

Cello Part  
for the corrected section:  
Mov. III, mm 136-157

*Quintet in C minor*  
*for Piano, Violin, Viola, Violoncello and Double Bass*  
by Ralph Vaughan Williams  
emended edition by Anthony Scelba

Completed around 1906, I began performing this work in 2006. The piano quintet is an excellent, early work by Vaughan Williams, written in a richly Romantic style that the composer later abandoned. Vaughan Williams' change of direction in style may account for the long period that the MS of this quintet was suppressed and the work was neglected. The music is engaging, and the piece a welcome addition to the double bass chamber music repertoire. That said, I found some weakness in the third movement saddled with a few "dead" beats. I made a simple, emended edition of this section and performed the Quintet thus edited with considerable success in the U.S., Austria, and Brazil.

Anthony Scelba has degrees from the Manhattan School of Music and the Juilliard School, where he received the first Doctor of Musical Arts degree awarded in double bass. He was Principal Double Bassist of the New Jersey Symphony for 10 years. Throughout his career he has worked as a college professor and a performing musician. He has taught at the Manhattan School; Baylor University; The Hartt School, University of Hartford and Kean University in New Jersey where he was Chair of its Music Conservatory and founder of its Concert Artist Program. He is a Fulbright Scholar. He performed at the Casals and Waterloo Festivals for a number of years. He has given masterclasses in China, South Korea, Brazil, Spain, Austria, and Scotland and throughout the U.S. In University-sponsored concerts he specialized in chamber music. He has greatly expanded the double bass chamber music repertoire with arrangements, commissions, and a few of his own compositions. His chamber music arrangements are published by Edition Silvertrust.

# Quintet in C Minor

Correction:  
Cello

Emendation of Mov. III, mm 136-157\*

R. Vaughn Williams  
Edit: Anthony Scelba. 2010

**Molto moderato** ♩ = 72

**J** *espress.*

147

153

\*An easy edit reflecting the above changes can be penciled into the printed parts: Turn mm 137, 141, 148, 150, and 154 into  $\frac{3}{4}$  measures by omitting beat no. 4 in each of these. With these minor changes, the music has more forward direction.

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