

THE COMPLEAT BUSONI

Volume 3

- I. Ending to *Dr. Faust*
- II. Definitive version of the *Fantasia Contrappuntistica* for two pianos
- III. Concerto for Orchestra: Completion and orchestration of the *Fantasia Contrappuntistica*

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LARRY SITSKY



Australian
National
University

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To the memory of
Ferruccio Busoni

I wish to thank and acknowledge
the influence of Judy Crispin in this
project. Without her constant urging,
encouragement and even nagging, this
task would not have been carried out.



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**I. ENDING TO
*DR. FAUST***

Introduction

Larry Sitsky, my teacher and friend of many years, often alludes to the existence of an elite, esoteric tradition of music composition. Motivated by a belief in the esoteric possibilities of music, the genesis of this orally transmitted tradition cannot now be traced, though it was already well established in the time of J.S. Bach. A close relation of the perennial occult stream manifest in philosophical discourse, the tradition to which Sitsky refers has perhaps been most clearly articulated by Ferruccio Busoni as *Junge Klassizität*, or Young Classicality.

During the last years of his life Busoni became increasingly estranged from his students, family and friends. The increased focus of the avant-garde on compositional process had resulted in a growing number of Busoni's students joining Schoenberg's emerging school. Busoni's earlier hope that his students would carry *Junge Klassizität* into the future now seemed sadly misplaced. Without like-minded disciples, Busoni began to encrypt hidden symbols in his scores in the hope that later composers might decipher them after his death. His magnum opus, *Dr. Faust*, was the most ambitious and extensive attempt by Busoni to encode his accumulated esoteric knowledge in this way. Busoni's intention to leave *Dr. Faust* as a legacy for his compositional descendents is made clear in the spoken epilogue to the opera which reads:

Still unexhausted all the symbols wait
That in this work are hidden and concealed;
Their germs a later school shall procreate
Whose fruits to those unborn shall be revealed;
Let each take what he finds appropriate;
The seed is sown, others may reap the field.
So rising on the shoulders of the past,
The soul of man shall close the circle at the last.

Despite a strong belief in the importance of teaching composition, Busoni jealously guarded the score and sketches for *Dr. Faust*, concealing them even from the students that attended his deathbed. His disciple and friend Egon Petri became Busoni's sole confidant regarding the score to *Dr. Faust*. And it was Petri whom Busoni asked to reduce the orchestral score of *Dr. Faust* for piano, thus ensuring he would remain for some time the only person with access to the work. The secrecy surrounding *Dr. Faust* meant that until the very day of Busoni's death no one but Petri could have known the work was unfinished. Gottfried Galston records that as he, Zadora and Busoni's sons carried the composer's coffin, Kurt Weill approached and "told [him] under oath

of absolute secrecy the last thing that was known for certain about the tragic destiny of *Dr. Faust*. Petri, Jarnach and Weill had searched through the house and checked everything (desk and shelves): *Dr. Faust* is incomplete!”¹

Dr. Faust received its premiere performance in Dresden in 1925, the year after Busoni's death. At the request of the Busoni family, Philipp Jarnach had composed music for the incomplete scenes. It is clear that Jarnach's completion had been intended solely as a 'stop-gap' measure so the work could be performed without missing scenes. It is curious, nevertheless, that Jarnach's ending is of a totally different character to the rest of *Dr. Faust* – it ignores Busoni's specific instructions for the conclusion of the work and omits whole sections of the libretto. Given the obvious divergence of Jarnach's music from the original score, one is tempted to conclude that Busoni's detailed sketches for these scenes were not made available to him. However, these very sketches were subsequently donated to the Staatsbibliothek in Berlin by Jarnach himself. One can only speculate as to Jarnach's motivations in deliberately ignoring Busoni's instructions for completing *Dr. Faust*. Perhaps he felt inadequate to the task of completing Busoni's magnum opus, choosing instead to provide music so distinct from the original that the point at which Busoni's music stopped was not obscured.

In 1984, the musicologist Anthony Beaumont methodically constructed a new ending for *Dr. Faust*. Relying heavily on archived sketches for the missing scenes, Beaumont's approach was to arrange already existing materials into something resembling the ending Busoni might have written had he lived to do so. It is undeniable that Beaumont's compiled ending is much closer to Busoni's original intentions than the composed ending of Jarnach. The first production of *Dr. Faust* with Beaumont's ending took place in 1985 at the Teatro Comunale in Bologna. Without wishing to undervalue Beaumont's efforts, it is clear that Beaumont's musicological reconstruction, however accurate, is not the work of a composer and is, therefore, fundamentally inadequate to the task of completing the greatest of Busoni's works.

However, until this present ending of *Dr. Faust* by Larry Sitsky, Beaumont's reconstruction had provided the only acceptable performance solution to the problem of the incomplete score.

Following Busoni's death in 1924, Egon Petri faithfully preserved his teacher's legacy until his own death in 1962. He filled his concert programs with Busoni's works and, whenever possible, introduced young composers to Busoni's compositional aesthetic. In 1958 Larry Sitsky joined Petri in San Francisco as a private student and also as a participant in Petri's master-classes, which were modelled on Busoni's. From that time until the end of 1961, Petri spent many hours talking with Sitsky about Busoni's unfinished *Dr. Faust*. Together they read through the whole score, Petri playing the

1 Quoted in T. Levitz, *Teaching New Classicality: Ferruccio Busoni's Masterclass in Composition*. (New York: P Lang, 1996), p. 286.

orchestral part, which he had himself reduced for Busoni, and Sitsky playing the singers' melodies.² It is clear that Petri initiated Sitsky into the Busoni tradition, believing he had the potential to fulfil Busoni's prediction that "there must be someone who will save what is essential and pass it on".³ Petri's lessons on *Dr. Faust* provided Sitsky with, not only a paradigm of Busoni's compositional technique, but also a working model of *Junge Klassizität*, as esoteric philosophy realised in sound. Ronald Stevenson once described Busoni as his 'master in *absentia*', to whom he had been drawn against all advice.⁴ Sitsky's San Francisco *composition* studies can be similarly understood to have been conducted under Busoni's tutelage – provided '*in absentia*'.

At the conclusion of his American studies in late 1961, Sitsky visited Petri to bid him farewell. On this occasion, Petri urged Sitsky to ensure that the Busoni esoteric tradition was not lost.

I remember coming to say goodbye to him [Petri] and he had provided a reference for my first job in Australia, which was at the Queensland Conservatorium – and he said to me "you are now a member of this club and it's your duty to pass the torch on." And that kind of stuck in my head...⁵

In the modernistic climate of the early sixties, Busoni was popularly dismissed as a conservative advocate of retrospective music. Sitsky became a somewhat quixotic champion of *Junge Klassizität*, driven by his belief in Busoni's ideals and his refusal to abandon his legacy to obscurity.

I suppose Petri was, in one sense, concerned that that tradition was in danger of dying out. And, maybe I'm flattering myself, but I would think that he was also looking for certain people that could, in his view, pass on the tradition ... I said to him that I would do all in my power to do that. We left it at that.⁶

Egon Petri died on 28 May 1962, scarcely a year after Sitsky's departure. Later that same year, Sitsky composed his *Fantasia No. 1, in memory of Egon Petri*. The *Fantasia* affirms the promise Sitsky made Petri, in its establishment of Busoni's initials: the pitches 'F' and 'B'. The *Fantasia*'s use of a quotation from Busoni's *Fantasia nach Bach*, written after the death of Busoni's father's, illustrates the significance, to Sitsky, of his relationship with Petri. As he has explained: "I'm simply proclaiming in this piece that my musical father has died."⁷

2 L. Sitsky, 'Interview with Judith Crispin', in J. Crispin, *The Esoteric musical Tradition of Ferruccio Busoni and its Reinvigoration in the Music of Larry Sitsky: The Operas Doktor Faust and The Golem*. (New York: The Edwin Mellen Press, 2007).

3 Stevenson quoted in M. Roberge, "The Busoni Network and the Art of Creative Transcription." *Canadian University Music Review*, (1): 68–88 (1991), p. 72. Ronald Stevenson (b. 1928) is a Scottish composer and pianist. He studied orchestration with Guido Guerrini, a student of Busoni.

4 Quoted in T. Levitz (1996), p. 82.

5 L. Sitsky (2007).

6 *ibid.*

7 L. Sitsky, *Interview with L. Sitsky by R. Lee-Martin*, Oral History. (National Library of Australia, 2002), pp. 72–73.

The seriousness with which Sitsky treated Petri's request has been demonstrated by his many performances and transcriptions of Busoni's pieces, his documentation of Busoni's work, the obvious influence of Busoni on Sitsky's compositions and in his tireless promotion of Busoni as an artist. No one could accuse Sitsky of having ignored his obligations as a torch-bearer of Busoni's legacy and yet, until the publication of this edition, Sitsky's restless eye has returned again and again to the problem of his musical grandfather's unfinished magnum opus.

It is obvious to any onlooker that Sitsky was the ideal composer to attempt a dignified ending to *Dr. Faust*. Sitsky is a direct musical descendent of Busoni via Egon Petri and Winifred Burston.⁸ Introduced to *Dr. Faust* by Egon Petri, Busoni's sole confidant on the opera's composition and the creator of the piano reduction, Sitsky, like Busoni, is a composer-pianist whose works are emphatically situated within the perennial occult stream in music. Now, in his seventy-fifth year, Sitsky is at the height of his own compositional powers while his deep understanding of Busoni's creative style is undeniable. Although Sitsky modestly ascribes the motivation for completing this work to the prodding of others, the truth is that his ending to *Dr. Faust* is the natural conclusion of a lifetime of creative and scholarly work within the same tradition that Busoni so passionately advocated.

Egon Petri preserved Busoni's legacy against obscurity for thirty-eight years before passing the torch to Larry Sitsky. It has been a further forty-eight years since Sitsky agreed to Petri's request. Perhaps now, after the better part of a century—now that *Dr. Faust* has finally found an ending worthy of its composer—Sitsky can be relieved of his long-kept promise and the prophecy of Busoni's final stanza considered fulfilled.

So rising on the shoulders of the past,
The soul of man shall close the circle at the last.

Judith Crispin

Toowoomba, University of Southern Queensland, April 2009

⁸ Winifred Burston was a well-known Australian pianist who studied with Busoni in 1911 and subsequently with Egon Petri.

Preface

After a lifetime of work on the music of Busoni—teaching it, performing it and writing about it—I was finally persuaded to do a new ending for his magnum opus *Dr. Faust*. I agreed to do this with some trepidation at the task ahead, as well as the responsibility. However, the two endings that we currently have are not satisfactory and so at the very worst, we might now have three unsatisfactory endings! But I sincerely feel that my attempt comes closer to what the composer intended than anything that has been done before.

I followed Busoni's written desires about this completion as closely as possible, but naturally, there were compositional matters that had to be attended to, even whilst following the composer's piano pieces and songs as faithfully as possible. However, I found that I didn't have any need to reinstate bars crossed out by the composer, nor to alter his pedal points. The music for Helen of Troy, using the so-called Trill Study, was simply too short, and so I used another satellite Faustian piece, the Arpeggio Study of 1923 to augment the Trill Study music. The style is so close that this was no problem. On the other hand, sometimes when Busoni asks for a song to be used, there is too much of the original, so I had to decide which section of the song was to be utilised. I left the original vocal line, but re-assigned it to the orchestra and composed a new vocal line superimposed upon it.

The vocal lines were composed after an exhaustive study of the lines sung by Faust and Mephistopheles in the opera, with a conscious attempt to use their lines as a guide for new settings.

As well, I used Busoni's piano music not as a finished product in itself, but as a short score for orchestrating, which is what he did himself; some contrapuntal passages were composed where the piano could not do them—not with ten fingers—but the text seemed to me to invite contrapuntal treatment.

There was also the vexing problem of the spoken text at the beginning and end of the opera. This is a producer's nightmare and is often omitted or shortened, as the spoken text after a long opera cannot be anything but an anti-climax. My solution to this dilemma was to have the music continue, softly under the spoken text. This allowed me to close the opera on a long C Pedal, the return of key being Busoni's intention all along, as well as recapitulating the opening sounds of the opera. Having accomplished this, I then went back to the first very long verses at the opening of the opera, and provided them with an undercurrent of changing colours of a C Pedal,

thus linking opening music. My proposed solution to the spoken parts of *Faust* is the first time that this problem has been addressed.

Although the composition took a while to complete, it went surprisingly smoothly, which gave me the confidence to complete the task. It had been a long journey from playing through the opera reduction with Egon Petri—and being intoxicated by the music—to this last step.

As I write this short Preface to my ending of *Dr. Faust*, I have not yet addressed the next step: getting this new version onto an opera stage. But my belief is that, in its due time, this will occur.

Larry Sitsky

Canberra, The Australian National University, November 2008

'Helena' of Troy's dance scene

[Although the music in this scene is fast, Helen's dance is slow and sensuous, as she eludes Faust]

Larry Sitsky

Volante, allegro

The score is arranged in systems for various instruments. The top system includes Piccolo, Flute 1, Flute 2, 2 Oboes, Cor Anglais, Clarinet I, Clarinet II, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon. The second system includes Horns I-III, Horns IV-V, and Trumpet in Bb. The third system includes Tenor Trombone and Tuba. The fourth system includes Percussion (with sub-staves for Snare Drum and Cymbal/Chimes) and Harp 1. The fifth system includes Harp 2, Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics such as *ff*, *mf*, *p*, and *ppz, du* are indicated throughout the score.

[see vocal score pg. 267. This links to the end of bar III+]

Picc.
 Fl. I
 Fl. II
 Ob.
 Cor. A
 Cl. I
 Cl. II
 B. Cl.
 Bsn. I
 Bsn. II
 C. Bn.
 Hn. III
 Hn. IIIV
 Bp. Tpt.
 T. Tbn.
 Tuba
 Perc.
 Perc.
 Hp. I
 Hp. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D. B.

Sura Dr. (with snare)
 Veloce e leggiero
 p

The musical score for this page includes the following instruments and parts:

- Picc.
- Fl. I
- Fl. 2
- Ob.
- Cor. A
- Cl. I
- Cl. II
- B. Cl.
- Bsn. 1
- Bsn. 2
- C. Bn.
- Hn. III
- Hn. IV
- B. Tpt.
- T. Tbn.
- Truba
- Perc.
- Perc. (Hand Dr.)
- Hrp. 1
- Hrp. 2
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D.B.

The score is written in 4/4 time and features a variety of musical notations, including rests, notes, and dynamic markings. The strings (Violins, Viola, Violoncello, and Double Bass) are playing a rhythmic accompaniment, while the woodwinds and brass are mostly silent on this page.

This page contains a musical score for a full orchestra, divided into two systems. The top system includes Percussion (Perc.), Flutes I and II (Fl. I, Fl. II), Oboe (Ob.), Cor Anglais (Cor. A), Clarinets I and II (Cl. I, Cl. II), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Contrabassoon (C. Bn.), Horns III and IV (Hn. III, Hn. IV), Trumpets in B-flat (B. Tpt.), Trombones (T. Tbn.), and Tuba. The bottom system includes Percussion (Perc.), Harp 1 and 2 (Hp. 1, Hp. 2), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions and markings include:

- 21**: Measure number at the start of the first system.
- 22**: Measure number at the start of the second system.
- Stacc. Dr. (without mallet)**: Instruction for the second percussion part.
- (with mallet)**: Instruction for the second percussion part.
- Stacc. (Cresc.) (on drum with triangle head)**: Instruction for the second percussion part.
- tr**: Trill marking above a note in the Viola part.
- mf**: *mezzo-forte* dynamic marking in the Viola part.
- pp**: *pianissimo* dynamic marking in the Horn III part.
- tr**: Trill marking above a note in the Horn III part.

The musical score for page 13 of "HELENA OF TROY'S DANCE SCENE" features the following instruments and parts:

- Percussion:** Perc., Snare Dr. (Cymb. mace)
- Woodwinds:** Fl. 1, Fl. 2, Ob., Cor. A., Cl. I, Cl. II, B. Cl., Bsn. 1, Bsn. 2, C. Bsn.
- Brass:** Hn. III, Hn. II/IV, B. Tpt., T. Tbn., Tuba
- Strings:** Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vcl., D. B.

Key performance markings include *Legato*, *Legato smoothly*, and *rit.* (ritardando). The score is divided into measures across the page, with some parts starting later than others.

This page contains a musical score for measures 27 through 30. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. I
- Fl. II
- Ob.
- Cor. A
- Cl. I
- Cl. II
- B. Cl.
- Bsn. 1
- Bsn. 2
- C. Bsn.
- Hr. III
- Hr. IV
- Bb. Tpt.
- T. Tbn.
- Tuba
- Faust
- Perc. (top)
- Perc. (bottom)
- Hp. I
- Hp. II
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D. B.

Measure 27 begins with a Piccolo part. The woodwinds (Flutes, Oboe, Cor Anglais, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon) have rests. The strings (Violins I & II, Viola, Violoncello, and Double Bass) play a rhythmic pattern. The Trombones (Bb and Tuba) and Trumpets (Bb) have rests. The Percussion parts are also resting. Measure 28 continues with similar activity. Measure 29 features a Piccolo entry with a melodic line, while the woodwinds remain mostly at rest. Measure 30 concludes the page with a Piccolo melodic line and active string accompaniment. Performance markings include *con sord.* (con sordina) for the Horns and Trumpets in measure 30, and *Legato* for the Violoncello and Double Bass in measure 30.

27
Picc.
Fl. I
Fl. II
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. I
Bsn. 2
C. Bn.
Hn. III
Hn. IV
Br. Tpt.
T. Tbn.
Tuba
Faust
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D. B.

Ich grüße dich, und wir - der nicht O - Quäl

See Dr. (with snare) Tom-Tom

See Dr. (without snare)

27
Picc.

Fl. I

Fl. II

Ob.

Cor. A.

Cl. I

Cl. II

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. I-III

Hn. II-IV

Bp. Tpt.

T. Tbn.

Tuba

Fagot

Perc.

perc. Tom-Tom

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

D. B.

Ho II-IVV

(Trumpet 1)

2.3. Imp. (no mtr)

Su. Dr.

slugg. synth. (on covecs with right beater)

(without mtr)

17

Picc.

Fl. 1

Fl. 2

Ob.

Cor. A.

Cl. I

Cl. II

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. III

Hn. IV

B. Tpt.

T. Tbn.

Tuba

Perc.

Perc.

Hrp. 1

Hrp. 2

Vln. I

Vln. II

Vla.

Vcl.

D. B.

2 Fl.

2 Tpts
come in

very soft beater, in center
Small Toms/Tam-Tam

pp

1 C.

pp p

dim

pp p

dim

pp p

dim

pp p

dim

This page contains a musical score for an orchestra and strings, covering measures 17 through 24. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. I (Flute I)
- Fl. II (Flute II)
- Ob. (Oboe)
- Cor. A (Cor Anglais)
- Cl. I (Clarinet I)
- Cl. II (Clarinet II)
- B. Cl. (Bass Clarinet)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- C. Bn. (Contrabassoon)
- Hn. III (Horn III)
- Hn. II/IV (Horn II/IV)
- B. Tpt. (Baritone Trumpet)
- T. Tbn. (Tenor Trombone)
- Tuba
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Hp. 1 (Harp 1)
- Hp. 2 (Harp 2)
- Vin. I (Violin I)
- Vin. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

Key musical details include:

- Measures 17-24 are in 2/4 time.
- Measures 17-20 feature a *p* (piano) dynamic marking.
- Measures 21-24 feature a *sfz* (sforzando) dynamic marking.
- Measures 21-24 include the instruction *allegretto*.
- Measures 21-24 include the instruction *Su. Dr.* (Sustained Drum).
- Measures 21-24 include the instruction *2 T. Tom.* (2 Tom Tom).
- Measures 21-24 include the instruction *2 Tpt.* (2 Trumpet).
- Measures 21-24 include the instruction *131.* (131).
- Measures 21-24 include the instruction *2 Ob.* (2 Oboe).

