a form that almost seems chaotic (when this musical material returns, Elgar simply writes "as before" to indicate the intended harmony). Measures 9–11 have a first and second ending that was crossed out and replaced by the eventual interlude in measures 12 and 13. It is

also worth noting that the top of the first page (109r), where Elgar suggests that this song will be second in the cycle (rather than fourth), and that the first title was *Vorheis* rather than *Aspiration*.

There is one unique case in this draft where Elgar reworks one particular section of music, found at the end of page 110r (See Figure 2). Here, Elgar attempts several new drafts of the concluding instrumental section, which treat the primary vocal theme imitatively until the falling melody rests on the tonic chord. Elgar's

first attempt experimented with *stretto* imitation, while the second draft layered the entries consecutively. In the second draft, Elgar later added annotations to rebar the phrase. Elgar also included a series of dots and dashes at the bottom of the page to sketch the rhythm of the section. Neither of these drafts made it into the fair copy draft of the piece or the final score in their current form, but his second draft is closest to the final version. The only difference between the second draft (page 110r) and the fair copy (106r) is the rhythmic augmentation in the final two measures of the piece.

Figure 1. *Aspiration* Draft, 109r

II Vorheis

9  
109

The musical score is for the piece "II Vorheis" and is marked "Adagio". It consists of piano accompaniment and vocal lines. The piano part is in 4/4 time and features a variety of dynamics including *f*, *mp*, *p*, *ff*, and *ppp*. The vocal lines are in 4/4 time and include lyrics such as "Over the heights, the snow lies deep, Stunk in the land in", "Here in the house of God we pray Lead Lord our souls to", "dream - ly sleep", "Here", "by thy", "day", and "Shield - ing". The score includes performance instructions like "voices", "dim.", and "1st", "2nd". There are also some markings like "1020" and "5" in the piano part.

Figure 2. *Aspiration* Draft, 110r

When comparing the fair copy (pp. 103r–106r, see Figure 3) to the first draft, significant adjustments in thematic material occur, showing Elgar’s editing process from draft to fair copy. Most prominent is the rapid ascending gesture in measures three and five. Its intention seemed to be to connect the low end of each

descending vocal phrase to the high beginning of the next phrase. In addition to this particular flourish, Elgar included a quarter-note pattern that descends after the first phrase, but rises dramatically after the second to prepare for the women’s higher entrance in the third phrase.

Figure 3. *Aspiration* Fair Copy, 103r and 103v

IV  
Aspiration  
(Bei Sanct Anton)

Kopiert by ??? 42 1  
103  
Edward Elgar  
Op. No. 2

43



outline the harmonic structure while the tenors enter one measure later and present the ascending countermelody. This slight adjustment brings more attention to the countermelody and also opens the texture to accommodate an added statement of the countermelody in the bass part and in the baritone part.

Elgar also revised the dynamics of each section as he moved from draft to draft of *Aspiration*. In the first draft (see Figure 1), Elgar marks the opening chord piano, but marked the first choral entrance forte. The second choral phrase begins at mezzopiano in measure 4, moves to mezzoforte in measure 5, and arrives at fortissimo on the downbeat of measure 6. Two measures later, Elgar marks a diminuendo on the third beat, and marks ppp in the following measure. Elgar later crosses out one of the p's in measure 12, making the dynamic pianissimo. At the return of the A section (measure 24), Elgar marks the beginning of the phrase as forte, and then fff at the climax of the third phrase (measure 28) with no further dynamic markings. These extremes of dynamics are not terribly common in choral scores, but may have been influenced by his Romantic models.