47

Picc.

Fl. I

Fl. II

Ob.

Cor. A.

Cl. I

Cl. II

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. III

Hn. IV

B♭ Tpt.

T. Tbn.

Tuba

47

Perc.

Perc. (Chimes D4)

(heavy end of wooden stick)

sup. cymb. on edge

47

Harp. 1

Harp. 2

Vln. I

Vln. II

Vla.

Vcl.

D.B.

17
Picc.

17
Fl. I

17
Fl. II

17
Ob.

17
Cor A.

17
Cl. I

17
Cl. II

17
B. Cl.

17
Bsn. 1

17
Bsn. 2

17
C. Bn.

17
Hn. III

17
Hn. IV

17
B. Trp.

17
T. Tbn.

17
Tuba

17
Perc.

17
Perc.

17
Hp. 1

17
Hp. 2

17
Vln. I

17
Vln. II

17
Vla.

17
Vc.

17
D. B.

pochissimo rit.

pochissimo rit.

pochissimo rit.

pochissimo rit.

pochissimo rit.

pochissimo rit.

deliberato, un poco vivace

mp

mp

This page of the musical score, titled "HELENA OF TROY'S DANCE SCENE", page 21, features a variety of instruments. The woodwind section includes Piccolo, Flute I, Flute II, Oboe, Cor Anglais, Clarinet I, Clarinet II, Bass Clarinet, Bassoon I, Bassoon II, and Contrabassoon. The brass section consists of Horn III, Horn IV, Baritone Trombone, Tenor Trombone, and Tuba. The percussion section has two sets of Percussion. The string section includes Harp I, Harp II, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time with a key signature of one flat. The woodwinds and strings have active parts, while the brass and percussion are mostly silent on this page.

This page contains a musical score for measures 111 through 114. The instruments listed on the left are Piccolo (Pic.), Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Cor Anglais (Cor. A), Clarinet I (Cl. I), Clarinet II (Cl. II), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Ba.), Horn III (Ha. III), Horn IV (Ha. IV), Euphonium (Ebn. Tpt.), Trombone (T. Tbn.), Tuba, Percussion (Perc.), Snare Drum (Perc.), Harp I (Hp. I), Harp II (Hp. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measure 111: Flute I and II, Oboe, and Clarinet I/II have notes. Flute I and II are marked *sub p*. Oboe is marked *2 Ob.*. Clarinet I/II are marked *Cl.*. Bassoon 1 and 2 are marked *Bsn.*. Contrabassoon is marked *C. Ba.*. Percussion (snare drum) is marked *sub p, moderato, con moto*. Harp I and II are marked *sub p*. Violin I and II are marked *sub p*. Viola and Violoncello are marked *sub p*. Double Bass is marked *sub p*.

Measure 112: Similar to measure 111, with Flute I and II, Oboe, and Clarinet I/II having notes. Flute I and II are marked *sub p*. Oboe is marked *2 Ob.*. Clarinet I/II are marked *Cl.*. Bassoon 1 and 2 are marked *Bsn.*. Contrabassoon is marked *C. Ba.*. Percussion (snare drum) is marked *sub p, moderato, con moto*. Harp I and II are marked *sub p*. Violin I and II are marked *sub p*. Viola and Violoncello are marked *sub p*. Double Bass is marked *sub p*.

Measure 113: Similar to measure 111, with Flute I and II, Oboe, and Clarinet I/II having notes. Flute I and II are marked *sub p*. Oboe is marked *2 Ob.*. Clarinet I/II are marked *Cl.*. Bassoon 1 and 2 are marked *Bsn.*. Contrabassoon is marked *C. Ba.*. Percussion (snare drum) is marked *sub p, moderato, con moto*. Harp I and II are marked *sub p*. Violin I and II are marked *sub p*. Viola and Violoncello are marked *sub p*. Double Bass is marked *sub p*.

Measure 114: Similar to measure 111, with Flute I and II, Oboe, and Clarinet I/II having notes. Flute I and II are marked *sub p*. Oboe is marked *2 Ob.*. Clarinet I/II are marked *Cl.*. Bassoon 1 and 2 are marked *Bsn.*. Contrabassoon is marked *C. Ba.*. Percussion (snare drum) is marked *sub p, moderato, con moto*. Harp I and II are marked *sub p*. Violin I and II are marked *sub p*. Viola and Violoncello are marked *sub p*. Double Bass is marked *sub p*.

22

Perc.

Fl. 1

Fl. 2

Ob.

Cor. A

Cl. I

Cl. II

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hn. I/III

Hn. II/IV

B. Tpt.

T. Tbn.

Tuba

23

Perc. *clock*

Perc. *dim*

Hp. 1 *sf*

Hp. 2 *sf*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

D.B. *sf*

Pic. *mf* *accf.*

Fl. I

Fl. II

Ob.

Cor. A

Cl. I

Cl. II

B. Cl.

Bsn. 1

Bsn. 2

C. Ba.

Hr. III

Hr. IV

B. Tpt.

T. Tbn.

Tuba

Perc. *mf* *accf.* *accf.*

Perc. *mf* *low susp. cym.* *(soft brass)* *lv* *accf.*

Hp. 1 *mf* *Perc. de la table* *accf.* *normalte, sotto voce*

Hp. 2 *mf* *Perc. de la table* *normalte, sotto voce* *P* *gda* *accf.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc. *mf*

Fl. I *mf*

Fl. 2 *mf*

Ob. *mf*

Cor. A *mf* *veloce, as before*

Cl. I *mf* *veloce* *cresc.*

Cl. II *mf* *veloce* *cresc.*

B. Cl. *mf* *veloce* *cresc.*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. III *mf*

Hn. III/IV *mf*

B. Trp. *mf*

T. Trb. *mf* *B. Tron.*

Tuba *mf*

Perc. *mf* *cresc.* *Hel - - - le - na! Hel - - - le - na!*

Picc. *mf*

Harp. I *mf* *veloce, as before*

Harp. 2 *mf* *veloce, as before*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *veloce, as before*

Vcl. *mf* *veloce* *cresc.*

D.B. *mf* *cresc.*

Score for orchestra and strings, including parts for Piccolo, Flutes (Fl. I, Fl. II), Oboe (Ob.), Cor Anglais (Cor. A.), Clarinets (Cl. I, Cl. II), Bassoons (B. Cl., Bsn. 1, Bsn. 2, C. Bn.), Horns (Hn. III, Hn. IV), Trumpets (B. Trp., T. Trb.), Trombone (T. Trb.), Tuba, Percussion (Perc.), Harp (Hp. 1, Hp. 2), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Lyrics: End - - - lich zu ma!

Tempo: *Large Tom-Tom*

Dynamic markings: *dim.*

Performance instructions: *very into*, *(see Ed. if available)*

This page of a musical score, likely from a symphony, contains the following parts and markings:

- Pic.**: Piccolo part with a *mf* dynamic.
- Fl. I, Fl. II**: Flute parts with *mf* dynamics.
- Ob.**: Oboe part with *mf* dynamic.
- Cor. A**: Cor Anglais part with *mf* dynamic.
- Cl. I, Cl. II**: Clarinet parts with *mf* dynamics.
- B. Cl.**: Bassoon part with *mf* dynamic.
- Bsn. 1, Bsn. 2**: Bassoon parts with *mf* dynamics.
- C. Bn.**: Contrabassoon part with *mf* dynamic.
- Hn. III, Hn. IV**: Horn parts with *mf* dynamics.
- B♭ Trp.**: Trumpet part with *mf* dynamic.
- T. Trbn.**: Trombone part with *mf* dynamic.
- Tuba**: Tuba part with *mf* dynamic.
- Perc.**: Percussion part with *mf* dynamic and a *Blng. Dr.* (Bongos) section.
- Hp. 1, Hp. 2**: Harp parts.
- Vln. I, Vln. II**: Violin parts with *f* dynamics.
- Vla.**: Viola part with *f* dynamic.
- Vc.**: Violoncello part with *f* dynamic.
- D. B.**: Double Bass part with *mf* dynamic.

The score includes various musical notations such as dynamics (*mf*, *f*), articulation marks, and performance instructions like *Blng. Dr.* and *mf*.

This page contains a musical score for the "HELENA OF TROY'S DANCE SCENE". The score is written for a large orchestra and includes the following parts:

- Perc.** (Percussion)
- Fl. I** and **Fl. 2** (Flutes)
- Ob.** (Oboe)
- Cor. A.** (Cor Anglais)
- Cl. I** and **Cl. II** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- C. Bsn.** (Contrabassoon)
- Hn. III** and **Hn. III/IV** (Horns)
- B. Tpt.** (Bass Trumpet)
- T. Tbn.** (Trombone)
- Tuba**
- Perc.** (Percussion) - includes Xyl (Xylophone), Glock (Glockenspiel), Bells (Bells), and Tom (Tom-tom)
- Hp. 1** and **Hp. 2** (Harp)
- Vln. I** and **Vln. II** (Violins)
- Vla.** (Viola)
- Vc.** (Violoncello)
- D. B.** (Double Bass)

The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The percussion part includes a prominent xylophone melody starting at measure 111. The woodwinds and strings provide a rich harmonic texture throughout the scene.

pp Lento, molto espr.

Picc. *pp*

Fl. I *pp*

Fl. 2 *pp*

Ob. *pp*

Cor. A *pp*

Cl. I *pp*

Cl. II *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

C. Bsn. *pp*

Hr. III *Lento, molto espr.*

Hr. II/IV *solo Lento, molto espr.*

B. Tpt. *solo Lento, molto espr.*

T. Tbn. *solo Lento, molto espr.*

Truba *solo Lento, molto espr.*

Perc. *Lento, molto espr.*
Vibe. *pp*
glock. *pp*
tam-tam *pp*

Perc. *pp*
molle Tam Tam (center, very soft beats) *pp*
cymbals *pp*
Tab. Bells *pp*

Hp. I *Lento, molto espr.*
Cresc. *pp*
dim. *pp*

Hp. 2 *Lento, molto espr.*
Cresc. *pp*
dim. *pp*

Vln. I *molto espr. Lento, molto espr.*
pp

Vln. II *molto espr. Lento, molto espr.*
pp

Vla. *molto espr. Lento, molto espr.*
pp
normale espr.

Vc. *molto espr. Lento, molto espr.*
pp
normale espr.

D. B. *pp*

This page contains a musical score for orchestra and vocal soloist. The instruments listed on the left are: Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Cor Anglais (Cor. A), Clarinet I (Cl. I), Clarinet II (Cl. II), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Horn III (Hn. III), Horn IV (Hn. IV), Trombone (B. Tpt.), Tenor Trombone (T. Tbn.), Tuba, Percussion (Perc.), Harp I (Hp. 1), Harp II (Hp. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score includes dynamic markings such as *dim.* and *dim.* throughout. A vocal soloist part is present with the lyrics: "Ent - schwan - den hin - für im - mer!". The score is written in a major key and 4/4 time.

Picc. 178
Fl. 1 178
Fl. 2 178
Ob. 178
Cor. A. 178
Cl. I 178
Cl. II 178
B. Cl. 178
Bsn. 1 178
Bsn. 2 178
C. Bn. 178
Hn. III 178
Hn. IV 178
B. Trp. 178
T. Trb. 178
Tuba 178
Perc. 178
Perc. 178
Hp. 1 178
Hp. 2 178
Vln. I 178
Vln. II 178
Vla. 178
Vc. 178
D.B. 178

This joins to bar 178 of the original edit where Busoni's manuscript recommenno

Faust's final conjuration begins (notes)

As Faust commences his final conjuration, it is important that:

1. there be a visual connection to the summoning of spirits at the start of the opera
2. this conjuration needs to be clearly “white” magic as against the earlier “black” magic
3. I imagine a large area springing into being with much gold in evidence, and with Kabbalistic designs, which could be the Tree of Life, or a Solomonian 6-pointed star. The audience needs to see this design clearly
4. the magic circle needs to be larger than earlier in the opera.

Faust attempts to pray

Andante

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bass Clarinet

Bassoon

Contrabassoon

Andante

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Horn in F 5

Andante

Trumpet in B \flat

Tenor Trombone

Bass Trombone

Tuba

Andante

Percussion *f* *soft* *stick*

Andante

Harp 1

Harp 2

Andante

Fagot

Andante

Violin I

Violin II

Viola

Violoncello

Double Bass

NB: Busoni's manuscript ends at figure 50, bar 500, page 30 of the vocal score. This connects directly to that bar.

agitato, allegro

Picc. *mf*

Fl. *mf* 2 Fls.

Ob. *mf* 2 Obs.

C. Ang. *mf*

B♭-Cl. *mf* 2 Cls.

B. Cl. *f* *richi*

Bsn. *mf* 2 Bsns.

C. Ba. *mf* 2 Bas.

Hr. 1 *agitato, allegro*

Hr. 2

Hr. 3

Hr. 4

Hr. 5

B. Tpt. *agitato, allegro*

T. Tbn.

B. Tbn.

Truba

Perc. *agitato, allegro*

Hp. 1 *agitato, allegro*

Hp. 2

F. *agitato, allegro*

Vln. I *f* *richi* *agitato, allegro* *mf* *tan - zoso* *duchoso* *Gie -* *han* *wie -* *Zan -* *ber*

Vln. II *mf* *richi*

Vla. *mf* *richi*

Vc.

D.B.

NB: Strings and Bass Clarinet to the fore

This musical score page, numbered 37, is titled "FAUST ATTEMPTS TO PRAY". It features a variety of instruments and vocal parts. The woodwind section includes Piccolo, Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ang.), Bass Clarinet (B. Cl.), Clarinet (Cl.), Bassoon (Bn.), and Contrabassoon (C. Ba.). The brass section consists of Horns 1 through 5 (Ha. 1-5), Trumpets (B. Tpt.), Trombones (T. Tbn., B. Tbn.), and Tuba. The string section includes Percussion (Perc.), Harp 1 (Hp. 1), and Harp 2 (Hp. 2). The vocal section includes a Female soloist (F.) and two Violin soloists (Vln. I and Vln. II). The vocal line for the Female soloist includes the lyrics: "für mich. Gib mir das ge- te wort. Gib da's mir". The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and various musical notations including slurs, accents, and articulation marks.

147
Picc.
Fl.
Ob.
C. Ang.
B♭-Cl.
B♭-Cl.
Bsn.
C. Ba.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
B♭-Tpt.
T. Tbn.
B. Tbn.
Tuba
Perc.
Hp. 1
Hp. 2
F.
Vln. I
Vln. II
Vla.
Vc.
D.B.
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ein... ich... will wie e... he... mah... die auf... schau... en.

(DB: lower D and D# if possible)

Helen of Troy on crucifix

[The Nightwatchman, sinking in from behind, lifts up his lantern & in its light the crucified figure changes into that of Helen]

The musical score is arranged for a full orchestra and includes a vocal line. The instruments listed are:

- Flute
- Cor Anglais
- Clarinet in Bb
- Bass Clarinet
- Bassoon
- Contrabassoon
- Horn in F 1
- Horn in F 2
- Horn in F 3
- Horn in F 4
- Horn in F 5
- Tenor Trombone
- Bass Trombone
- Tuba
- Snare Drum
- Clash cymbals
- Tom Toms
- Harp 1
- Harp 2
- Faust
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score includes dynamic markings such as *ff*, *mf*, and *f*, and tempo markings such as *veloce*. The Faust part includes the lyrics: *f* Ver - damm - niß! Göt - ter - lein - e -

[Nightwatchman goes away]

This musical score page includes the following parts and markings:

- FL:** Flute I, starting at measure 111 with a dynamic marking of *mf*.
- Cor A., B. Cl., B. Cl., Bsn., C. Bn.:** Woodwind section.
- Hrn. 1, 2, 3, 4, 5:** Horn section, with dynamics *dim.* and *dim.* markings.
- T. Tbn., B. Tbn., Tuba:** Trombone and tuba section, with *Tutti 1 & 2* and *Tutti 1* markings.
- S. Dr., T. T., Hp. 1, Hp. 2:** Percussion and harp parts.
- E., Vln. I, Vln. II, Vla., Vcl., D. B.:** String section, with dynamics *dim.* and *dim.* markings.
- Vocal Lines:** Includes lyrics such as "Qui - de?", "Bist du un - ver - saba har?", and "amile".
- Measure Numbers:** 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300.

34 [*Jaust rises to his feet as if with new strength*]

moderato, tranquillo

The musical score for measures 34-37 includes the following parts and markings:

- Flutes (Fl.):** *pp*
- Cor Anglais (Cor A.):** *pp*
- Bassoon (Bn.):** *pp*, *a2*
- Clarinet in Bass (C. Bn.):** *pp*
- Horn 1 (Hn. 1):** *pp*, *ultra: quasi chorale*
- Horn 2 (Hn. 2):** *pp*
- Horn 3 (Hn. 3):** *pp*
- Horn 4 (Hn. 4):** *pp*
- Horn 5 (Hn. 5):** *pp*
- Trumpets (2 Trpts):** *pp*, *a2*
- Trombones (2 T. Tbn):** *pp*, *a2*
- Tuba (Tuba):** *pp*
- Snare Drum (S. Dr.):** *pp*
- Tam-tam (T. T.):** *pp*
- Harps (Hp. 1, Hp. 2):** *pp*
- Violin 1 (Vln. I):** *pp*, *molto legato, sul tasto*
- Violin 2 (Vln. II):** *pp*, *molto legato, sul tasto*
- Viola (Vla.):** *pp*, *molto legato, sul tasto*
- Violoncello (Vc.):** *pp*, *molto legato, sul tasto*
- Double Bass (D. B.):** *pp*, *molto legato, sul tasto*

Fl. ¹⁵⁴ accel...

Cer. A. accel...

B♭-Cl. accel...

B. Cl. accel...

Bsn. accel...

C. Bn. accel...

Hn. 1 ¹⁵⁴ accel...

Hn. 2 accel...

Hn. 3 accel...

Hn. 4 accel...

Hn. 5 accel...

Trpts. ¹⁵⁴ ¹⁷³ accel... ¹⁷² accel...

Troms. accel...

Tuba accel...

S. Dr. ¹⁵⁴ accel...

T. T. ¹⁵⁴ accel...

Hp. 1 ¹⁵⁴ accel...

Hp. 2 ¹⁵⁴ accel...

F. ¹⁵⁴ accel...

Vln. I ¹⁵⁴ accel...

Vln. II accel...

Vla. accel...

Vc. accel...

D. B. accel...

Faust's final conjuration begins

[Libretto directs: Faust lays the dead child on the ground and covers it with his cloak. He takes off his girdle, lays it on the ground, and then steps into the circle it forms.]

Vivace, con impeto

2 Flute *p*

2 Oboe

Cor Anglais

2 Clarinet in Bb *p*

Bass Clarinet *solo* *mf*

2 Bassoon *p*

Contrabassoon

Horn in F *p*

Horn in F *p*

Trumpet in Bb *Vivace, con impeto* *p*

2 Tenor Trombone

Tuba

Percussion 1 *Vivace, con impeto*

Percussion 2

Faust *Vivace, con impeto*

Violin I *pp*

Violin II *pp*

Viola *pp*

Cello *pp*

Double Bass *pp*

2 Fl. *fz*

2 Ob.

C. An.

2 B♭ Cl.

B. Cl.

2 Bsn.

C. Bn.

Hn. *fz*

Hn. *fz*

B♭ Tpt.