In the fair copy (see Figure 3), Elgar edits the broad dynamic ideas into a more refined shape. The beginning accompaniment dynamic is marked as pianissimo, while the choral parts were first marked at mezzopiano, crossed out, and marked to begin at piano. Elgar marks a crescendo at the beginning of the second phrase (measure 4), the crescendo is reinforced with a crescendo marking in measure five to lead to the fortissimo climax in measure 6. Elgar adds crescendo and diminuendo markings in measures 7 and 8 to better shape the final phrase, ending with a pianissimo marking that smoothly dovetails with the accompaniment's dynamic on the downbeat of measure 9. At

the return of the A section, Elgar marks the accompaniment as forte, with a *dolce* marking, while the choral parts are marked with a piano entrance. The same crescendos are marked to prepare for the fortissimo dynamic marking in measure 25 while decrescendos prepare the eventual pianissimo marking on the downbeat of measure 28. The dynamic choices in the orchestral score match those in the fair copy with only one adjustment: the *crescendo* marking in measure 4 has been removed. The increased detail in each draft, including addition of multiple specific articulation markings, shows Elgar's process of refining dynamic markings from general ideas to a more nuanced approach with detailed dynamic markings.

Of particular interest is Elgar's experimentation with the two-measure interlude between each section and the additional detail he adds in each draft. It is repeated three times in each draft, and the thematic content stays essentially the same in each repetition, but the dynamic markings, articulations, and phrase markings change between each repetition. In the draft, Elgar divides the first interlude into two phrases in the treble clef, but one phrase in the bass clef. The final interlude has one broad phrase marking over both measures. Dynamic markings that are sparse in the first interlude are quite present in the second interlude. In the fair copy, Elgar becomes somewhat more consistent in his markings. In all three cases, the phrase markings are over the entire interlude (a much more convincing phrasing choice). The first and third interludes are identical: beginning at pianissimo followed by a crescendo marking that leads to the third beat of the first measure. Elgar marks a piano on the downbeat of the second measure that is followed by a diminuendo. The middle interlude (measures 19–20) is slightly different, while it still begins at pianissimo, Elgar marks a crescendo leading



to a sforzando on the third beat of measure 19 and a diminuendo leading to a pianissimo on the downbeat of measure 20. Measure 20 ends with a crescendo to the instrumental forte in measure 21. In the orchestral score, the crescendo and diminuendo markings are removed from measure 19, leaving the pianissimo and the sforzando as the only markings in the measure. While it is more difficult to write off these adjustments as experimentation, it certainly outlines Elgar's process as he learns appropriate markings for various voices and instruments.

The amount of experimentation and improvisation that can be seen in Elgar's first draft of *Aspiration* seems fairly consistent with other observations about his early sketchbooks and compositional style. All of the notes and shorthand symbols indicate a desire to write as quickly as possible. What may be unique, however, is Elgar's subsequent editing process as he moves from draft to draft. The number of hash marks and added notes, often in different ink, in the first draft suggest a second review of the work before moving on to the fair copy draft. The number of times Elgar would paste fresh staves over a section to make adjustments, even in the final orchestral copy, indicates more than a few last-minute revisions.