2 T. Tbn.

Tuba

Perc. 1 *fz*(Susp. Cym)

Perc. 2

F *fz* [Helen of Troy makes a last, fleeting appearance]

Vln. I *fz*

Vln. II *fz*

Vla. *fz*

Vc. *fz*

D.B. *fz*

Musical score for orchestra, measures 177-180. The score is arranged in a standard orchestral layout with staves for various instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 177, marked with a piano (*p*) dynamic. The Flute 2 part (2 Fl.) has a melodic line with slurs and accents. The Oboe (2 Ob.) and Clarinet in B-flat (2 Bb Cl.) parts have rhythmic accompaniment. The Percussion 1 part (Perc. 1) is marked with a suspended cymbal (Susp. Cym) and has a rhythmic pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines with slurs. The Viola (Vla.) and Violoncello (Vc.) parts have rhythmic accompaniment. The Double Bass (D.B.) part has a rhythmic accompaniment. The score ends at measure 180.

2 Fl. *p*

2 Ob.

C. An.

2 Bb Cl.

B. Cl.

2 Bsn.

C. Bn.

Hn.

Hn.

B^b Tpt.

2 T. Tbn.

Tuba

Perc. 1 *p* (Susp. Cym)

Perc. 2

F

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

This page of the musical score, page 47, is titled "FAUST'S FINAL CONJURATION BEGINS". It features a full orchestral and string ensemble. The instruments listed on the left are: 2 Flutes (Fl.), 2 Oboes (Ob.), Clarinet in A (C. An.), 2 Bass Clarinets (2 B♭ Cl.), Bass Clarinet (B. Cl.), 2 Bassoons (2 Bsn.), Clarinet in B♭ (C. Bn.), Horn in F (Hn.), Horn in E♭ (Hn.), Trumpet in B♭ (B♭ Tpt.), 2 Trombones (2 T. Tbn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Fagot (F.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 3/4 time with a key signature of one flat (B♭). The first measure of the Flute I part is marked *fz* and includes a dynamic hairpin. The Percussion 1 part is marked *fz* and includes the instruction "(Susp. Cym)". The Percussion 2 part includes the instruction "Snare Dr. without snares". The Viola and Violoncello parts include the instruction *unis.* in the third measure. The score is divided into three measures by vertical bar lines.

183 *molto rit...* *Alla breve, sostenuto*

2 Fl. *mf* *mf* *mf* *mf*

2 Ob. *mf* *mf* *mf* *mf*

C. An. *mf* *mf* *mf* *mf*

2 B♭ Cl. *mf* *mf* *mf* *mf*

B. Cl. *mf* *mf* *mf* *mf*

2 Bsn. *mf* *mf* *mf* *mf*

C. Bn. *mf* *mf* *mf* *mf*

Hn. *mf* *mf* *mf* *mf*

Hn. *mf* *mf* *mf* *mf*

B♭ Tpt. *mf* *mf* *mf* *mf*

3 T. Tbn. *mf* *mf* *mf* *mf*

plus Trombone III *mf* *mf* *mf* *mf*

Tuba *mf* *mf* *mf* *mf*

Perc. 1 *mf* *p* *mf* *p*

Perc. 2 *mf* *p* *mf* *p*

F. *mf* *p* *mf* *p*

So sei das Werk voll - en - det.

Vln. I *mf* *p* *mf* *p*

Vln. II *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p*

D.B. *mf* *p* *mf* *p*

2 Fl. *mf* *appassionato*

2 Ob. *mf*

C. An. *mf*

2 B. Cl. *mf* *appassionato*

B. Cl. *mf*

2 Bsn. *mf*

C. Bn. *mf*

Hn. *appassionato* *p*

Hn. *p* *appassionato*

B. Tpt.

T. Tbn. *mf*

Tuba

Perc. 1 (Toms) *mf* *p* *mf* *appassionato*

Perc. 2

F. *mf* Euch zum Trot-ze, euch al-ken, die ihr euch gut prie-set die wir nen-nen bö-se. *appassionato*

Vln. I *appassionato*

Vln. II *appassionato*

Vla.

Vc. *appassionato*

D.B. *appassionato*

203

2 Fl. *mf*

2 Ob. *mf*

C. An. *mf*

2 B. Cl. *mf*

B. Cl. *mf*

2 Bsn. *mf*

C. Bn. *mf*

Hn. *mf*

Hn. *mf*

B. Tpt. *mf*

T. Tbn. *mf*

Tuba *mf*

Perc. 1 *mf*

Perc. 2 *mf*

F

eu - res Zan - kes. An die - ser ho - hen Ein - sicht meiner Rei - fe *f* bricht sich nun eu - re

Vln. I *p* *cresc...*

Vln. II *p* *cresc...*

Vla. *p*

Vc. *p*

D.B. *p*

Wärmtly

dim...

plus Trombone III

Timps [B flat] (medium sticks)

freely

cresc...

Hilf, sehnsucht...

In modo d'una Adagio (in 2/3)

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bass Clarinet

Bassoon

Contrabassoon

Horn in F

Trumpet in B \flat

3 Tenor Trombone

Percussion

Percussion

Celesta

Faust

In modo d'una Adagio (in 2/3) *f dolce, esp.*

Hilf. Sehnsucht. Ur-zeu-ge-rin, zwin - gen-de.

In modo d'una Adagio (in 2/3)

Violin I

Violin II

Viola

Cello

Double Bass

223 *Con moto non troppo, Tranquillo*
soave

Picc. *p*

Fl. *p*

Ob. *a²*
p

C. An. *pp*

Bs. Cl. *pp* *a²*
p

B. Cl. *pp* *p*

Bsn. *mf* *p*

C. Bn. *p*

223 *Con moto non troppo, Tranquillo*
soave

Hn. *p*

Bs Tpt. *Con moto non troppo, Tranquillo*
soave

3 T. Tbn. *pp*

Perc. *Con moto non troppo, Tranquillo*
soave

Perc. *Con moto non troppo, Tranquillo*
soave

Cel. *Con moto non troppo, Tranquillo*
soave

F. *Con moto non troppo, Tranquillo*
soave *p*

er-füllende Kraft. dich ruf - ich an zu höch-stem Tun. Blat

Vln. I *Con moto non troppo, Tranquillo*
soave *p*

Vln. II *legato*
p

Vla. *espr.* *p*

Vc. *espr.* *p*

D.B. *p*

(low D if possible)

231 *armonioso, dolce*

Picc. *molto tranquillo*

Fl.

Ob.

C. An.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

231 *armonioso, dolce*

Hn.

B \flat Tpt.

3 T. Tbn.

231 *armonioso, dolce*

Perc.

231 *armonioso, dolce*

Perc.

231 *armonioso, dolce*

Cel.

231 *armonioso, dolce*

F
mein - es Blut - es, Glied mein - es Glied - es, Un - ge - weck - ter.

231 *legato* *armonioso, dolce*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc. ²³⁵

Fl. ²³⁵

Ob. ²³⁵

C. An. ²³⁵

B♭ Cl. ²³⁵

B. Cl. ²³⁵

Bsn. ²³⁵

C. Bn. ²³⁵

Hn. ²³⁵

B♭ Tpt. ²³⁵

3 T. Tbn. ²³⁵

Perc. ²³⁵

Perc. ²³⁸

Cel. ²³⁵

F. ²³⁸
Geis - tig - rei - ner noch au - Berhalb al - ler Krei - se und nur in die - sem ... inn - igst ver - wand.

Vln. I ²³⁸

Vln. II ²³⁸ *dolce*

Vla. ²³⁸

Vc. ²³⁸

D.B. ²³⁸

259 *f* *Tranquillo, molto moderato armonioso*

Picc.

Fl. *f* *a2*

Ob.

C. An.

B⁺ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. *Tranquillo, molto moderato armonioso*

B⁺ Tpt. *Tranquillo, molto moderato armonioso*

3 T. Tbn. *Tranquillo, molto moderato armonioso*

Perc. *Tranquillo, molto moderato armonioso*

Cel. *Tranquillo, molto moderato armonioso*

F. *f* *Tranquillo, molto moderato armonioso*

Vln. I *f* *legato* *armonioso* *legato* *subito p* *Tranquillo, molto moderato*

Vln. II *f* *legato* *legato* *subito p*

Vla. *f* *legato* *subito p*

Vc. *f* *subito p*

D. B. *f* *subito p*

dir ver - mach' ich mein Le - ben. Es shrei - te

242

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

C. An. - - - - -

B. Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

C. Bn. - - - - -

243

Hn. *solo* - - - - -

B. Tpt. *solo* - - - - -

3 T. Tbn. - - - - -

243

Perc. - - - - -

243

Perc. - - - - -

243

Cel. - - - - -

243

F. *solo*
von der er-dein-ge-biß-en-en Wur-zel mein-er scheidenden Zeit in die luft-ig knos-pen-de Blü-te dem-es wer-den den Seins.

244

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. - - - - -

D.B. - - - - -

247
Picc. Fl. Ob. C. An. B♭ Cl. B. Cl. Bsn. C. Bn. Hn. B♭ Tpt. 3 T. Tbn. Perc. Perc. Cel. F. Vln. I Vln. II Vla. Vc. D.B.

solo *solo* *con f^{ec} sempre* *a little more intense* *softer*

So wirk ich wei-ter in dir, und du zue-ge fort un gra-be tie-fer und tie-fer die Spur mein-es Wesens bis an das

251

Picc.

Fl.

Ob.

C. An.

B. Cl.

B. Cl.

Bsn.

C. Bn.

251

Hn.

B^b Tpt.

3 T. Tbn.

251

Perc.

251

Perc.

middle Tam Tam
(on rim) *Lx.*

251

Cel.

251

F

more soothing now

En-de-des Trie-bes, Was ich ver-bau-te, rich-te du-gra-de, was ich ver-sium-te.

251

Vln. I

Vln. II

Vla.

Vcl.

D.B.

250
Picc. Fl. Ob. C. An. B♭ Cl. B. Cl. Bsn. C. Bn.

250
Hn. B♭ Tpt. 3 T. Tbn. solo Glock. Vib. 250 S.Dr. (wire brushes) S.Dr. (wire brushes) 250 oc. con *Ma. sempre*

250
Ccl. F. die Ep - och - en, und ver - men - ge mich den let - zten Ge - schlech - tern.

250
Vln. I Vln. II Vla. Vcl. D.B.

261 *Tranquillissimo*

Picc.

Fl.

Ob.

C. An.

B^b Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

B^b Tpt.

3 T. Tbn.

Perc.

Perc.

Cel.

F

261 *Osia: Sra. falsetto if possible*

Ich, Faust ein e - wig - er Wil - le!

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

mf

mf

mf

attacca

Death of Faust

[Faust focuses his totality, to transfer his life essence . . .]

2 Flutes *deliberato*
ff subito

2 Oboes *deliberato*
ff subito

Cor Anglais *deliberato*
ff subito

2 Clarinets *deliberato*
ff subito

Bass Clarinet *ff*

Bassoons *ff*

Contrabassoon *ff*

Horns 1/3 *deliberato*
ff subito

Horns 2/4/5 *ff*

3 Trumpets *deliberato*
ff subito

Trombone 1/2 *ff*

Trombone 3 *ff*

Tuba *ff*

2 Snare Drums *snare* *hard stick*
no snare *ff*

3 Tom Toms *ff*

very hard sticks
Timpani *ave battute*
ff

Violin I *deliberato molto vibrato*
ff subito

Violin II *deliberato molto vibrato*
ff subito

Viola *deliberato molto vibrato*
ff subito

Cello *div.*
ff

Double Bass *ff*

Nightwatchman

Deliberato

Bass Clarinet

Bassoon

Contrabassoon

Deliberato

Horns in F 1/3 *f*

Trombone

Tubular Bells *f* *lv.*
Res. sempre

Nightwatchman (Mephistopheles) *f*
Ihr Män - ner und Frau -

Deliberato

Violin I *pp*

Violin II *pp*

Viola *pp*

Cello *pp*

Contrabass *pp*

287

B. Cl.

Bsn.

C. Bn.

Hn. 1/3

Tbn.

287

T.B. *Andando Tranquillamente (poch. mosso)*

287

NWM
- en, ladt euch sa - - - - gen, Das Wet - ter hat um - ge -

287

Vln. I

Vln. II

Vla. *Andando Tranquillamente (poch. mosso)*

Vc. *p*

Cb. *p*

292

B. Cl.

Bsn.

C. Bn.

Hn. I/3

Andando Tranquillamente
(poch. mosso)

p

Tbn.

292

T.B.

292

NWM

schla - - - gen. der Frost Kin - digt

292

Vln. I

Vln. II

Vla.

Vc.

Ch.

296

B. Cl.

Bsn.

C. Bn.

Hn. 1/3

Tbn.

T.B.

NWM

sich an, die Glo - eke schlägt die Mit - ter - nacht.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(low C if possible)

attacca Reincarnation

Reincarnation

poco meno mosso, mf

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bass Clarinet

Bassoon

Contrabassoon

Xylophone

Celesta

Violin I

Violin II

Viola

Cello

Double Bass

The musical score is arranged in a standard orchestral format. The woodwinds (Piccolo, Flute, Oboe, Cor Anglais, Clarinet in B \flat , Bass Clarinet, Bassoon, Contrabassoon) and strings (Violin I, Violin II, Viola, Cello, Double Bass) are in the upper staves, while the percussion (Xylophone, Celesta) is in the lower staves. The score features various musical notations including slurs, ties, and dynamic markings. The tempo is marked 'poco meno mosso' and the dynamics are 'mf'. The Celesta part includes the instruction 'sempre'.

From the spot where the dead child lay,
 A naked adolescent youth rises to his feet,
 holding a flowering branch in his right hand.
 With arms uplifted, he strides over the snow
 into the town and into the night.
 [from Busoni's libretto]

Mephistopheles last line

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboe
- Cor Anglais
- Clarinet in B
- Bass Clarinet
- Bassoon
- Contrabassoon
- Horn in F 1/3
- Horn in F 2/4/5
- Mephistopheles (Vocal line)
- Timpani
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The vocal line for Mephistopheles includes the lyrics: "Soll - te die - ser Mann ver - un - glückt sein?". The score includes dynamic markings such as *mf* and *f*, and includes performance instructions like "(2/4)", "(2/4/5)", and "(low Cs if possible)".

© Busoni's initials and the first notes of my *Fantasia No. 1* for piano.
 Identification here by this means of Busoni as Faust ('dieser Mann').

113

Fl.

Ob.

Cor A.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1/3

Hn. 2/4/5

M.

Timp. *medium sticks* *p* *poco*
(but menacing)

Vln. I *legato*

Vln. II *legato*

Vla.

Vc.

D.B.

Detailed description: This page of a musical score contains 14 staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Cor Anglais (Cor A.), B♭ Clarinet (B. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The next two staves are for Horns (Hn. 1/3 and Hn. 2/4/5). The Trumpet (Timp.) staff includes performance instructions: 'medium sticks', a dynamic marking of *p*, and a hairpin crescendo leading to *poco*, with the note '(but menacing)'. The string section consists of Violin I (Vln. I) and Violin II (Vln. II) staves, both marked *legato*; Viola (Vla.); Violoncello (Vc.); and Double Bass (D.B.). The score is in 2/4 time and features a variety of note values, rests, and dynamic markings.

Faust dragged off

poch. meno tempo

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Cor Anglais, Clarinet in B, Bass Clarinet, Bassoon, Contrabassoon) plays a melodic line starting with a forte (*f*) dynamic. The brass section (Horn in F 1/3, Horn in F 2/4/5, 3 Tenor Trombone, Tuba) provides harmonic support with a steady rhythmic pattern. The percussion section (Snare Drum, Bass Drum) maintains a consistent beat. The string section (Violin I, Violin II, Viola, Cello, Double Bass) plays a rhythmic accompaniment with a forte (*f*) dynamic. The tempo and mood are indicated as *poch. meno tempo*.

[* Busoni's libretto asks Mephistopheles to carry Faust off across his shoulder. But surely he could do it via magical means, such as conjuring up a cart, for example]

This page contains the musical score for measures 223 through 227. The instruments are arranged as follows:

- Flute (Fl.):** Measures 223-227, dynamics *mf* and *p*.
- Oboe (Ob.):** Measures 223-227, dynamics *mf* and *p*.
- Clarinet in A (C. An.):** Measures 223-227, dynamics *mf* and *p*.
- Bass Clarinet (B. Cl.):** Measures 223-227, dynamics *mf* and *p*.
- Bassoon (Bsn.):** Measures 223-227, dynamics *mf* and *p*.
- Contrabassoon (C. Bn.):** Measures 223-227, dynamics *mf* and *p*.
- Horn in 1/3 (Hn. 1/3):** Measures 223-227, dynamics *mf* and *p*.
- Horn in 2/4/5 (Hn. 2/4/5):** Measures 223-227, dynamics *mf* and *p*.
- 3 Trumpets (3 T. Tbn.):** Measures 223-227, dynamics *mf* and *p*.
- Tuba:** Measures 223-227, dynamics *mf* and *p*.
- Snare Drum (S. Dr.):** Measures 223-227, dynamics *mf* and *p*.
- Bass Drum (B. Dr.):** Measures 223-227, dynamics *mf* and *p*.
- Violin I (Vln. I):** Measures 223-227, dynamics *mf* and *p*.
- Violin II (Vln. II):** Measures 223-227, dynamics *mf* and *p*.
- Viola (Vla.):** Measures 223-227, dynamics *mf* and *p*.
- Violoncello (Vc.):** Measures 223-227, dynamics *mf* and *p*.
- Double Bass (D. B.):** Measures 223-227, dynamics *mf* and *p*.

Measure 223 includes a *marcato* marking. Measures 225-227 feature *dim.* markings for the strings.

335 Picc. Fl. Ob. C. An. B♭ Cl. B. Cl. Bsn. C. Bn. Hn. 1 Hn. 2 B♭ Tpt. T. Tbn. Tuba S A T B Vln. I Vln. II Vla. Vc. D.B.

335 *mp* dir - ver - mach' ich mein Le - ben. Ich, Faust.

336 *p* *con sord.* *senza sord.*

337 *mp*

338

Detailed description: This page contains a musical score for measures 335 through 338. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo, Flute (with a second flute part marked *fl. 2*), Oboe, Cor Anglais, B♭ Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns 1 and 2, B♭ Trumpet, Tenor Trombone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. A vocal soloist part is also present, with lyrics in German: "dir - ver - mach' ich mein Le - ben. Ich, Faust." The score includes various musical notations such as dynamics (*mp*, *p*), articulation (*con sord.*, *senza sord.*), and performance markings like *mf* and *mfz*. The key signature has one sharp (F#) and the time signature is 3/4.

349

Picc. *p*

Fl.

Ob.

C. An.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 *mf* Top line: 2 hns

Hn. 2 *mf*

B. Tpt.

T. Tbn. *mf* 1.2 3

Tuba *mf*

S A *mf* cin o - wig - er Wil - le. Ich. Faust.

T B *mf*

Vln. I *con sord.*

Vln. II *con sord.*

Vla. *con sord.*

Vc. *con sord.*

D.B. *con sord.*

This page of the musical score covers measures 346 to 350. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. An.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn 1 (Hn. I), Horn 2 (Hn. 2), B♭ Trombone (B♭ Tpt.), Tenor Trombone (T. Tbn.), Tuba, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 346: The Bassoon (Bsn.) and Contrabassoon (C. Bn.) play a melodic line starting with a *p* dynamic. The Trombones (T. Tbn.) and Tuba play chords, with the Tuba marked *pp*. The Soprano (S) and Alto (A) sing the vocal line, with lyrics "Ich, Faust," and dynamics *p* and *pp*. The Tenor (T) and Bass (B) provide harmonic support.

Measure 347: The Bassoon and Contrabassoon continue their line. The Trombones and Tuba play sustained chords, with the Tuba marked *pp*. The vocalists continue with "Ich, Faust,".

Measure 348: The Bassoon and Contrabassoon play a more active line. The Trombones and Tuba play chords, with the Tuba marked *pp*. The vocalists continue with "Ich, Faust,".

Measure 349: The Bassoon and Contrabassoon play a melodic line. The Trombones and Tuba play chords, with the Tuba marked *pp*. The vocalists continue with "Ich, Faust,".

Measure 350: The Bassoon and Contrabassoon play a melodic line. The Trombones and Tuba play chords, with the Tuba marked *pp*. The vocalists continue with "Ich, Faust,".

The score includes various musical notations such as dynamics (*p*, *pp*), articulation marks, and performance instructions. The vocal line is written in a soprano and alto clef, and the instrumental parts are in their respective clefs.

The poet speaks 2: Epilogue

He speaks in front of the screen or translucent curtain. There is still some play of light or activity dimly seen behind him. The music continues softly behind him. The poet reads from “Clavis Astartis”.

Von Menschensehnsucht ward
 vor Eu'ren Blicken den Abend
 durch ein tönend Bild entrollt;
 von Fausts Verhängnissen und
 Un-Geschicken Bericht zu
 geben hat das Stück gewollt.
 Der ungeheure Stoff, durft'
 er mir glücken? Enthält die
 Mischung auch genügend
 Gold? Wär's so, Euch fiele zu,
 es auszuscheiden: des Dichters
 Anteil bleibt sein selig Leiden.

Noch unerschöpft beharren
 die Symbole die dieser reichste
 Keim in sich begreift; es wird
 das Werk fortzeugen eine
 Schule, die durch Jahrzehnte
 fruchtbar weiter reift; daß jeder
 sich hieraus das Eigne hole, so,
 daß im Schreiten Geist auf Geist
 sich häuft: das gibt den Sinn
 dem fortgesetzten Steigen zum
 vollen Kreise schliesst sich dann
 der Reigen.

A History of man and his desire
 This night to sound of music has been told,
 The tragedy of Faustus did inspire
 The tale of doom before your eyes unroll'd.
 So many metals cast into the fire,
 Does my alloy contain sufficient gold?
 If so, then seek it out for your own hoard;
 The poet's travail is his sole reward.

Still unexhausted all the symbols wait
 that in this work are hidden and conceal'd;
 Their germs a later school shall procreate
 Whose fruits to those unborn shall be
 reveal'd. Let each take what he finds
 appropriate;
 The seed is sown, others may reap the field.
 So, rising on the shoulders of the past,
 The soul of man shall close the circle at the
 last.

calmissimo

Flute *ppp*

Oboe

Cor Anglais

Clarinet in B \flat *ppp*

Bass Clarinet

Bassoon

Contrabassoon

Horn in F 1/3 *calmissimo dolente e cantando*

Horn in F 2/4 *p*

2 Trombone *calmissimo p*

Bass Trombone

Tuba

Timpani *calmissimo*

Large Tamtam (very soft beater, in centre) *ppp*

Harp 1 *calmissimo* Lv. [C, D, E \flat , F, G, A \flat , B \flat]

Harp 2 [C, D, E, F \sharp , G, A, B \sharp] Lv.

Celesta *calmissimo*

Violin I *calmissimo p*

Violin II *p*

Viola *p*

Cello *pp*

Double Bass *pp*

This page contains the musical score for measures 362 through 365 of a piece. The score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute): Measure 362 is a whole rest. Measure 363 has a whole rest. Measure 364 has a whole rest. Measure 365 has a half note G4, marked "2 Fl." with a fermata.
- Ob.** (Oboe): Measure 362 is a whole rest. Measure 363 has a half note G4. Measure 364 has a half note F4. Measure 365 has a half note E4, with a fermata.
- C. An.** (Cor Anglais): Measure 362 is a whole rest. Measure 363 has a half note G4. Measure 364 has a half note F4. Measure 365 has a half note E4, with a fermata.
- Bs. Cl.** (Bass Clarinet): Measure 362 is a whole rest. Measure 363 has a half note G4. Measure 364 has a half note F4. Measure 365 has a half note E4, with a fermata.
- B. Cl.** (Bass Clarinet): Measure 362 is a whole rest. Measure 363 has a half note G4. Measure 364 has a half note F4. Measure 365 has a half note E4, with a fermata.
- Bsn.** (Bassoon): Measure 362 is a whole rest. Measure 363 has a half note G4. Measure 364 has a half note F4. Measure 365 has a half note E4, with a fermata.
- C. Bn.** (Contrabassoon): Measure 362 is a whole rest. Measure 363 has a half note G4. Measure 364 has a half note F4. Measure 365 has a half note E4, with a fermata.
- Hn. 1/3** (Horn 1/2/3): Measure 362 is a whole rest. Measure 363 has a half note G4. Measure 364 has a half note F4. Measure 365 has a half note E4, with a fermata. A "Hos 2/4" marking is present above the staff.
- Hn. 2/4** (Horn 2/4): Measure 362 is a whole rest. Measure 363 is a whole rest. Measure 364 is a whole rest. Measure 365 is a whole rest.
- 2 T. Tbn.** (Trumpet 1/2): Measure 362 is a whole rest. Measure 363 is a whole rest. Measure 364 is a whole rest. Measure 365 is a whole rest.
- B. Tbn.** (Trumpet 3): Measure 362 is a whole rest. Measure 363 is a whole rest. Measure 364 is a whole rest. Measure 365 is a whole rest.
- Tuba**: Measure 362 is a whole rest. Measure 363 is a whole rest. Measure 364 is a whole rest. Measure 365 is a whole rest.
- Timp.** (Timpani): Measure 362 is a whole rest. Measure 363 is a whole rest. Measure 364 is a whole rest. Measure 365 is a whole rest.
- Lg. T.T.** (Large Tom Tom): Measure 362 is a whole rest. Measure 363 is a whole rest. Measure 364 is a whole rest. Measure 365 is a whole rest.
- Hp. 1** (Harp 1): Measure 362 is a whole rest. Measure 363 has a whole note chord (F4, A4, C5). Measure 364 has a whole note chord (F4, A4, C5). Measure 365 has a whole note chord (F4, A4, C5).
- Hp. 2** (Harp 2): Measure 362 is a whole rest. Measure 363 has a whole note chord (F4, A4, C5). Measure 364 has a whole note chord (F4, A4, C5). Measure 365 has a whole note chord (F4, A4, C5). A "[A: A:]" marking is present above the staff.
- Cel.** (Cello): Measure 362 is a whole rest. Measure 363 has a whole note chord (F4, A4, C5). Measure 364 has a whole note chord (F4, A4, C5). Measure 365 has a whole note chord (F4, A4, C5).
- Vln. I** (Violin I): Measure 362 is a whole rest. Measure 363 is a whole rest. Measure 364 is a whole rest. Measure 365 is a whole rest.
- Vln. II** (Violin II): Measure 362 is a whole rest. Measure 363 is a whole rest. Measure 364 is a whole rest. Measure 365 is a whole rest.
- Vla.** (Viola): Measure 362 is a whole rest. Measure 363 is a whole rest. Measure 364 is a whole rest. Measure 365 is a whole rest.
- Vc.** (Violoncello): Measure 362 is a whole rest. Measure 363 has a whole note chord (F4, A4, C5). Measure 364 has a whole note chord (F4, A4, C5). Measure 365 has a whole note chord (F4, A4, C5).
- D.B.** (Double Bass): Measure 362 is a whole rest. Measure 363 has a whole note chord (F4, A4, C5). Measure 364 has a whole note chord (F4, A4, C5). Measure 365 has a whole note chord (F4, A4, C5).

367

Fl. *mp*

Ob.

C. An. *mp* a2

B. Cl. *mp*

B. Cl.

Bsn. *mp* a2

C. Bsn. *mp*

Hn. 1/3 *mp*

Hn. 2/4 *mp* III

2 T. Tbn.

B. Tbn.

Tuba

367 *sostenuto, un poco marziale (quasi ♩=♩)*

Timp.

Lg T.T.

Hp. 1 [C, D, E, F, G, A, B]

Hp. 2 [C, D, E, F, G, A, B]

Cel.

Vln. I

Vln. II

Vla.

Vc. *mp*

D. B. *mp*

373

Fl.

Ob.

C. An.

Bs. Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1/3

Hn. 2/4

2 T. Tbn.

B. Tbn.

Tuba

Timp.

Lg. T.T.

Hp. 1

Hp. 2

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

sfz

con sord

soft sticks

a2

B. Dc.

Poet slowly walks off

soft, atmospheric, measured

lv.

Timpani

Vibraphone

Tubular Bells

Crotales

soft, atmospheric, measured

Harp 1
(all flats)

Harp 2
(all naturals)

soft, atmospheric, measured

Celesta

soft, atmospheric, measured

Viola

Cello

Double Bass

sempre

The musical score is arranged in systems. The first system includes Timpani, Vibraphone, Tubular Bells, and Crotales. The second system includes Harp 1 (all flats) and Harp 2 (all naturals). The third system includes Celesta. The fourth system includes Viola, Cello, and Double Bass. The score is written in 4/4 time with a key signature of one flat (B-flat). The tempo and mood are indicated as 'soft, atmospheric, measured'. The score includes various musical notations such as dynamics (lv., sempre), articulation (& motor), and phrasing slurs. The piece concludes with a fermata over the final notes of the strings.

Coda (ending of the opera)

[Some dimly perceived light/movement still to be seen behind the translucent curtain. Very slow curtain (final curtain) at last on last 2 pages. Original orchestration always louder than additional parts.]

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Horn in F 1/3:** Features a melodic line with dynamic markings *p* and *pp*, and articulation marks (I, III).
- Horn in F 2:** Features a similar melodic line to the first horn.
- Timpani:** Features a rhythmic pattern with dynamic markings *pp* and *ppp*.
- 3 Susp. Cymbals:** Features a sustained, atmospheric sound.
- 3 Tamtams:** Features a sustained, atmospheric sound.
- Glockenspiel:** Features a melodic line with dynamic markings *p* and *pp*.
- Vibraphone:** Features a melodic line with dynamic markings *p* and *pp*.
- Tubular Bells:** Features a melodic line with dynamic markings *p* and *pp*.
- Bass Drum:** Features a rhythmic pattern with dynamic markings *pp*.
- Harp 1:** Features a melodic line with dynamic markings *p* and *pp*, and the instruction *[all naturals]*.
- Harp 2:** Features a melodic line with dynamic markings *p* and *pp*.
- Celesta:** Features a melodic line with dynamic markings *pp* and *ppp*.
- 3 solo violas:** Features a melodic line with dynamic markings *p* and *pp*.
- 3 solo Cellos:** Features a melodic line with dynamic markings *p* and *pp*.
- Cello:** Features a melodic line with dynamic markings *p* and *pp*.
- Double Bass:** Features a melodic line with dynamic markings *p* and *pp*.

Additional performance instructions include: *[All percussion needs to blend into a wash of sound as much as possible]* and *sempre*.

Musical score for the Codal section (measures 401-402). The score includes parts for:

- Hn 1/3 (Horn 1/3): Measures 401-402, dynamics *mf*.
- Hn 2 (Horn 2): Measures 401-402, dynamics *mf*.
- Timp. (Timpani): Measures 401-402, dynamics *p*.
- 3 Cym. (3 Cymbals): Measures 401-402.
- 3 T.T. (3 Tom-toms): Measures 401-402.
- Glk. (Glockenspiel): Measures 401-402, dynamics *p* and *ppp*, instruction "(very soft beaters)".
- Vib. (Vibraphone): Measures 401-402, dynamics *ppp*.
- T.B. (Tubular Bells): Measures 401-402, dynamics *ppp*, instruction "soft mallets".
- B. Dr. (Bass Drum): Measures 401-402, instruction "scrumpe 3/4".
- Hp. 1 (Harp 1): Measures 401-402, dynamics *mf*.
- Hp. 2 (Harp 2): Measures 401-402, dynamics *mf*.
- Cel. (Celesta): Measures 401-402, dynamics *p*.
- 3 Vla. (3 Violas): Measures 401-402.
- 3 Vc. (3 Violins): Measures 401-402, dynamics *mf*.
- Vc. (Violoncello): Measures 401-402, dynamics *mf*.
- D.B. (Double Bass): Measures 401-402, dynamics *mf*.

410 I III I III I III I III

Hn 1/3 *p*

Hn 2 *p*

Timp. *p*

3 Cym. *pp*

3 T.T. High Tam-Tam *pp*

Glk. *pp* *lv.*

Vib. *pp*

T.B. *pp* *lv.*

B. Dr. *pp*

Hp. 1 *p*

Hp. 2 *p*

Cel. *pp* *lv.*

3 Vla. *p*

3 Vc. *p*

Vc. *p*

D.B. *p*

This musical score page, numbered 89, is titled "CODA (ENDING OF THE OPERA)". It contains the musical notation for measures 418 through 424. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Hn 1/3:** Flute 1/3, marked with fingerings (I, III, I, III, I, III, I, III) and dynamics (L.v.).
- Hn 2:** Flute 2.
- Temp.** Timpani, featuring triplet and quintuplet patterns.
- 3 Cym.** Three Cymbals.
- 3 T.T.** Three Tom-toms, marked with dynamics (L.v.).
- Glk.** Glockenspiel.
- Vib.** Vibraphone, marked with dynamics (L.v.).
- T.B.** Trombone.
- B. Dr.** Bass Drum, marked with dynamics (L.v.).
- Hp. 1** and **Hp. 2:** Two Harps.
- Cel.** Celesta.
- 3 Vla:** Three Violins.
- 3 Vc:** Three Violas.
- Vc.** Violoncello.
- D.B.** Double Bass.

The score concludes with a fermata over the final measure (424), which is marked with the tempo instruction *ritato*.

Appendix: Poet speaks 1

Conductor: immediate attacca after Symphonia, cello play *sfz* > *p*;

Poet comes out to speak in front of the curtain which could be a screen, or translucent. While he speaks - play of lights and a suggestion of movement behind the curtain, preparing the audience for the Vorspiel.

The cellos are a dynamically steady drone, other instruments used in other verses will vary within a narrow range.

attacca: curtain revealed; Poet speaks verse 1:

Von Kind auf hat ein Stück mich hingerissen,
 darin der Teufel was zu sagen hat,
 des Kindes Ahnung wird, im Mann, zum Wissen,
 doch helfe Wissen nicht, würd' es nicht 'Tut;
 würde nicht Regung in Bewußtsein fließen,
 und in Anschauung dies, aus einer Saat:
 Es liegt im Kind, wie in des Keims Gewalten,
 der volle Trieb zum späteren Gestalten.

In childhood's far-off day I watch'd, enthral'd,
 A play in which the Devil took a part;
 That which my childish mind had once appall'd
 I knew in manhood for a work of art.
 My conscious thought that early thrill recall'd,
 And then from knowledge could construction start;
 Within the seed the germ of life is pack'd,
 And childish dreams beget creative act.

Cello

(held throughout recitation)

sfz > *p* *sempre*

Poet speaks verse 2:
 conductor cues Double Basses

Die Bühne zeigt vom Leben die Gebärde,
 Unechtheit steht auf ihrer Stirn geprägt;
 auf daß sie nicht zum Spiegel-Zerrbild werde,
 als Zauberspiegel wirk' sie schön und echt;
 gebt zu, daß sie das Wahre nur entwerfe,
 dem Unglaubhaften wird sie erst gerecht;
 und wenn ihr sie, als Wirklichkeit, belachtet,
 zwingt sie zum Ernst, als reines Spiel Betrachtet.

As in a mirror seen, life's gestures pass
 Across the stage, but false and counterfeit,
 For all that's real 'tis a distorting glass,
 But as a magic mirror, right and meet.
 True values it destroys, but justice does
 To those which claim the privilege of deceit;
 Thus realism to ridicule is brought;
 What's only play compels your serious thought.

Vc.

(held throughout recitation)

(each Bass swells at own discretion: it is desirable for players NOT to coordinate swells between themselves)

pp < *p* > *pp* (long span of time for swells)

Poet speaks verse 3:
 conductor cues Bassoons and Contrabassoons

In dieser Form allein ruft sie nach Tönen,
 Musik steht dem Gemeinen abgewandt;
 ihr Körper ist die Luft, ihr Klängen Sehnen,
 sie schwebt... Das Wunder ist ihr Heimatland.
 Drum hielt ich Umschau unter allen jenen,
 die mit dem Wunder wirkten, Hand in Hand:
 Ob gut, ob böse, ob verdamm't, ob selig,
 sie ziehn mich an mit Macht unwiderstehlich.

Such plays of unreality require
 The help of Music, for she stands remote
 From all that's common; she can wake desire
 That's bodiless; in air her voices float.
 So I bethought me who might best inspire
 My muse with magic and mysterious note;
 For, good or evil, blest or damn'd to Hell,
 None other could attract me half as well.

Bsn.

(each player swells at own discretion and at different rates = breath point)

(each Bass swells at own discretion and at different rates = breath point)

pp < *p* > *pp* (long span of time for swells)

Vc.

(held throughout recitation)

(each Bass swells at own discretion: it is desirable for players NOT to coordinate swells between themselves)

pp < *p* > *pp* (long span of time for swells)

Poet speaks verse 4:
conductor cues Tuba and Low Horns

Von dreien, die ich weiß, der Teufelsritter,
ward einer von dem Bösen selbst gezeugt;
die Jungfrau überfällt's wie ein Gewitter,
aus ihrem Schoß darauf Merlin entsteigt,
den dunklen Nächten späterhin entglitt er,
wenn er sich vor dem Höheren gebeugt:
Allwissenheit, vom Vater mitgegeben,
er nützt sie aus zu einem Segensleben.

Three such there were: one by the Prince of Hell
Beggotten was to be a devil-knight;
The Evil One upon a virgin fell,
And she brought forth a son, who, Merlin hight,
Against the powers of darkness did rebel,
Dawning himself before the heavenly light.
Through the old serpent's heritage made wise,
That wisdom he to bless mankind applies.

430 Bassoons and contrabassoons complete gesture (*estinto*)

Bsn.

C. Bn.

430 (each player swells at own discretion and at different rates = breath point)

Hn.

430 (each player swells at own discretion and at different rates = breath point)

Tuba

430 (held throughout recitation)

Vc.

430 (each Bass swells at own discretion; it is desirable for players NOT to coordinate swells between themselves)

D.B.

Poet speaks verse 5:
conductor cues Timpani

Beim zweiten mül ich ganz die Widersprüche,
als Einheit steht er da, ein Mann und recht,
sein Wagmut steigt ins Ungewöhnliche
und tausend Künste weilt er – dem Geschlechte,
wo ist der Zwang, dem Don Giovanni weiche?
Ein solcher wir' als Held mir eben recht,
doch Meister Wolfgang ist's zu gut gelungen,
für immer hat er diesen Sang gesungen.

My second no such contradictions shows;
A man he stands, complete in every part.
Courage fantastic in his bosom glows,
And woman he pursues with ruthless art.
He's irresistible where'er he goes,
And would have been the hero of my heart,
But Master Wolfgang, everyone must own,
Made Don Giovanni his and his alone.

431 Horns and Tuba complete gesture (*estinto*)

Hn.

Tuba

(very soft sticks)
slow tempo, $\text{♩} = 60$

431 [Timpani]

Timp/BD

431 (held throughout recitation)

Vc.

431 (each Bass swells at own discretion; it is desirable for players NOT to coordinate swells between themselves)

D.B.

Poet speaks verse 6:
conductor cues Harps

Der dritte meiner Reih' ist nicht geringer,
ein trotz'ger Geist, ein Einzelner, auch er:
ein Tiefbesener, ein Höllezwinger,
viedeutiger zumal, und sonst auch mehr,
ein schwacher Mensch und doch ein starker Ringer
den Zweifel tragen hin und wieder her:
Herr des Gedankens, Diener dem Instinkt,
dem das Erschöpfen keine Lösung bringt.

A third remains: no meaner hero he,
But one that every secret would find out;
Grounded in magic and astrology,
Nay more, the prey of philosophic doubt.
A lord of intellect he strives to be,
Yet is by every passion toss'd about;
To solve life's riddle, he sets out to drain
The cup of all experience - all in vain.