### *Text Revisions of The Marksmen and Lullaby*

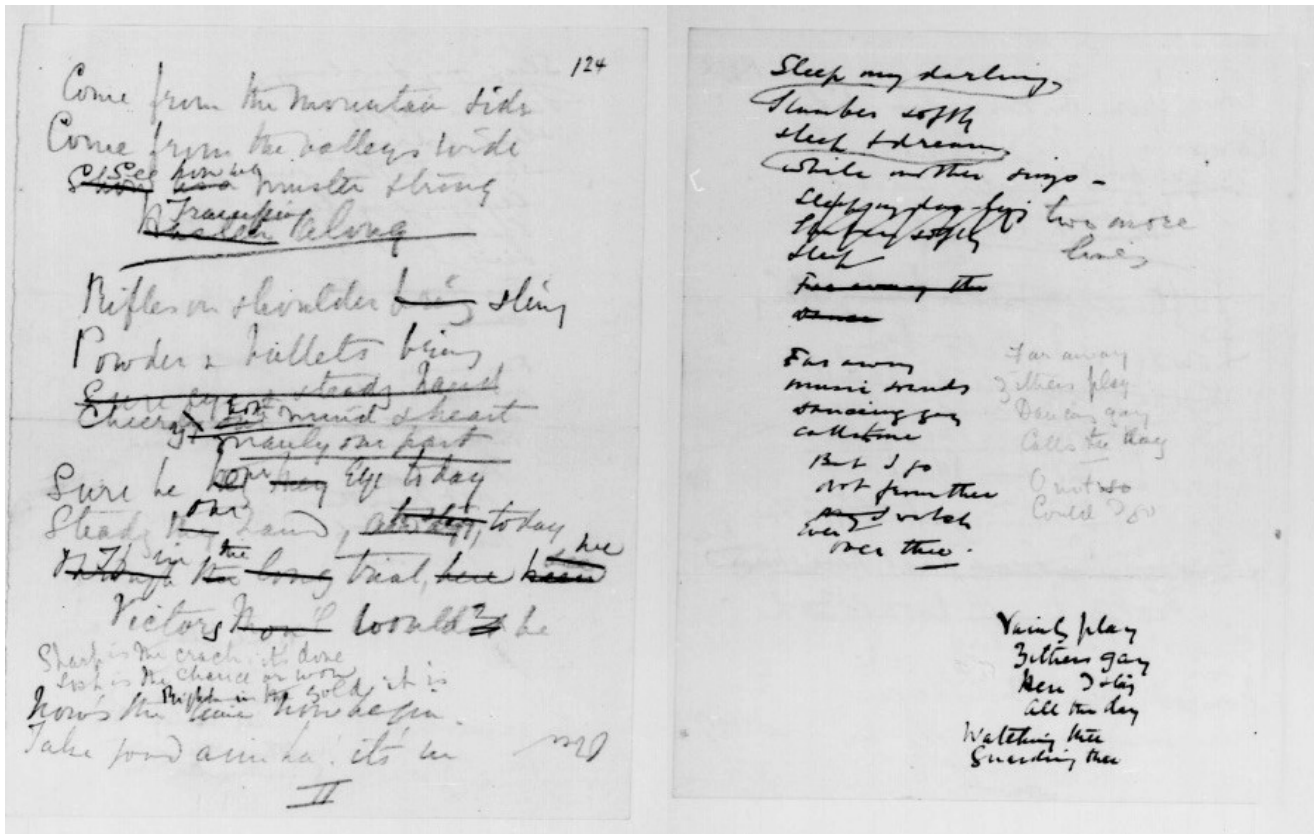
Elgar's revisionary process can also be seen in Elgar's edits of the text provided to him by Alice. Page 124 (recto and verso) of MS 47900 present two comparatively small pieces of paper whereon the texts of the sixth movement, *The Marksmen* and the third movement, *Lullaby* are written (See Figure 5). Throughout the text for *The Marksmen* lines are crossed out and words are changed. In most cases, words are changed to

synonyms that have more unvoiced (and therefore more explosive) initial consonants. For example, "bring" is changed to "sling" and "hasten along" is changed to "tramping along." Both of these changes are indications that Elgar was willing to change the text as necessary to create the musical effect that he desired, while also giving an indication of the Elgar's intent for articulation of the piece.

In the case of *Lullaby*, Elgar's changes are subtler. In one case he draws connections between two consecutive lines of the poem, indicating the length of his phrases. He requests two more lines at one point, after crossing out two submitted by Lady Elgar. He then takes two options submitted by Lady Elgar for the B section and rewrites a version that includes samples of each of them. These revisions and edits of the text present a side of Elgar that is focused on the smallest details of the composition (the difference between a voiced and an unvoiced consonant), something quite different than the improvisatory nature implied in his early drafts.

*Figure 5 on next page.*

Figure 5. Texts for *The Marksmen* and *Lullaby*



### False Love

Elgar's drafts of *False Love* show a progression of his compositional style from his drafts of *Aspiration*. Elgar composed *False Love* in modified strophic form, consisting of four verses, a repeated 'chorus,' and a fifth verse to conclude the piece. In a pattern similar to Elgar's other part songs from this era,<sup>23</sup> each verse contains the same melodic material with slight alterations in the vocal and choral accompaniment of the piece. This first page of the draft (page 142r, see Figure 6) seems to be a very rough scaffold that barely indicates the varied accompaniments associated with each verse; the treble clef contains

<sup>23</sup> *O Happy Eyes* and *My Love Dwelt in a Northern Land* both exhibit a similar structure. It would be valuable to compare the sketches for each of these pieces to see if the compositional process is consistent.

the basic melodic material while the bass clef uses a few notes to indicate the countermelody or new addition to the accompanying voices. The presentation of the first verse on the second and third systems of the page doesn't even include the four-part harmony that is present in the orchestral copy. It only includes a duet between two voices and a sparse bass line to indicate the harmonic structure.<sup>24</sup> Elgar develops the harmonization of the primary melody on a completely separate page of music (page 119v, see Figure 7) that also includes elements of at least two other movements of the choral cycle.

<sup>24</sup> The presence of melodic material and a sparse baseline seems to foreshadow Elgar's extensive use of figured bass in future compositional sketches.

Figure 6. *False Love* Draft 1, 142r

Bavarian V

5 Now we hear the springs sweet voice singing gladly

11 earth rejoice the earth re thro' the world Bidding all the joyce

19

ob.

26

33 *f*

Figure 7. *False Love* Sketch 2, 119v

Elgar experimented with several different ways to end the second verse of the piece. Rather than a humble descent to the final note, Elgar experimented with several drafts that would lead the sopranos to a G5 before descending to the C major chord. His first attempt begins in the final two measures of 142r and concludes on 142v, while multiple other drafts of just those two measures at the top of the right-hand side of the page. When Elgar finally composes the final version of those two measures (page 143r), he moves to the right to compose the measures that precede it, drawing a large arrow and the annotation “*ante*” to explain the relationship between the two.

Elgar devotes the rest of these two pages working through various options for the accompaniment: he devises a chromatic melody that serves as the introduction of the piece as well as the interlude between each verse. Since the melody accommodates the modulations between verses, Elgar sketched each version in one place to make sure it concluded appropriately.<sup>25</sup> In addition, Elgar gives indications as to when the melody will begin at the end of each verse. Unsurprisingly, Elgar spends very little time on the chorus of the movement. The melody and harmonization are straightforward and only drafted once. Elgar comes back with a new pen only to write the instrumental countermelody over the top of the chorus parts.

Elgar’s transition to the orchestral score had moments that indicate he was still experimenting and adjusting thematic material as he was drafting the orchestral music.<sup>26</sup> For example, on

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<sup>25</sup> These interludes are some of the strongest evidence that Elgar intended for these pieces to be sung to orchestral rather than piano accompaniment. Throughout the score Elgar marks the various instruments that will play various melodies, not to mention that several of the motives are written to dovetail in a very orchestral way.

<sup>26</sup> This volume of manuscripts did not have a fair copy draft of

folio 16v, Elgar crosses out the original draft of the melody in the oboe and clarinet parts and rewrites the same melody, one measure sooner, above the score (Figure 8). On folio 18r (Figure 9), Elgar sketches the sixteenth-note motive at the top of the page, layering the ascending and descending lines to ensure they work well together before finalizing the motive in the wind and viola parts below. There are several other points throughout the score where Elgar crosses out notes to adjust rhythms, replace them with different notes, or eliminate and add ornamentations. For example, on page 23r (Figure 10), Elgar pastes blank manuscript over the choral parts to rewrite measures 75–78. The motives that Elgar drafted and changed in the orchestral score were not found on the draft of the movement, suggesting that he used the orchestral score to work out these motives rather than do so on the sketches.

The transition from the draft to the orchestral score gives a deeper look into the evolution of Elgar’s compositional process. Whereas when drafting *Aspiration* Elgar would write out the entire work with only a few schematic indications, the draft of *False Love* outlined the scaffolding of the movement, with only one or two measures to indicate the melodies and countermelodies associated with each verse. Each of these sections is transcribed into the orchestral score. As Elgar continued to add additional motives, particularly in the orchestral score, he would sketch out the details of the motive and then layer the motives into the rest of the movement, making corrections as necessary. The sketches of this particular movement solidify the perception of Elgar’s emphasis on interweaving motives to create a complete texture in his later works, while also verifying what looks like an improvisational compositional style.