432 Timpani complete gesture (*estinto*)

432 (Harp independent of each other)
(bisbig.)
pp *p* *pp*

432 (Harp independent of each other)
pres de la table
pp *p*

432 (held throughout recitation)

(each Bass swells at own discretion: it is desirable for players NOT to coordinate swells between themselves)

pp *p* *pp* (long span of time for swells)

Poet speaks verse 7:
conductor cues Bass Drum

Das End' ist Schrecken, doch sein Name steht,
die Chronik hält ihn, artet in Legende,
die Dichtung folgt. Unsterblichkeit umweht,
un des Nachbilderns, Schmäckerens ist kein Ende:
als lebensähnlich die Gestalt ersehnt,
tüschen bewegt durch unsichtbare Hände:
das Puppenspiel vom Faust zieht durch die Zeiten,
Ergriffenheit und Staunen zu bereiten.

His end is horror, but his name remains;
The chronicle into a legend growing,
Foetry decks it with immortal strains
(How oft rehash'd and garnish'd, there's no knowing),
Until a real existence he sustains,
Hands unperceiv'd life to his limbs bestowing,
Faust as a puppet-play still hold the stage,
Enrapturing and startling each new age.

(soft beater, in the centre)
slow tempo, $c = 60$
[Bass Dr]

433

433
p *pp* *p*

433 Harps complete gesture and stop

433 Harps complete gesture and stop

433 (held throughout recitation)

(each Bass swells at own discretion: it is desirable for players NOT to coordinate swells between themselves)

pp *p* *pp* (long span of time for swells)

Poet speaks verse 8:
conductor cues contrabassoon and Tuba

Zu Frankfurt war's, am Tag und vor den Toren,
unter dem Volk ein Zauber fand sich ein;
der griff entschlossen nach des Spiels Figuren,
da schwand die Schau, als wär' sie Dunst und Schein.
Gemächlich erst, und in den alten Spuren,
haucht er den Sinn des Lebens ihnen ein:
sie wachsen fort, ins Mystische gelenkt,
zu Höchst geschleudert und zu Tiefest versenkt.

One day, before the gates of Frankfurt town,
A great magician chanc'd to watch the play;
He boldly seiz'd its figures for his own,
And like a mist the old show pass'd away.
By him into these characters was blown
The breath of life; they kept their ancient way,
But grew in mystic stature to the last,
Hurtled on high, or to the depths down cast.

434 (Contrabassoon and Tuba independent of each other)

C. Bn.

(Contrabassoon and Tuba independent of each other)

Tuba

434 Bass Drum completes gesture and stops

Timp/BD

434 (held throughout recitation)

Vc.

(each Bass swells at own discretion; it is desirable for players NOT to coordinate swells between themselves)

D.B.

Poet speaks verse 9:
Conductor cues Contrabassoon and
Tuba to complete their gesture

Und mit dem letzten Spruch von hinnen reist er.
Der Rätselbau zeigt jegliche Gestalt;
von allen Seiten zieht er an die Gesiter,
er ist die Form für jeglichen Gehalt.
Doch was vermücht' gen Zauberer, ein Meister!
Des Menschen Lied am Göttlichen verschallt:
also belehrt erkannt'ich meine Ziele
und wandte mich zurück – zum Puppenspiele.

He wrote the last word and departed hence.
His house of mystery has many faces;
Many have sought to find its inward sense,
And in its labyrinth have lost their traces.
How could I then have the self-confidence
To measure me with him in these high places?
I learn'd my lesson, took more modest aim,
And to the play of puppets back I came.

435 (held throughout recitation)

Vc.

(each Bass swells at own discretion; it is desirable for players NOT to coordinate swells between themselves)

D.B.

Poet speaks verse 10:
conductor cues Double Basses
to complete their patterns (estinto)

Besah mir nah die schlicht-geformten Bilder,
die waren schöner jetzt, durch höheres Alter,
ich fränzte, hantierte als Viegilder –
(es wirkt die Zeit nicht minder als Zerspalter)
ich schürfte Eines, Andres such ich milder,
und aus der Larve flug'herauf ein Falter;
ins Alggewerbe flucht ich neue Maschen,
vergess'nes Muster wird euch überraschen.

Its quaint old figures tenderly I scan'd;
Age to them gave a beauty rare and strange.
Their colours I renew'd with loving hand,
Time does not ruin all that he may change.
Some sharper outlines, some more vague I plann'd,
New stitches in the old web sought to range.
The half-forgotten tale may yet surprise,
And from the chrysalis a night-moth rise.

436 (held throughout recitation)

Vc.

Poet speaks last couplet in silence,
after conductor cues celli to silence (PP).
Poet walks off; 2nd curtain rises and
Vorspiel 2 begins

So stellt mein Spiel sich wohl lebendig dar,
doch bleibt sein Puppensprung offenbar.

Yet though I seek to tell the tale anew,
Its puppet parentage is plain to view.

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- III. Ausgabe für zwei Klaviere Edition Breitkopf Nr. 5196



EIGENTUM DER VERLEGER FÜR ALLE LÄNDER
VEB BREITKOPF & HÄRTEL MUSIKVERLAG
LEIPZIG

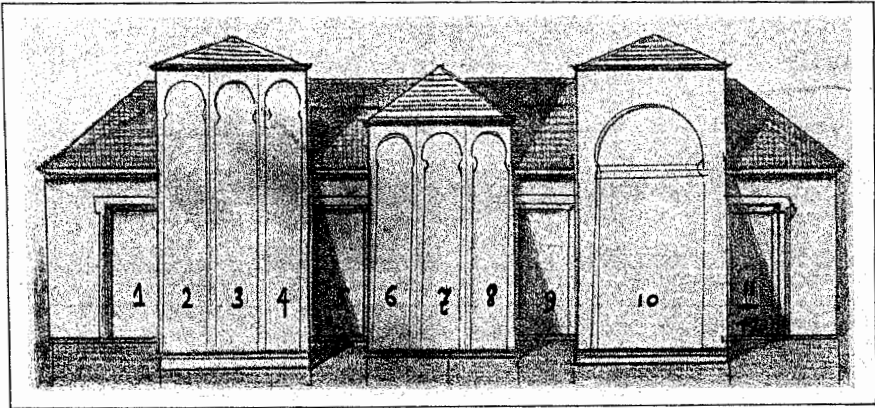
Printed in Germany

Plan des Werkes

A. Analytischer:

1. Choral - Variationen (Einleitung — Choral und Variationen — Übergang)
 2. Fuga I. 3. Fuga II. 4. Fuga III. 5. Intermezzo. 6. Variatio I. 7. Variatio II.
 8. Variatio III. 9. Cadenza. 10. Fuga IV. 11. Corale. 12. Stretta.

B. Architektonischer:



An das Künstler- und Freundespaar Kwast-Hodapp.

3

Fantasia contrappuntistica

Choral-Variationen über „Ehre sei Gott in der Höhe“
gefolgt von einer Quadrupel-Fuge über ein Bachsches Fragment
für zwei Klaviere.

Ferruccio Busoni.

Maestoso deciso.

The musical score is arranged in two systems, each with two staves labeled I and II. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Maestoso deciso.' and the dynamics include 'f vibrante' and 'ten.'. The second system features a change in tempo to 'tempestoso' and includes markings for 'pesc.' (pizzicato), 'con Ped.' (with pedal), and 'dim.'. The third system continues with 'dim.' and 'p' markings, ending with a 'f' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

4

First system of the musical score, featuring two grand staves labeled I and II. Staff I contains two treble clefs with chords and arpeggiated textures. Staff II contains two bass clefs with a complex, rhythmic accompaniment. A dynamic marking of *p* is present at the beginning of the second staff.

Second system of the musical score. Staff I shows a progression of chords with dynamic markings *cresc.* and *f*. Staff II continues the accompaniment with *cresc.* and *f* markings, and includes trill ornaments.

Third system of the musical score. Staff I features a melodic line with trills (*tr*) and dynamic markings *ff* and *pp subito*. Staff II continues with trills and dynamic markings *ff* and *f*.

Andante *Molto*

sotto voce

non troppo sostenuto

sotto voce

con *S^{va}* bassa.....

con *S^{va}* bassa.....

quasi Trombe dolci

6

I

II

(meno)

(Tema)

p

rit.

a tempo

rit.

a tempo

The image displays a musical score for two pianos, labeled I and II, across three systems of music. The notation is in G major, indicated by one sharp (F#) on the treble clef. The key signature changes to D major (two sharps, F# and C#) in the third system. The score features complex contrapuntal textures with overlapping lines and various rhythmic patterns. Fingerings are indicated by numbers 1-5. The first system shows the right hand (I) with a melodic line and the left hand (II) with a more rhythmic accompaniment. The second system continues the development of these themes. The third system concludes with a double bar line and a repeat sign, with the right hand (I) playing a more active role and the left hand (II) providing harmonic support.

8

Allegro (deciso e apertamento)

I

forte, accentato

II

a due mani (a piacere)
non legato, mezzo f; vivacimento

I

mf

II

The image shows a musical score for two pianos, labeled I and II. The score is divided into three systems. The first system (measures 1-4) features a treble clef for both staves, a key signature of one sharp (F#), and a 4/4 time signature. The first staff (I) has a *più* marking. The second system (measures 5-8) features a treble clef for both staves, a key signature of one sharp, and a 4/4 time signature. The first staff (I) has a *marcatiss.* marking. The third system (measures 9-12) features a treble clef for both staves, a key signature of one sharp, and a 4/4 time signature. The first staff (I) has a *13* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

10

Quasi lo stesso tempo ma più segretamente.

I

mp

II

I

II

I

più f

1 3 4

II

mf

11

I
II

legg.

poco cresc.

cresc.

leggeriss.

legg.

mf dim.

piu dim.

12

The first system of the musical score, measures 1-4. It features two staves for the piano (I and II) and two staves for the violin (I and II). The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a *pp* dynamic. The violin parts have long, sweeping lines with some rests.

The second system of the musical score, measures 5-8. The piano part continues with a melodic line, and the violin parts have more active passages. The dynamics remain *pp* for the piano.

The third system of the musical score, measures 9-12. The piano part features a *dolcissimo* section in measures 9-10, followed by a *mp sostenuto* section in measures 11-12. The violin part has a *trillo* in measure 9. The piano part ends with a *pp* dynamic. The system concludes with a double bar line and a *pp* dynamic marking.

The image displays a musical score for two pianos, labeled I and II. The score is divided into three systems. The first system (measures 1-8) features a complex texture with many beamed notes and chords. The second system (measures 9-12) continues this texture with some melodic lines becoming more distinct. The third system (measures 13-16) shows a change in texture, with some notes held over and a more rhythmic bass line. The score includes various musical notations such as slurs, ties, and dynamic markings.

12

espr. ma soppresso

p
pegualmente

p

p

The image shows a musical score for two pianos, labeled I and II, across three systems. The first system (measures 12-15) features a complex texture with many sixteenth notes in both hands. Handwritten annotations '12', '12', and '15' are present above the staves. The second system (measures 16-19) includes dynamic markings: *forte, quasi Corni, risoluto e decla.* in the right hand and *stanciato* and *mezzo forte* in the left hand. The third system (measures 20-23) features a *modo* marking in the right hand. The score is printed in black ink on a white background.

16

The musical score is divided into three systems, each with two staves labeled I and II. The first system (measures 16-18) features a complex texture with many beamed notes in both hands. The right hand (I) has a melodic line starting with a dotted quarter note, while the left hand (II) has a more rhythmic accompaniment. The second system (measures 19-21) continues the melodic development in the right hand. The third system (measures 22-24) shows a crescendo in the right hand and a *martellato* section in the left hand. Handwritten annotations in blue ink are present throughout the score, including a circled '5' and various slurs and accents.

non legato
mp
f
cresc.
ff
martellato

Allegro. 2

I

II

sotto voce

ff

I

II

sotto voce

I

II

s

s

18

I

II

pp

I

II

pp

calmando e rasserenandosi

senza Pedale

I

II

dolcissimo

dolcissimo

Andantino.

The image displays a musical score for two pianos, labeled I and II, across three systems. The first system begins with measure 19, marked with the tempo and mood instruction *sostenuto dolce*. The right-hand part (I) features a complex, chromatic melodic line with many accidentals, while the left-hand part (II) provides a harmonic accompaniment with chords and moving bass lines. The second system continues the melodic development in the right hand, with some fingerings indicated by numbers 1-5. The third system concludes the passage, showing the final notes of the right-hand melody and the corresponding bass line. The score is written in a key signature of two flats and a common time signature.

20

Alla breve.

cantando

sotto voce con Pedale

sotto voce con Pedale

posato

The musical score is arranged in three systems, each with two staves labeled I and II.
System 1: Staff I (left) has a melodic line with a long slur. Staff II (right) has a melodic line with a long slur.
System 2: Staff I (left) continues the melodic line. Staff II (right) has a melodic line with a long slur.
System 3: Staff I (left) has a melodic line with a long slur. Staff II (right) has a melodic line with a long slur.
Measure 10: The word *sostenendo* is written above the staff.
Measure 11: The word *pp* is written below the staff.
Measure 12: The word *dolce quasi Arpa* is written above the staff.

22

I *piu sostenendo*

II INSERT

I *piu legato*

II

I *quasi la metà di tempo, intimamente e rubato*

II

I

II

First system of the musical score for two pianos. It consists of two grand staves, labeled I and II. Staff I contains a bass clef and a melodic line with a 'rit.' marking. Staff II contains a treble and bass clef with a complex rhythmic accompaniment. The key signature has two flats and the time signature is common time.

Fuga I. (slow!)
tranquillissimo

Second system of the musical score. It features two grand staves, I and II. Staff I has a bass clef and a dense, rhythmic texture. Staff II has a treble and bass clef and contains the label '(Tema)'. The tempo and mood markings are '(slow!)' and 'tranquillissimo'.

Third system of the musical score. It consists of two grand staves, I and II. Staff I has a bass clef and a melodic line with some slurs. Staff II has a treble and bass clef with a sparse accompaniment. The key signature and time signature remain consistent with the previous systems.

24

System 1: First system of music. It consists of two grand staves, labeled I and II. Staff I contains a treble clef staff with a melodic line and a bass clef staff with accompaniment. Staff II contains a bass clef staff with accompaniment. The music is in a key with one flat and a 3/4 time signature. There are various musical notations including slurs, ties, and dynamic markings.

System 2: Second system of music. It consists of two grand staves, labeled I and II. Staff I contains a treble clef staff with a melodic line and a bass clef staff with accompaniment. Staff II contains a bass clef staff with accompaniment. The music continues from the previous system. There are various musical notations including slurs, ties, and dynamic markings. The word "dolce" is written above the staff in the second measure of the lower system.

System 3: Third system of music. It consists of two grand staves, labeled I and II. Staff I contains a treble clef staff with a melodic line and a bass clef staff with accompaniment. Staff II contains a bass clef staff with accompaniment. The music continues from the previous system. There are various musical notations including slurs, ties, and dynamic markings. The words "sotto voce" are written above the staff in the first measure of the lower system.

The image shows a page of musical notation for two pianos. It is divided into three systems. The first system consists of two staves, I and II, with musical notation in treble and bass clefs. The second system also has two staves, I and II. Above the first staff of the second system, the word "TURN!" is handwritten in large, bold letters. There are large, dark scribbles over the music in the second system, particularly in the first staff. The third system continues with two staves, I and II, and includes some handwritten markings like a flat sign and a double flat sign. The page number "25" is in the top right corner.

This image shows a page of handwritten musical notation for piano, organized into six systems. Each system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system includes a dynamic marking of *mp.* and a trill marking *tr*. The third system features a dynamic marking of *pp.* and a fermata. The fourth system includes a dynamic marking of *mp.* and a trill marking *tr*. The fifth system includes a dynamic marking of *pp.* and a trill marking *tr*. The sixth system includes a dynamic marking of *pp.* and a trill marking *tr*. The notation is dense and includes many accidentals and slurs, indicating a complex and expressive piece.

The image displays a handwritten musical score for two pianos, organized into six systems. Each system consists of two staves, with the upper staff marked with a treble clef and the lower with a bass clef. The notation includes complex rhythmic patterns, accidentals, and dynamic markings. The first system is annotated with 'Poco Adagio' and includes fingerings '5' and '2'. The second system is marked 'Poco Adagio' and features a 'tr' (trill) marking. The third system is marked 'Poco Adagio' and includes a 'tr' marking. The fourth system is marked 'Poco Adagio' and includes a 'tr' marking. The fifth system is marked 'Poco Adagio' and includes a 'tr' marking. The sixth system is marked 'Poco Adagio' and includes a 'tr' marking. The score is written in a clear, legible hand, with some corrections and erasures visible.

This image shows a page of handwritten musical notation, likely a piano score, consisting of eight systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a '1' and a first ending bracket. The second system is marked with a '2' and a second ending bracket. The third system is marked with a '3' and a third ending bracket. The fourth system is marked with a '4' and a fourth ending bracket. The fifth system is marked with a '5' and a fifth ending bracket. The sixth system is marked with a '6' and a sixth ending bracket. The seventh system is marked with a '7' and a seventh ending bracket. The eighth system is marked with an '8' and an eighth ending bracket. The notation is written in black ink on aged paper and includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a '1' and a first ending bracket. The second system is marked with a '2' and a second ending bracket. The third system is marked with a '3' and a third ending bracket. The fourth system is marked with a '4' and a fourth ending bracket. The fifth system is marked with a '5' and a fifth ending bracket. The sixth system is marked with a '6' and a sixth ending bracket. The seventh system is marked with a '7' and a seventh ending bracket. The eighth system is marked with an '8' and an eighth ending bracket. The notation is written in black ink on aged paper and includes various musical symbols such as notes, rests, and dynamic markings.

The image displays a page of a musical score for two pianos. It features several systems of staves. The first system includes staves I and II with various musical notations, including triplets and slurs. The second system continues the notation, with performance instructions such as *dolce*, *dim.*, *p*, and *sotto voce*. The third system shows a more complex arrangement with staves I and II, including a section marked with a large '8' and a double bar line. The score is published by Edition Breitkopf, with the number 28743 appearing at the bottom of the page.

Fuga II.

The first system of the musical score for Fuga II. It consists of two staves, I and II. Staff I is a grand staff with two treble clefs. It begins with a *dim.* marking and contains several measures of music, including a phrase marked *a 2 Ped.* Staff II is a grand staff with a treble and bass clef. It contains a melodic line labeled '(Tema)' and a bass line. A common time signature $\frac{3}{4}$ is positioned below the staff.

The second system of the musical score. Staff I continues with a few notes and rests. Staff II continues with a melodic line marked *legato* and a bass line.

The third system of the musical score. Staff I features a phrase marked *a 2 Ped.* Staff II continues with a complex melodic and bass line.

28

The musical score is arranged in three systems, each with two staves labeled I and II. The first system (measures 28-32) features a treble staff I with a melodic line and a bass staff I with a rhythmic accompaniment. The second system (measures 33-37) continues the melodic and rhythmic development. The third system (measures 38-42) includes a *leggiere* marking in the bass staff I and a *marc.* marking in the treble staff I. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

I

II

quasi Flauti legatissimo

I

II

quasi Corni dolce

I

II

legg.

30

I

II

legg.

I

II

cantabile

4

*accol
cresc*

I

II

I

II

poco f legg.

I

II

32

I

II

marcatissimo

Fuga III.

I

II

pp sostenuto

sotto voce, velato

I

II

sotto voce

The musical score is arranged in three systems, each with two staves labeled I and II. The first system features a *tr* (trill) marking in both staves. The second system includes a *legato* marking in the upper staff of II and a *dolce* marking in the upper staff of I. The notation includes various note values, rests, and dynamic markings.

34

poco allarg.

tr

tr

più allarg.

tremolo

tremolo

allarg. e più espress.

riprenendo il movimento

dim.

dim.

p

a tre soggetti

First system of musical notation, labeled "a tre soggetti". It consists of two staves, I and II. Staff I is in treble clef and Staff II is in bass clef. The key signature has one flat. The music is highly rhythmic and complex.

Second system of musical notation. It consists of two staves, I and II. Staff I is in treble clef and Staff II is in bass clef. The key signature has one flat. The music continues with complex rhythmic patterns. There are markings "tr" (trills) above the first notes of both staves. At the beginning of the system, there are markings "21" and "32" above the staff.

Third system of musical notation. It consists of two staves, I and II. Staff I is in treble clef and Staff II is in bass clef. The key signature has one flat. The music continues with complex rhythmic patterns. There are markings "tr" (trills) above the first notes of both staves. The word "dolce" is written in the middle of both staves. At the end of the system, there is a marking "3:2".

36

The musical score is divided into three systems, each with two staves labeled I and II. The first system (measures 36-40) shows a rhythmic pattern in the right hand of both pianos, with some rests in the left hands. The second system (measures 41-45) features a *tr.* (trill) in the right hand of piano I and a *marc.* (marcato) marking. The third system (measures 46-50) includes a *tr.* in the left hand of piano I and a *tr.* in the right hand of piano II. The score is written in a key with one flat and a 3/4 time signature.

The image displays a musical score for two violins (I and II) and two violas (I and II) across three systems. The first system (measures 1-4) features a treble clef for Violin I and Bass clef for Violin II. It includes a triplet of eighth notes in the first measure, a 4-measure rest in the second measure, and dynamic markings of *fz* and *f*. The second system (measures 5-8) continues the melodic lines with various articulations and dynamics. The third system (measures 9-12) includes the instruction *dolce* in the Violin I part and *legato* in the Violin II part, along with a *p* dynamic marking. The score is written in a key with one flat and a 4/4 time signature.

88

Handwritten annotations include "INSERT" in the left margin and "8 2 3 4 5 4 4" above the right-hand staff in the second system. The word "cresc. subito" appears in both systems. Dynamics such as *p*, *f*, and *fz* are used throughout. The score is marked with various slurs and articulation marks.

The image shows a handwritten musical score for piano, organized into three systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is dense and includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** The first system begins with a treble clef and a key signature of one flat. It features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. A fermata is placed over a note in the right hand. The system concludes with a double bar line.
- System 2:** The second system continues the piece. It includes a *pizzicato* marking in the left hand. The right hand has several triplet markings (3) and a *gtr.* (grace notes) marking. The system ends with a double bar line.
- System 3:** The third system features a *cresc. subito* (crescendo subito) marking. Above the right-hand staff, there is a sequence of notes with a downward arrow and the numbers "3 4 5 4 5 4". The system concludes with the instruction "to 38/3" and a double bar line.

The image shows a musical score for two pianos, labeled I and II. The score consists of five measures. Measure 8 is marked with a dotted line above it. The first staff (I) has a treble clef and contains a complex melodic line with many sixteenth notes and some slurs. The second staff (II) has a bass clef and contains a more rhythmic accompaniment with some chords and slurs. There are various musical notations such as slurs, accents, and dynamic markings like 'f' and 'fs'. Above the first staff, there are some handwritten-style annotations including '8', '4 5 1 2', '1 4 3 4 5', and '2-2'. The overall style is that of a classical piano score.

Edition Breitkopf

28713

This image shows a page of handwritten musical notation for piano, consisting of six systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a first ending bracket (I) and includes the instruction "f non-legato". The second system is marked with a second ending bracket (II) and includes the instruction "fz non-legato". The third system is marked with a first ending bracket (I) and includes the instruction "fz". The fourth system is marked with a second ending bracket (II) and includes the instruction "fz". The fifth system is marked with a first ending bracket (I) and includes the instruction "fz". The sixth system is marked with a second ending bracket (II) and includes the instruction "to 39/2". The notation is written in black ink on a white background.

The image displays two systems of musical notation for two pianos (I and II). The first system features a treble and bass staff for each piano. The right piano (I) has a treble staff with notes and a bass staff with a bass line. The left piano (II) has a treble staff with notes and a bass staff with a dense, rhythmic accompaniment. Performance instructions include *f* *risoluto* *not* and *non legato* with fingerings like 2 3 1 2 3 and 3 2 1. The second system continues the piece with similar notation, including a *tr* (trill) and *marc.* (marcato) instruction. The score is written in a key with one sharp (F#) and a common time signature.

40

I

II

de case

tr

mf

p

The image displays a complex musical score for two pianos, with vocal parts. The score is organized into several systems:

- System 1:** Features two vocal parts, labeled I and II. Part I includes the instruction *sotto voce*. Part II includes *pp* and *tr*. The piano accompaniment for this system includes *cresc.*
- System 2:** Continues the vocal and piano parts with various musical notations and dynamics.
- System 3:** Includes a section marked *Con Moto* and *tr*. The piano part features *marc.* (marcato).
- System 4:** Shows a large right-pointing arrow on the left side, indicating a transition or continuation. The piano part includes *ff* (fortissimo).

The score is published by Edition Breitkopf, with the number 28718.

42

The image displays a musical score for two pianos, labeled I and II. The score is written on a grand staff with two systems. The first system shows the beginning of the piece with various musical notations, including treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. Handwritten annotations in blue ink are present above the first system, including the numbers '4 2 5 4', '2 1', '4', and '2 5'. The second system continues the musical development with complex chordal textures and melodic lines. The third system features a change in key signature to two sharps (F# and C#) and includes a section with a 3/4 time signature. The score concludes with a final cadence. The publisher's name 'Edition Breitkopf' and the number '28718' are printed at the bottom of the page.

5

I

II

I

II

tempestoso

p

cresc.

rit.

con Ped.

I

II

44 **Intermezzo.**
(più tranquillo e occultamente) 3 4 5

I *sotto voce*

I *riten.*

II *riten.*

I *pp*

II *pp visionario*
ppp

45

Handwritten numbers: 2 3 1

Dynamic markings: *pp*, *ppp*

Dynamic markings: *pp*, *ppp*

Instruction: *più riten.*

Dynamic markings: *pp*

Instruction: *Lento*

46

Variatio I.

a tempo, tranquillo molto

dolce, cantabile

perdendo

3

3 3

dolce

The image displays a musical score for two pianos, labeled I and II, across three systems of music. The key signature is B-flat major (two flats). The first system (measures 1-4) features a piano (*p*) dynamic. The right hand (I) has a melodic line with a fermata over the first measure, while the left hand (II) plays a rhythmic accompaniment. The second system (measures 5-8) continues the melodic and accompanimental lines. The third system (measures 9-12) includes the instruction *espr. b₂* above the first measure of the right hand. The left hand continues with a steady accompaniment. Various musical notations such as slurs, ties, and dynamic markings are present throughout the score.

48

dolce

molto espr. e tranquillo

Variatio II.
(sempre sotto voce)

Un'idea più vivace.

pp

Handwritten musical score system 1. It consists of two staves, I and II. Staff I has a treble clef and contains a melodic line with triplets and a fermata. Staff II has a bass clef and contains a bass line with a fermata. There are handwritten annotations above the staves, including the number '3' and '7'.

Handwritten musical score system 2. It consists of two staves, I and II. Staff I has a treble clef and contains a melodic line with various ornaments and a fermata. Staff II has a bass clef and contains a bass line with a fermata. There are handwritten annotations above the staves, including the numbers '3 1 2', '2', '3', '1', '1', '1 2', and '2 3'. The dynamic marking 'pp' is present at the end of the system.

Handwritten musical score system 3. It consists of two staves, I and II. Staff I has a treble clef and contains a melodic line with various ornaments and a fermata. Staff II has a bass clef and contains a bass line with a fermata. There are handwritten annotations above the staves, including the numbers '1 1 4 3', '2 2', and '2 1'. The dynamic marking 'sempre p' is present in the bass line.

50

Handwritten fingering numbers for the first horn part: 2, 3, 2, 3, 1, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 2, 1, 3, 2, 1, 3, 5.

spiccato

spiccato

The first system of the musical score consists of two staves, labeled I and II. Staff I contains a melodic line with some rests and a final note. Staff II contains a more active melodic line, starting with a *dim.* (diminuendo) marking. The system concludes with a *legg.* (leggiero) marking and a triplet of eighth notes in the bass clef.

Variatio III.

The section titled "Variatio III." spans three systems. The first system shows a melodic line in staff I and a more rhythmic line in staff II, marked *caratteristico*. The second system features a *tr* (trill) in staff I and a triplet in staff II. The third system continues the melodic and rhythmic development, with another *tr* in staff I and a triplet in staff II.

52

Handwritten annotations: 2, 3 1 2 3, 3, 3, 4, 3 5 3 tr, 5 5 tr

I

II

tr

Detailed description: This system contains the first four measures of the piece. The upper staff (I) features a complex melodic line with various ornaments and trills. The lower staff (II) provides harmonic support with chords and moving bass lines. Handwritten annotations above the first staff indicate fingerings and specific techniques like trills.

Handwritten annotations: 1 2 1 4, 3, 3 1, 3 2 5 4, 3, 3 4 1 2 3 4

I

II

tr

sotto voce legato

Detailed description: This system contains measures 5 through 8. The melodic line in the upper staff continues with intricate patterns. The lower staff includes a section marked 'sotto voce legato' in the bass line. Handwritten annotations continue to provide performance guidance.

Handwritten annotations: 5, 5 5

I

II

Detailed description: This system contains the final measures of the page. The music concludes with sustained chords and melodic fragments. Handwritten annotations '5, 5 5' are present above the final notes.

53

poco a poco crescendo

poco a poco crescendo

forte con fuoco

ff

54

First system of musical notation, measures 1-4. It consists of two grand staves, I and II. Staff I has a treble clef and a key signature of two flats. Staff II has a bass clef and the same key signature. The music is in 4/4 time. The first two measures feature complex chords in the right hand and a steady eighth-note accompaniment in the left hand. The last two measures show a change in the right-hand accompaniment.

Second system of musical notation, measures 5-8. It consists of two grand staves, I and II. Staff I has a treble clef and a key signature of two flats. Staff II has a bass clef and the same key signature. The music continues with similar textures to the first system, featuring complex chords and a steady accompaniment. There are some handwritten annotations above the first measure of this system.

Cadenza.

Cadenza section, measures 9-12. It consists of two grand staves, I and II. Staff I has a treble clef and a key signature of two flats. Staff II has a bass clef and the same key signature. The section begins with a fermata in the right hand of both staves. The music then resumes with a more active accompaniment. Performance markings include *riten. e fermamento* and *ff*.

Handwritten notes: *quasi arpa*, *dolce*, *p*

System I: Treble and Bass clefs. Treble clef contains a melodic line with a *dolce* marking. Bass clef contains a rhythmic accompaniment. A slur covers the first two measures.

System II: Treble and Bass clefs. Treble clef contains a melodic line with a *quasi arpa* marking and a *p* dynamic. Bass clef contains a rhythmic accompaniment. A slur covers the first two measures.

System I: Treble and Bass clefs. Treble clef contains a melodic line with a slur. Bass clef contains a rhythmic accompaniment with a slur.

System II: Treble and Bass clefs. Treble clef contains a melodic line with a slur. Bass clef contains a rhythmic accompaniment with a slur.

Handwritten notes: *Witch!*, *ff*, *meno f*, *dim.*

System I: Treble and Bass clefs. Treble clef contains a melodic line with a slur. Bass clef contains a rhythmic accompaniment with a slur. Dynamics include *ff*, *meno f*, and *dim.*

System II: Treble and Bass clefs. Treble clef contains a melodic line with a slur. Bass clef contains a rhythmic accompaniment with a slur. Dynamics include *ff*.

56

p

più dim.

*senza agitazione
ma andando*

molto sgmessamente

dolce

The musical score consists of two systems, each with two staves (I and II). The first system (measures 17-18) begins with a piano (*p*) dynamic. The second system (measures 19-20) includes a *più dim.* marking. The third system (measures 21-22) is marked *senza agitazione ma andando* and *molto sgmessamente*. The final measure (22) is marked *dolce*. The score features intricate textures with overlapping lines and various articulations.

56/3

p, legato

senza ostacolo ma andando molto deceleratamente

57 →

57

I

II

I

II

I

II

poco sostenuto

p

58

Fuga IV.

Misuratamente vivace.

poco marcato

p legg.

legg.

poco marc.

più marc.

First system of musical notation for two pianos (I and II). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first piano part (I) features a melodic line in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking. The second piano part (II) has a more rhythmic accompaniment in both hands.

Second system of musical notation. The first piano part (I) includes a *ff* dynamic marking and a *p* (piano) marking. It features a triplet of eighth notes and a triplet of sixteenth notes. The second piano part (II) is marked *incalzando* (accelerando) and contains a triplet of eighth notes. There are some handwritten annotations in the second piano part, including "2 3" and "2 1 4 2".

Third system of musical notation, continuing the piece. It shows complex rhythmic patterns and chordal textures for both pianos. The first piano part (I) has a melodic line with some grace notes. The second piano part (II) provides a dense accompaniment with many sixteenth and thirty-second notes.

60

The image displays a musical score for two pianos, labeled I and II, spanning measures 60 to 71. The score is written in a complex, contrapuntal style. It features two systems of staves. The first system (measures 60-61) shows the beginning of a section with various chords and melodic lines. The second system (measures 62-63) includes a circled 'Cv1' annotation above the first staff. The third system (measures 64-65) continues the intricate texture. The fourth system (measures 66-67) shows further development of the themes. The fifth system (measures 68-69) includes a circled 'Cv2' annotation. The sixth system (measures 70-71) concludes the page with a final cadence. The notation includes numerous accidentals, slurs, and dynamic markings, indicating a highly detailed and expressive piece.

This page contains a handwritten musical score for piano and violin. The score is organized into systems, each consisting of a piano part (bottom staff) and a violin part (top staff). The piano part is written in treble clef, and the violin part is written in treble clef. The score includes various musical notations such as notes, rests, and ornaments. Key markings include *rit.* (ritardando), *a tempo*, and *p* (piano). There are also several dynamic markings like *f* (forte) and *sfz* (sforzando). The score is heavily annotated with fingerings and slurs, indicating a complex and technically demanding piece. The handwriting is in black ink on aged paper.

This page contains a handwritten musical score for two pianos, consisting of ten systems of staves. The notation is dense and polyphonic, with multiple voices in both hands. The score includes various performance markings and annotations:

- System 1:** Features a complex texture with many notes. A dynamic marking *p* is present. The tempo/mood marking *Sempre legato, dolce* is written across the system.
- System 2:** Continues the polyphonic texture. A dynamic marking *p* is present.
- System 3:** Includes a section with a 4/3 time signature. A dynamic marking *dolce* is present. The annotation *sotto voce* is written below the staff.
- System 4:** Continues the polyphonic texture. A dynamic marking *f* is present.
- System 5:** Features a section with a 6/3 time signature. A dynamic marking *grave* is present.
- System 6:** Continues the polyphonic texture. A dynamic marking *grave* is present.
- System 7:** Continues the polyphonic texture.
- System 8:** Continues the polyphonic texture.

The score is characterized by intricate counterpoint and a variety of rhythmic patterns, typical of a contrapuntistic fantasia.

Messa →

I

II

f

8

8

I

II

f

I

II

3-3 2 5 3

2 4 5

f

Edizioni Breitkopf

48713

The image shows a page of musical notation for two pianos, labeled I and II. The page is numbered 61 in the top right corner. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into three systems. The first system starts with a 'triumph' marking above the first staff. The second system features handwritten fingering numbers (e.g., 2, 3, 4, 5) above the notes in the first staff. The third system includes 'marcatiss.' markings in both staves. The notation includes various rhythmic values, accidentals, and dynamic markings.

62

The first system of the musical score consists of two staves, I and II. Staff I is a grand staff with a treble clef and a bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present. A dotted line below the staff is labeled "con 8^{va}". Staff II is also a grand staff. The right hand is mostly silent, with a few notes in the final measures. The left hand plays a simple accompaniment. A dynamic marking of *ff tenuto* is present in the final measures.

The second system of the musical score consists of two staves, I and II. Staff I is a grand staff. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present. A dotted line below the staff is labeled "con 8^{va}". Staff II is a grand staff. The right hand plays chords and single notes, while the left hand plays a simple accompaniment.

The third system of the musical score consists of two staves, I and II. Staff I is a grand staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present. A dotted line below the staff is labeled "con 8^{va}". Staff II is a grand staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple accompaniment. The system concludes with a double bar line and a 3/2 time signature.

Corale.
(d=d)

63

I
II
con 8va
p
dolciss.
sosten.
con 8va

64

The musical score is divided into three systems, each with two staves labeled I and II. The first system features a complex rhythmic pattern in the upper part of staff I, with handwritten accents and slurs above the notes. The lower part of staff I is marked "con 8va". Staff II has a "sosten." marking and a dynamic of "mp". The second system continues the rhythmic pattern in staff I, with a "con 8va" marking. Staff II is marked "piu p". The third system is marked "Stretta." and "sotto voce". It features a triplet of eighth notes in the lower part of staff I, marked "3 3 3".

The first system of the musical score consists of two grand staves, labeled I and II. Each grand staff contains a treble and a bass clef. The music is in a minor key, indicated by the key signature. The first grand staff (I) features a melodic line in the treble clef with various rhythmic patterns and articulations, including slurs and accents. The second grand staff (II) provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'cresc. sempre' (crescendo sempre). Handwritten annotations in the first grand staff include the numbers '4', '3', and '3' above certain measures, and '4' above a later measure.

The second system of the musical score continues the two-piano arrangement. It features two grand staves, I and II. The first grand staff (I) has a treble clef and contains a complex melodic line with many slurs and accents. The second grand staff (II) has a bass clef and provides a rhythmic accompaniment. The tempo remains 'cresc. sempre'. Handwritten annotations in the first grand staff include the numbers '3', '1 4', '3 2', '5', and '2' above various measures, and '2', '3', and '4' above a later measure.

The third system of the musical score continues the two-piano arrangement. It features two grand staves, I and II. The first grand staff (I) has a treble clef and contains a complex melodic line with many slurs and accents. The second grand staff (II) has a bass clef and provides a rhythmic accompaniment. The tempo remains 'cresc. sempre'. Handwritten annotations in the first grand staff include the numbers '3 2 1 2', '2 3 3 3', and '3 1 7' above various measures. The system concludes with a dynamic marking of 'ff' (fortissimo).

66

I

II

ff

stacc.

fz

sempre in tempo

marc. assai

con 8va.

Idea:

First system of the musical score, featuring two piano parts labeled I and II. Part I consists of a grand staff with treble and bass clefs, containing complex chordal textures and melodic lines. Part II is a grand staff with treble and bass clefs, primarily consisting of rhythmic accompaniment with eighth and sixteenth notes. A first ending bracket labeled '8' spans the final measures of both parts.

Second system of the musical score. Part I continues with complex chordal textures and melodic lines. Part II continues with rhythmic accompaniment. A first ending bracket labeled '8' spans the final measures of both parts.

Third system of the musical score. Part I continues with complex chordal textures and melodic lines. Part II continues with rhythmic accompaniment. A first ending bracket labeled '8' spans the final measures of both parts. A dynamic marking of *fff* is present in the bass line of Part II.

First system of musical notation. It consists of two grand staves, labeled I and II. Staff I contains a treble clef and a bass clef. The music begins with a *fff* dynamic marking. Staff II also contains a treble clef and a bass clef. There are various musical notations including chords, arpeggios, and melodic lines. A dotted line with the number '8' is drawn across the middle of the system, indicating a measure rest.