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*False Love*. Since the volume itself is a collection of what were once loose manuscripts, there is the possibility that a fair copy of the movement once existed.

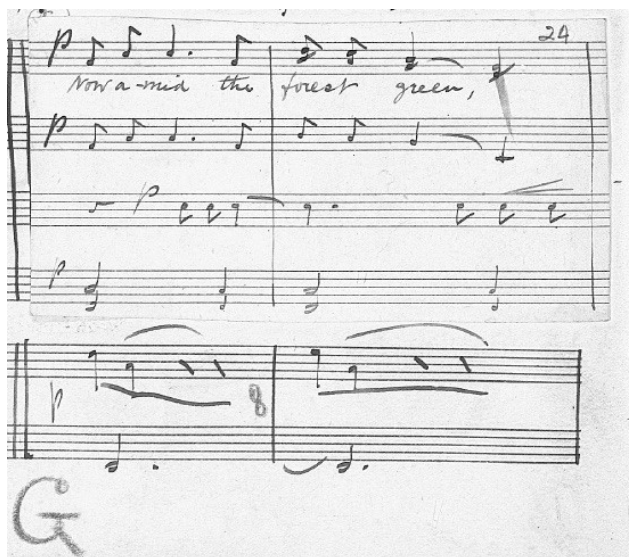
**Figure 8:** *False Love* Orchestral Score, 16v

Handwritten musical score for page 16v of *False Love*. The tempo is marked "Allegretto ma moderato". The score includes staves for Flauti I and II, 2 Oboi, 2 Clari in B, 2 Fagotti, and 2 Corni in F. The music is written in a key with two sharps (D major) and a 3/4 time signature. The notation is dense and includes various dynamics and articulations.

**Figure 9:** *False Love* Orchestral Score, 18r

Handwritten musical score for page 18r of *False Love*. The page features several empty staves at the top. Below them, a large section begins with a prominent letter "B" in the left margin. The notation includes staves for Trombe (T.), Trombe (Tb.), Clarineti (Clar.), and Fagotti (Fag.). The music is highly rhythmic and complex, with many slurs and dynamic markings.

**Figure 10:** *False Love* Orchestral Score, 23r



### *Conclusion*

Upon first glance, Elgar's sketches seem to match his own romanticized description of his compositional process; his shorthand and speedy writing were symptoms of a composer racing to write all of his ideas down before they escape from his memory or before the "divine conduit" closed. Upon closer examination, and with comparison to his fair copy drafts and the orchestral scores, the façade of "Elgar's muse" is replaced with a focused and deliberate composer. He begins with very broad ideas, usually sketching out the basic ideas in his first drafts, without too much concern for the details. When necessary, Elgar reworks specific phrases or measures until he finds the ideal version. The level of detail in the later drafts, including multiple edits to the final orchestral score, are evidence of his meticulous nature in the compositional process during his early years. In addition, one can see the beginning of Elgar's compositional approach that was predominant in this later works.

Finally, observing Elgar's sketches and discovering the origins of his music before they were refined into their final form can enhance the conductor's

score study. Studying the changes between earlier drafts and the final score inevitably prompt questions about why Elgar made the decisions he did. In some cases, the early drafts will point the conductor to embody the spirit of those early motives even though they have been removed from the final score. For example, the crescendo in measures three and five of *Aspiration* can embody the spirit of the now-removed orchestral glissando. In other cases, one can look at Elgar's various experiments to strengthen the intent of a particular marking. For example, the multiple phrase markings of the interludes in *Aspiration* can verify the final phrase marking and specific dynamic markings over both phrases. As these questions continue to arise, the conductor becomes more secure in an interpretation of the score that will positively influence the rehearsal process and final performance of the piece. A study of the sketches of *False Love* allows the conductor to see the various countermelodies and variations that Elgar considered key to each verse allows the conductor to adjust balance to highlight those countermelodies, and looking at Elgar's text choices in *The Marksman* indicate the explosive articulation that Elgar desired for the piece. This kind of study is invaluable for the conductor as they study the score and prepare for an engaging and insightful performance.

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