Second system of musical notation. It consists of two grand staves, labeled I and II. Staff I contains a treble clef and a bass clef. The music begins with a *ff* dynamic marking. Staff II contains a treble clef and a bass clef. The music features a *ff sostenutissimo* dynamic marking. There are various musical notations including chords, arpeggios, and melodic lines.

Third system of musical notation. It consists of two grand staves, labeled I and II. Staff I contains a treble clef and a bass clef. Staff II contains a treble clef and a bass clef. The music features various musical notations including chords, arpeggios, and melodic lines.

Neuausgaben Klassischer Klavierwerke

Johann Sebastian Bachs Klavierwerke

BUSONI-AUSGABE Herausgegeben von Ferruccio Busoni Egon Petri Bruno Mugellini	E. B.	I. Das Wohltemperierte Klavier I. Teil, Heft 1—4 (Busoni)	E. B.	XIV. Chromat. Fantasie und Fuge, Capriccio Bdur, Fantasia, Adagio und Fuge, Präludium, Fuge und Allegro (Busoni)
	4302.	II. Das Wohltemperierte Klavier II. Teil, Heft 1—4 (Busoni)	4315.	XV. Aria mit 30 Veränderungen (Busoni)
	4303.	III. 18 kleine Präludien, Fughetta, 4 Duette (Busoni)	4316.	XVI. Fantasie und Fuge d moll, Sarabande con Part. Cdur u. kl. Stücke (Busoni)
	4304.	IV. Zweistimmige Inventionen (Busoni)	4317.	XVII. Tokkaten und Fugen, Fantasie und Fuge a moll (Busoni)
	4305.	V. Dreistimmige Inventionen (Busoni)	4318.	XVIII. Präludien und Fugen (Mugellini)
	4306.	VI. Französische Suiten Nr. 1—6 (Petri)	4320.	XX. Präludien, Fughetten u. Fugen (Mugellini)
	4307.	VII. Englische Suiten Nr. 1—3 (Petri)	4321.	XXI. Fugen (Mugellini)
	4308.	VIII. Englische Suiten Nr. 4—6 (Petri)	4322.	XXII. Fantasien (Präludien) und Fugen (Petri, Mugellini)
	4309.	IX. Pariten Nr. 1—3 (Petri)	4323.	XXIII. Suiten (Petri)
	4310.	X. Pariten Nr. 4—6 (Petri)	4324.	XXIV. 3 Suiten und 2 Sonaten (Mugellini)
	4311.	XI. Konzerte n. B. Marcello, G. Ph. Telemann, A. Vivaldi u. a. Nr. 1—8 (Mugellini)	4325.	XXV. 3 Sonaten, Konzert und Fuge c moll, Capriccio Edur, 3 Menuette (Petri)
	4312.	XII. Konzerte Nr. 9—16 (Mugellini)		
	4313.	XIII. Italienisches Konzert, Partita h moll (Petri)		

Ludwig van Beethovens Klavierwerke

Herausgegeben von Eugen d'Albert Frederic Lamond Xaver Scharwenka	E. B.	I. Sonaten Band 1 (F. Lamond)	E. B.	V. Variationen Band 1 (X. Scharwenka)
	4342.	II. Sonaten Band 2 (F. Lamond)	4346.	VI. Variationen Band 2 (X. Scharwenka)
	4343.	III. Sonatinen (X. Scharwenka)	4347.	VII. Konzerte (Eugen d'Albert)
	4344.	IV. Verschiedene Stücke (X. Scharwenka)	4348.	VIII. Chor-Phantasie Op. 80 (X. Scharwenka)

Johannes Brahms Klavierwerke

AUSGABE IN URTEXT E. B. 6070. Einzige vollständige Ausgabe in drei Bänden

Fr. Chopins Klavierwerke

FRIEDMAN-AUSGABE	E. B.	I. Walzer	E. B.	IV. Nocturnes	E. B.	VII. Etüden	E. B.	X. Versch. Stücke
	3811.	II. Mazurkas	3815.	V. Balladen u. Impromptus	3818.	VIII. Préludes u. Rondos	3821.	XI. Konzerte
	3812.	III. Polonaisen	3816.	VI. Scherzos u. Fantasie	3819.	IX. Sonaten	3822.	XII. Konzertstücke
	3813.							

Joseph Haydns Klaviersonaten

HERMANN ZILCHER-AUSGABE E. B. 5541 Bd. I E. B. 5542 Bd. II E. B. 5543 Bd. III E. B. 5544 Bd. IV

W. A. Mozarts Sämtliche Klaviersonaten

AUSGABE ROBERT TEICHMÜLLER E. B. 5425a. Band I E. B. 5425b. Band II

Franz Schuberts Klavierwerke

AUSGABE MAX PAUER	E. B.	I. Sonaten Band 1	E. B.	IV. Phantasien, Impromptus, Moments musicaux	E. B.	V. Tänze Band I
	4221.	II. Sonaten Band 2	4224.		4228.	VI. Tänze Band II
	4223.	III. Sonaten und Stücke			4227.	VII. Kleinere Stücke

Robert Schumanns Klavierwerke

AUSGABE CLARA SCHUMANN Revision Wilhelm Kempff	E. B.	I. Op. 1—8	E. B.	IV. Op. 20—23, 26, 28, 32	E. B.	VI. Op. 90/111, 124, 126, 133
	2618.	II. Op. 9—13,	2621.	V. Op. 56, 58, 65, 72, 76, 82	2623.	VII. Op. 54, 92
	2619.	III. Op. 14—19				

**III. CONCERTO FOR
ORCHESTRA –
COMPLETION AND
ORCHESTRATION
OF THE *FANTASIA
CONTRAPPUNTISTICA***

for the Sydney Symphony Orchestra.

Concerto for Orchestra: A Completion
& Realization of Busoni's "Fantasia
Contrappuntistica"

Lary Sitsky
Castana, Nov. 1984

The authorship of the CONCERTO FOR ORCHESTRA belongs to three composers: J.S. Bach, Ferruccio Busoni and myself.

The last decade of Bach's working life had included the assembly and composition of a number of works which represented contemporary and former techniques and applications in music. One of several projects incomplete at Bach's death, the work later published by C.P.E. Bach as THE ART OF FUGUE, was to have demonstrated contrasted applications of fugal techniques. The last fugue of the publication, an extended example which is thought by many to have been planned to conclude the collection, had already given rise to much speculation before Busoni's time. It is incomplete, and had been published in a form that only provides certain clues regarding the substantial materials which Bach had intended to add before its composition was interrupted, never to be resumed.

In 1880, Gustav Nettebohm demonstrated the contrapuntal possibilities of the unfinished section with the main theme of THE ART OF FUGUE. The subsequent controversies need not concern us here, for by Busoni's youth the theory had already been postulated that, had Bach lived, he would have completed his fugue by combining three fugue subjects with the main subject of THE ART OF FUGUE, thus creating a quadruple fugue.

Busoni was fascinated by this Bach fragment for the last twenty years of his life. However, to reconstruct a Bach fugue as Bach may have written it had he lived, did not interest him in the slightest. But Busoni believed that the Bachian technique was not exhausted, but could serve as a beacon for the music of the future, and the notion of an extended fugal work in which the materials are first exposed, then combined with increasing intensity, naturally appealed to his personal philosophy. In his idea of the deliberate juxtaposition of strongly-contrasting period-styles to forge a single work, and of the imposition of his will over the music of other composers, Busoni was ahead of his time. Although such procedures had been used before him, none were as daring or as extreme as his. Subsequently, his own efforts in this field were outstripped by other, more extreme composers and tendencies.

Busoni left a number of versions of this work, published and unpublished, for one or two pianos. Towards the end of his life, he dreamt of combining all his discoveries into one massive work for orchestra. Like Bach, he never lived to complete his project.

It has fallen to my lot to be a student and performer of Busoni's music. I was fortunate to have had the Australian pianist Winifred Burston as my first teacher, and the great Egon Petri as my second, both pupils and disciples of Busoni. Whilst working on my book on Busoni's piano music, I had to study and eventually performed the various versions of what is commonly known as the FANTASIA CONTRAPPUNTISTICA, so that I too have lived with this work for a long time, as long, in fact, as Busoni. I first heard Petri play the FANTASIA in 1960.

It was Petri who then introduced me to the various published and manuscript sources of the FANTASIA, as well as elucidating Busoni's desires concerning this work. Subsequently, I uncovered a few mere manuscript ideas in various libraries.

It was, therefore, with a sense of humility and authority combined, that I finally edited authoritative versions of the work for one and two pianos. Having done these preliminary two steps, I felt ready to embark on an orchestral version, combining various editions, excerpts, ideas from Busoni, grasping at hints given by Busoni for orchestral colour, occasionally departing from Busoni, just as Busoni had departed from Bach.

The CONCERTO FOR ORCHESTRA is in 12 sections, as set out below.

Section I is an extended set of variations on the Bach chorale melody "Ehre sei Gott in der Höhe". This big section falls into the following divisions:

- a. Introduction: Tam-Tams. Bass Clarinet and ContraBassoon play a soft and mysterious reference to the Art Of Fugue main subject. The full orchestra then enters, and outlines the Bach chorale theme as well as a reference to the theme B-A-C-H (the subject of Fuga 3 below); the music gradually settles down and we hear
- b. The theme of the Bach chorale, given out mostly by the flutes.
- c. Variation 1, Allegro, theme by brass, accompanied by piano and staccato strings.
- d. Variation 2, in the same tempo, mysteriously blending into
- e. Variation 3, introduced by harp glissando and piano scales, the theme heard on trombones.
- f. Variation 4, beginning softly, with the oboe at first leading, then gradually working up to a full brass fury.
- g. Variation 5, consisting of fleeting arpeggios on various solo instruments, and then the violas playing the theme.
- h. Variation 6 (the last) features the Harp and Piano in accompanying arpeggios.
- i. Reference to the opening of the CONCERTO, and then a link to

Section II: this is relatively pure Bach, scored for the strings, and is a soft and expressive fugue.

Section III: a more lively fugue, still pure Bach, this time featuring the wind.

Section IV: this third Fugue is on the notes B-A-C-H. It is introduced by the Horns, with other brass joining in. The point at which the Bach fragment breaks off is marked by the tubular bells; from here on the colours and harmonies become more and more chromatic, as the three fugue subject themes are combined and worked out contrapuntally.

Section V: Intermezzo. Soft, slow and remote.

Section VI: this is for strings alone. It is marked Variatio I, and is a clear reference back to Section II (Fuga I).

Section VII: (Variatio II) Faster and becoming quite exciting; lightly scored, mostly referring back to Section IV, the B-A-C-H theme.

Section VIII: continues without pause, fast and light, mostly referring to the theme of Section III (Fuga II).

The music works up to a Cadenza, Section IX. Piano and Harp arpeggios are featured, and then a pianissimo section in which the various themes heard up to now are combined in polytonal fashion.

Section X: the dotted rhythm already hinted at in the Cadenza is laid out here as the basis for this Quadruple Fugue, using the three fugue themes heard so far with the main subject of the Art of Fugue.

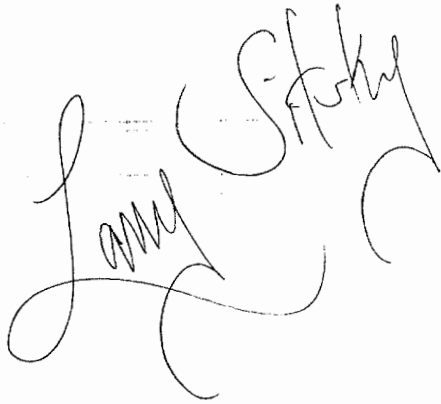
Section XI: over an ostinato bass (piano, cello, double basses) the melody of the Bach chorale is heard again in high strings.

Section XII: the Stretta winds up the CONCERTO, using the B.A.C.H. theme to work up to the final bars.

The Sections often run into one another, and as the work progresses, tend to become shorter and shorter.


The CONCERTO FOR ORCHESTRA takes about 35' to perform.

The score is dedicated to the Sydney Symphony Orchestra, with whom I have been associated over many years as composer and pianist, going back to student days.

A handwritten signature in cursive script, reading "Lang Sifsky". The signature is written in dark ink on a white background. The first name "Lang" is written in a large, flowing cursive, and the last name "Sifsky" is written in a similar style, with a long, sweeping underline that extends under the first name.

This score is notated "in C".

Metronome marks are given as a guide
only.



ORCHESTRATION:

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns

3 Trumpets
3 Trombones
Tuba

PERCUSSION: Glockenspiel, Vibraphone, Xylophone

Tubular bells (E & A) →
3 Suspended Cymbals, 3 TamTams
Clash Cymbals, slapstick,
2 Side Drums (with and without snares)
3 TomToms,
Bass Drum



NOTATION:

3 susp. Guitals small
medium
large

3 Tom-Toms small
medium
large

2 Side Drums with snares
without snares

3 TomToms small
med.
large

Tympani

Harp
Piano doubling Celeste

Strings

Maestoso Deciso (1=84) f

10

Handwritten musical score for orchestra, measures 10-13. The score includes staves for Flutes (Fls), Oboes (Obs), Cor, Clarinet (Claro), Bassoon (B/c), Fagots, Horns, Trumpets (Trpts), Trombones (Trons Bb, Trons B, Trons F), Harp, Tam-tam, Bass Drum (B/Dv), Xyl, Cymbals (Cimp), Piano (Pm), Violin I (Vla I), Violin II (Vla II), Viola (Vla), Cello (Cello), and Double Bass (D/B).

Key markings include *f* (forte) and *con 8va basso* (with 8th octave bass). The Tam-tam part includes the instruction *con cresc.* (with crescendo). The score is written in a major key with a 2/4 time signature.

10

temp. *allegro*

Picc
 Fl.
 Ob.
 Cor.
 Clar.
 Bcl.
 Fag.
 Offag.
 Horns
 Trpts
 Trbns
 (Tuba)
 Sosp.
 Cymb.

Harp
 P^{no}
 Con. Bcl. b^{asso}
 Vln I
 Vln II
 Celli
 B.C.

ALLANS MANUSCRIPT
Paper No. 7 [lower notes if possible]

B. 9180

Fls
Obs
Clar
B/C
Saxo
Horns
Trpts
Trons
Tuba
Cym. Snp.
Harp
Pno
Viol I
Viol II
Vla
Cello
DB

mf
sfz
dim.
low D if poss.
8va
dim.
dim.
dim.
dim.

ALLANS MANUSCRIPT
Paper No. 7

-4-

B. 9180

$\text{P} (1 = 80)$

Picc
 Fl₁
 Obs
 Cor
 Clar
 Bcl
 Fagot
 Eflg
 Horn
 Trpt
 Trns
 Tuba
 Trm
 Trm
 Strings - smoothly
 Viol
 Vi
 Vla
 Cella
 Dbl

ALLANS MANUSCRIPT
 Paper No. 7

-5-

B. 9180

allegro... f

(20)

allegro... f

(20)

allegro... f

-6- allegro...

B. 9180

ff

Handwritten musical score for a symphony orchestra, featuring a variety of instruments including woodwinds, brass, strings, and percussion. The score is marked with a forte (ff) dynamic throughout.

Woodwinds: Flute (Fl), Oboe (Obs), Clarinet (Cln), Bass Clarinet (Bcl), Bassoon (Fag), and Contrabassoon (Cbass). The woodwinds play melodic lines with various articulations and dynamics.

Brass: Horns (Horns), Trumpets (Tupt), Trombones (Tnab), and Tubas (Tuba). The brass section provides harmonic support and rhythmic patterns.

Strings: Violins (Vln), Viola (Vla), Cello (Cello), and Double Bass (Dbl). The strings play a rhythmic accompaniment with some melodic fragments.

Percussion: Triangles (Triang), Tom-toms (Tm), and Snare Drum (Sdr). The percussion adds rhythmic texture to the score.

Other: The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark is present at the bottom of the page.

ALLANS MANUSCRIPT
Paper No. 7

-7-

pp
pp sub
sfz

B. 9180

Now troppo sistenuto, sotto voce

30

Handwritten musical score for woodwinds and strings. The score includes staves for Flute (Fl.), Oboe (Obs.), Clarinet (Clas.), Bassoon (B♭), Saxophone (Sax.), Horns, Trumpets (Tpts.), Trombones (Tnns.), and Tubas. The music features complex rhythmic patterns with triplets and slurs, and dynamic markings such as *pp* and *p*. The key signature has one flat.

30

Handwritten musical score for strings and woodwinds. The score includes staves for Piccolo (P^{no}), Violins I (Vln I), Violins II (Vln II), Violas (Vlas), Celli (Celi), and Basses (B). The music is marked *legato, ppp* and includes the instruction *con Sordina*. The strings play a rhythmic pattern of eighth notes. The woodwinds have melodic lines with slurs. Dynamic markings include *ppp* and *div a2*.

Picc
 Fls
 Obs
 Cor
 Clar
 Bcll
 Fag
 C Fag
 Horns
 Trpts
 Trons
 Tuba

Trp
 low Sax bass

Redemptio

Vla
 Vln
 Vln
 Vln
 Cello
 Bc

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(40)

Fls
Obs
Clarinet
B. Clarinet
Bassoon
Horns
Trumpets
Trombones
Tubas
Trombones (low)
Violins I
Violins II
Viola
Cello
DB

al con sord.
al con sord.
dolce

(40)

Flute
Oboe
Clarinet
Bassoon
Trumpet
Trombone
Horn
Piano
Violin I
Viola
Violoncello
Double Bass

Can end.

Can Str. basses

ALLANS MANUSCRIPT
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B. 9180

(1 = 92)

TEMA

50

Handwritten musical score for orchestra, starting at measure 50. The score is divided into several sections:

- Woodwinds:** Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Cor Anglais (Cor), Clarinet (Clarin), Bassoon (B/c), Bassoon (Fags), and Contrabassoon (C/B). The woodwinds play a melodic line with various articulations and dynamics.
- Brass:** Trumpets (Tpts), Trombones (Troms.), and Tubas (Tuba). The brass section is marked "senza sord." (without mutes) and plays a rhythmic accompaniment.
- Drum:** A single drum part (Drum) is shown, marked "con sord." (with mutes).
- Strings:** Violins I (Vln I), Violins II (Vln II), Violas (Vla), Cellos (Cello), and Double Basses (D/B). The strings play a rhythmic accompaniment.

The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*), and articulations. The tempo is indicated as 1 = 92. The page number 50 is circled at the beginning of the score.

rit....

a tempo

60

Picc.
Fls
Obs.
Cor.
Clav.
B.C.

Viol. I
II
Vcllo
D.B.

Con.
sord.
(except
Viol. II)

60

Fls
B.C.

Viol. I
II
Vcllo
D.B.

senza
sord.

Handwritten musical score for orchestra, featuring staves for Flute (Fls), Oboe (Obs), Cor, Clarinet (Clars), Bassoon (Bld), Trumpet (Taps), and Trombone (Trog). The score is divided into two systems, each marked with a circled number '70'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Allegro (♩ = 96) deciso e apertamente

80

Flute
 Flute
 Oboe
 Cor
 Clarinet
 Bassoon
 Trumpet
 Trombone

Trumpet
 Trombone
 Tubas

forte, accentato, non legato

Violin
 Viola

non legato

[This section: piano & string staccato always softer than melodic lines]

Violin
 Viola
 Cello
 Bass

staccato,
 leggiero,
 p

80

Flto
Troms

$\frac{1}{2}$ non-legato

Pno

Vln I
Vln II
Vla
Cello
D/B

Tpts
Troms

Pno

Vln I
Vln II
Vla
Cello
D/B

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-16-

B. 9180

resc....

Fls
Obs
Cor
Clas
Bla
Tup
Trom
Horns
Timp
Tamb

resc....

resc....

Vln
Vla
Cello/Ba

90

Piccolo
Flute
Oboe
Cor
Clarinet
Bass Clarinet
Saxophone
Trombone

Trumpet
Horn
Tuba

Piano

Violin I
Violin II
Viola
Cello
Double Bass

marcato
marcatiss.

cresc.....

Picc
 Fls
 Obs
 Cor
 Clar
 B♭cl
 Fagp
 C Fagp
 Horns
 Trpts
 Tromb
 Tubas
 Pno
 Vla. I
 II
 Vlns
 Cello
 Bc

cresc.....

cresc.....

cresc.....

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- 19 -

cresc.....

B. 9180

(180)

Flute
Oboe
Clarinet
Bassoon
Trumpet
Trombone
Tuba
Violin I
Violin II
Viola
Cello
Double Bass

(100)

- 21 -

cresc..... piv f

Flute
 Oboe
 Clarinet
 Bassoon
 Trumpet
 Trombone
 Tuba
 Piano
 Violin I
 Violin II
 Viola
 Cello
 Double Bass

cresc..... piv f

poco cresc.....

Handwritten musical score for orchestra and piano. The score is written on multiple staves with various instrument abbreviations and dynamic markings.

Instrumentation: Piccolo, Flutes (Fl.), Oboes (Obs.), Cor Anglais (Cor.), Clarinet (Clav.), Bassoon (B/c), Saxophone (Saxo), Contrabassoon (Ct. Saxo), Horns (Horns), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tuba), Harp (Harp), Piano (P^{no}).

Key Features:

- Tempo/Expression:** *leggiero* (written above the Clarinet staff), *poco cresc.....* (written above the first system and below the Piano staff).
- Dynamic Markings:** *az* (written above the Flute and Oboe staves), *legg.* (written above the Harp staff).
- Performance Instructions:** *con S^{ra} basso* (written below the Piano staff).
- Handwritten Notes:** The word "div" is written above the Violin II staff.

The score includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bottom of the page contains the following text:

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poco cresc.....

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cresc.....

mf, dim

(110)

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Timpani

Drum

Harmonica

Violin I

Violin II

Viola

Cello

Double Bass

leggeriss.

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cresc.....

- 24 -

mf, dim

piu dim.

Handwritten musical score for woodwinds and strings, measures 1-4. The instruments listed are Piccolo, Flutes (Fl.), Oboes (Obs.), Cor Anglais (Cor), Clarinet (Clas), Bassoon (Bcl), English Horn (Egpo), Bassoon (cFag), Horns (Horns), Trumpet (Trpt), Bassoon (Bass.), and Trumpet (Tuba). The score features complex rhythmic patterns with many beamed notes and rests. A dynamic marking of *piu dim.* is present above the first system. A large right-pointing arrow is drawn above the second system.

piu dim.

Handwritten musical score for strings, measures 1-4. The instruments listed are Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Celi), and Double Bass (DB). The score shows dense string textures with many beamed notes. A dynamic marking of *piu dim.* is present above the first system. A large right-pointing arrow is drawn above the second system.

The image shows a handwritten musical score for an orchestra, page 209. The score is written in ink on aged paper and includes the following parts:

- Harp:** The top staff shows a key signature change from D major to D major (indicated by a sharp sign) and a section marked "gliss." (glissando) with a downward arrow.
- Piano:** The second staff contains a complex melodic line with many accidentals and a section marked "gliss." with a downward arrow.
- Violins I & II:** The third and fourth staves show chordal accompaniment with various accidentals.
- Violas:** The fifth staff shows chordal accompaniment.
- Cellos:** The sixth staff shows chordal accompaniment.
- Double Basses (D/B):** The seventh staff shows a simple accompaniment with a dynamic marking of "pp" (pianissimo).
- Piano (Pia):** The eighth staff shows a section with a key signature change to D major (indicated by a sharp sign) and a section marked "gliss." with a downward arrow.
- Harp:** The ninth staff shows a section with a key signature change to D major (indicated by a sharp sign) and a section marked "gliss." with a downward arrow.
- Piano:** The tenth staff shows a complex melodic line with many accidentals and a section marked "gliss." with a downward arrow.
- Violins I & II:** The eleventh and twelfth staves show chordal accompaniment with various accidentals.
- Violas:** The thirteenth staff shows chordal accompaniment.
- Cellos:** The fourteenth staff shows chordal accompaniment.
- Double Basses (D/B):** The fifteenth staff shows a simple accompaniment.

Dolcissimo 120

Picc
 Fls
 Obs
 Clar
 Fag
 Horns
 Trpts
 Trons
 Trbn
 Tmpns
 Sna
 Harp
 Pno
 Vln I
 Vln II
 Vla
 Cella
 2 B

pp
sostenuto
soft sticks
pp
Dolcissimo
pp

- 27 - 120

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Fl
Ob

Clarinet
Bassoon

Horn

Trumpet
Trombone
Tuba

Timpani

Violin I
Violin II

Viola
Cello
Double Bass

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B. 5180

130

Fls
Obs
Clars
Fags
Horns

Trpts
Trons
Tuba

Imps
Susp
Gymb.
Harp

sist sticks tu mhm

non arpegg.

Pno

con 8va basso

Vln I
Vln II
Vla
Cello
D.B.

130

Handwritten musical score for orchestra, page 30. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 2/2 time and features complex rhythmic patterns and dynamics.

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Espr. ma soppresso (♩ = 88)

(140)

Ob. I

Vlas.

espr. ma soppresso, legato

(140)

Ob. II

Vlas.

(150)

poco mosso

Picc.

Hls.

Obs. I

Cor.

Clav.

B.cel.

Fag.

Tpts.

Vlas.

Cello.

B.c.

pizz.

(150)

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poco mosso

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poco cresc..... *sub. dolce*

Picc
Fls
Obs
Cor.
Clav
B/cf
Fags
Ctray
Horns

Toms
Tubas

poco cresc.....

sub. dolce

Vlns I
Vlns II
Vlas
Celli
DB

sub. dolce

[low if poss.]

(160) *resc...* *Risoluto (♩ = 138)*

Flute
Oboe
Clarinet
Bassoon
Trumpet

Horns *declamato, ff, al*

Trumpet
Trombone
Tuba

Risoluto
resc...

Violin I
Violin II
Viola
Cello
Double Bass

(160) *slanciato*

Violin I
Violin II
Viola
Cello
Double Bass

mf
slanciato
B. 9180

The image shows a handwritten musical score for an orchestra, page 34. The score is organized into several systems of staves. The top system includes:

- Picc.
- Fls.
- Obs.
- Cor.
- Clars.
- B/cl.
- Fags.
- Cl/Key.

The middle system is for Horns. The bottom system includes:

- Vln I.
- Vln II.
- Vla.
- Celli.
- Db.

The music is written in a complex, rhythmic style with many triplets and slurs. There are various dynamic markings such as mf , f , and ff . The page number -34- is written at the bottom center. The manuscript is identified as ALLANS MANUSCRIPT, Paper No. 7, with the number B. 9180 in the bottom right corner.

(170)

Picc
Fls
Obs
Cor
Clar
B/c
Fagn
C/Flg

Trum

Tpts
Trons
Cbass

Pfno

con ala basso

Viol I
Viol II
Vlas
Celli
D.B.

mp
non legato
tesc.

(170)

Handwritten musical score for orchestra, page 36. The score includes staves for Piccolo, Flutes, Oboes, Cor Anglais, Clarinet, Bassoon, Trombones, Trumpets, Percussion, Tuba, Euphonium, Violins I, Violins II, Celli, and Basses. The music is in a key with one flat and a 3/4 time signature. It features various dynamics such as *f*, *mf*, and *mp*, and includes articulation marks like accents and slurs.

resc....

marcato

f

marcato

resc....

f

f

resc....

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Soffo voce

180

Fl

Obs

Cor

Clas

B/c

Tup

Pia

Fl

Obs

Cor

Clas

B/c

Harp

[C, D, E \flat , F, G, A, B]

8va

180

Pic
Fl. I
Fl. II
Clar

Fl. I
Fl. II
Cor
Clar. I
Clar. II
Sax I
Sax II

calmando e rasserenandosi.

- 40 -

Andantino (♩ = 144) *dolcissimo*

190

Handwritten musical score for measures 189-190. The score includes staves for Clarinet, Bassoon, Flute I, Flute II, Clarinet in F, Vibraphone, Horn, and Trombone. The music is in 3/4 time and marked *dolcissimo*. The Vibraphone part includes the instruction "soft sticks" and notes in brackets: "[notes unvariable: play *8va*]", "[low Ped]", and "[no osc.]". The Horn part includes the notes "[Cb, Eb, F, G, Ab, Bb]". The Trombone part includes the instruction "[low Ped]".

Andantino *dolcissimo*

190

* No vibrato/pedals desirable here.

Handwritten musical score for percussion and strings. The score is divided into several systems:

- Clars** (Clars, B/C, Fags, C/Fags): Four staves with rhythmic markings (slashes) and notes.
- Vibes** (Vibes): One staff with rhythmic markings and melodic fragments.
- Harp** (Harp): Two staves with rhythmic markings and melodic fragments. Includes the annotation *[Ch # A9]*.
- Pno** (Piano): Two staves with rhythmic markings and melodic fragments.
- Vlas I & II** (Violins I & II): Two staves. Violin I is marked *Sostenuto dolce*. Violin II has the annotation *low sord.*
- Celli & D.B.** (Celli and Double Bass): Two staves. Cello has the annotation *low sord.* and Double Bass has the annotation *under violas*.

The score features various musical notations including notes, rests, and dynamic markings. The bottom of the page contains the following text:

Handwritten musical score for percussion and strings. The score is divided into two systems. The top system includes:

- Clav** (Clavichord): Treble clef, notes G4, B4, D5.
- B.C.** (Bassoon): Bass clef, notes G2, B2, D3.
- Fags** (Fagot): Bass clef, rests.
- clay** (Clay): Bass clef, rests.
- Vibes** (Vibraphone): Treble clef, complex rhythmic patterns with notes G4, B4, D5.
- Harp**: Treble clef, chords with notes [Cb, Db, Eb, Fb, Gb].
- Pno** (Piano): Treble clef, complex rhythmic patterns with notes G4, B4, D5.

The bottom system includes:

- Viol I** (Violin I): Treble clef, notes G4, B4, D5.
- Viol II** (Violin II): Treble clef, notes G4, B4, D5.
- Vla** (Viola): Bass clef, notes G2, B2, D3.
- Celli** (Cello): Bass clef, notes G2, B2, D3.
- DB** (Double Bass): Bass clef, notes G2, B2, D3.

Handwritten annotations include "200" in a circle at the top right and bottom right of the page.

Handwritten musical score for page 227, featuring the following instruments and staves:

- Class** (Classical guitar)
- 3rd** (3rd clarinet)
- Fag.** (Bassoon)
- Clay.** (Clarinete)
- Vibes** (Vibraphone)
- Ham.** (Harp)
- Pno.** (Piano)
- Viol. I** (Violin I)
- Viol. II** (Violin II)
- Viola** (Viola)
- Celli** (Cello)
- D.B.** (Double Bass)

The score includes various musical notations such as clefs, key signatures, and dynamic markings (e.g., *p*, *f*, *mf*). The piano part features complex chordal textures and arpeggiated figures. The vibraphone and harp parts have melodic lines with grace notes and slurs. The string parts are mostly blank, with some initial markings for the Violin I and II staves.

Alla breve (♩ = 72)

Handwritten musical score for multiple instruments. The score is divided into two systems by a double bar line with repeat signs.

System 1:

- Ob (Oboe):** First staff, marked *I:* and *rallando*. Contains a melodic line with a circled measure number **210**.
- Harp:** Second staff, contains arpeggiated chords with accidentals (b, ab).
- pt no:** Third staff, contains a few notes.
- BC (Bassoon):** Fourth staff, contains a melodic line with a circled measure number **210**.

System 2:

- Ob (Oboe):** Fifth staff, mostly rests.
- Horns:** Sixth staff, contains chordal accompaniment.
- Harp:** Seventh staff, contains arpeggiated chords with accidentals (+).
- Cello:** Eighth staff, contains a melodic line.
- BC (Bassoon):** Ninth staff, contains a melodic line.

Fls
Obs
Cor
Clarinet
B Clarinet
Bassoon
Harp
C/B

42
42
42
42
42

[F#]

2/3

Handwritten musical score for orchestra and piano. The score is written on multiple staves. The instruments listed on the left are: Fls (Flutes), obs (Oboes), Cor. (Cor Anglais), Clar. (Clarinet), B. Cl. (Bassoon), Perc. (Percussion), Harp. (Harp), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Celli (Cello), and D. B. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings. A circled number '220' is present at the top and bottom of the page. The word 'div.' is written above the first two staves of the string section. The word 'dolce' is written above the Harp staff. The score is written in a cursive, handwritten style.

sostenendo

Fl
obs
Clar
B/c
Sax
Harp
Pno
Vln I
Vln II
Vla
Celli
D/B

[ch, Db, Eb, Bb]

piu sostenendo

230

[Bb-B4] [C-c#]

Handwritten musical score for the first system, including parts for Harp, Vibes, Trp, Flas, Cello, and DB. The score features complex rhythmic patterns and dynamic markings such as *sempre* and *ped*. A circled measure number '230' is present above the Harp part.

230

PPP (I = 72)

Handwritten musical score for the second system, including parts for BCl, C/Fag, Horn, and Solo Horn. The Horn part is marked *Solo Horn*.

TamTams: v. soft sticks

move to... centre

Handwritten musical score for the TamTams part, with three staves labeled 1, 2, and 3. It includes performance instructions like *edge*, *move to centre*, and *fr*.

Solo Vla

Solo Cello

16th

16th

Handwritten musical score for the final system, including parts for Solo Cello, Solo Vla, and 16th notes. The Cello part is marked *legato*.

(♩=100) *Intimamente e rubato*

240

Ob I
Clarinet
Bassoon
Flute
Trombones
Violins I & II
Viola
Cello/Double Bass

soft sticks

5-6 brasses

240

250

2 Solo Vlns

Solo Cello

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Handwritten musical score for the first system, featuring:

- Contra (Con):** Treble clef, melodic line with slurs and accents.
- Clarinets (Clars):** Bass clef, accompaniment.
- Bassoons (Bcl):** Bass clef, accompaniment.
- Flutes (Fag):** Treble clef, accompaniment.
- Clarinet in F (clFag):** Bass clef, accompaniment.
- Violins I (Vln I):** Treble clef, melodic line.
- Violins II (Vln II):** Treble clef, accompaniment.
- Violas (Vla):** Treble clef, accompaniment.
- Cello (Celli):** Bass clef, accompaniment.
- Double Bass (DB):** Bass clef, accompaniment.

Handwritten annotations include "rit...." above the flute and violin parts.

FUGA I: Tranquillissimo (♩ = 96)

Handwritten musical score for the second system, featuring:

- Flutes (Fags):** Treble clef, melodic line with slurs and accents.
- Clarinet in F (clFag):** Bass clef, accompaniment.
- Violins (Vln):** Treble clef, accompaniment.
- Cello (Celli):** Bass clef, accompaniment.
- Double Bass (DB):** Bass clef, accompaniment.

Handwritten annotations include "pp" (pianissimo) and circled measure numbers "260" and "260".

Handwritten musical score for strings and woodwinds. The score is divided into two systems. The first system includes parts for Cor (Cor Anglais), Flage (Flageolet), Violin I and II, Viola, Cello, and Double Bass. The second system includes parts for Violin I and II, Viola, Cello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. There are two circled numbers, 270, indicating specific measures in the second system. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

dolce

Handwritten musical score for the first system, marked *dolce*. The system includes staves for Flute No. 1 (Fl. No. 1), Flute No. 2 (Fl. No. 2), Violin I (Vln. I), Violin II (Vln. II), Cello (Celli), and Double Bass (D. B.). The music is in 3/4 time and features a variety of notes, rests, and dynamic markings such as *div.* (divisi) and *8va* (octave).

Handwritten musical score for the second system, starting with a circled measure number **(280)**. The instrumentation remains the same as the first system. The notation includes various rhythmic values and articulation marks.

Handwritten musical score for the third system, starting with a circled measure number **(280)**. The instrumentation remains the same. The notation includes various rhythmic values and articulation marks.

290

Musical score for measures 285-290. The score is for a string quartet (Violins I and II, Violas, Cellos, and Double Basses). Measure 290 is circled. The music features a mix of eighth and sixteenth notes in the upper parts, with sustained notes in the lower parts.

290

Musical score for measures 290-295. Measure 290 is circled. The score continues with similar rhythmic patterns. There are some markings like 'vms' above the violin staves. The lower strings play sustained notes.

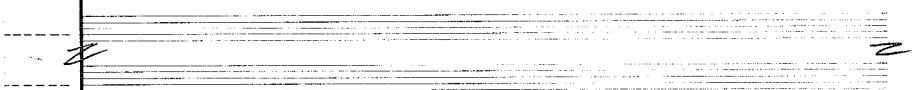
300

Musical score for measures 295-300. Measure 300 is circled. The score shows a transition with some rests and sustained notes in the lower strings.

300

Musical score for measures 300-305. Measure 300 is circled. The score includes the marking 'espr.' above the violin staves. The music becomes more active with sixteenth notes in the upper parts.

Handwritten musical score for the first system, measures 295-300. The staves are labeled: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various note values, rests, and dynamic markings such as *no*, *tr*, and *tr marc*.



Handwritten musical score for the second system, measures 305-310. The staves are labeled: Violin I, Violin II, Viola, Cello, and Double Bass. A circled number '310' is written above the first measure of the Violin I staff. The notation includes various note values, rests, and dynamic markings such as *f*, *tr*, and *tr marc*.

Handwritten musical score for the third system, measures 315-320. The staves are labeled: Violin I, Violin II, Viola, Cello, and Double Bass. A circled number '310' is written above the first measure of the Violin I staff. The notation includes various note values, rests, and dynamic markings such as *f*, *tr*, and *tr marc*.

Handwritten musical score for the fourth system, measures 325-330. The staves are labeled: Violin I, Violin II, Viola, Cello, and Double Bass. The notation includes various note values, rests, and dynamic markings such as *f*, *tr*, and *tr marc*.

po ch. uese....

resc.....

320 *ums*

320

poco decresc.....

330

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Handwritten musical score for the first system. The staves are labeled: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in a key with one flat (B-flat) and a common time signature. The first system contains five measures of music. The Violin I part has a dynamic marking of *mf* and a *div.* marking. The Viola part has a *div.* marking. The Cello and Double Bass parts have a *mf* marking.

#

340

Handwritten musical score for the second system. The staves are labeled: Violin I, Violin II, Viola, Cello, and Double Bass. The music continues from the first system. The second system contains five measures of music. The Violin I part has a dynamic marking of *mf* and a *div. a2* marking. The Viola part has a *div.* marking. The Cello and Double Bass parts have a *mf* marking.

340

#

Handwritten musical score for the third system. The staves are labeled: Violin I, Violin II, Viola, Cello, and Double Bass. The music continues from the second system. The third system contains five measures of music. The Violin I part has a dynamic marking of *mf*. The Viola part has a *div.* marking. The Cello and Double Bass parts have a *mf* marking.

poco a poco cresc...

350

poco a poco cresc...

dim... P

360

dim... P

dolce

rit

Violin I
Violin II
Viola
Cello
D.B.

dolce

370

rit

Violin I
Violin II
Viola
Cello
D.B.

rit

Violin I
Violin II
Viola
Cello
D.B.

370

FUGA II (1=132)

Picc
 Fls
 Obs
 Clar
 Bass
 Vibes
 Cym
 Perc
 Vln I
 Vln II
 Vla
 Vcll
 Db

[hard sticks]
 dim
 [low D if pass.]

ALLANS MANUSCRIPT
Paper No. 7

(380)

The image shows a handwritten musical score for orchestra, measures 380-383. The score is written on a system of staves. The instruments listed are Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Violins (8/2), and Celeste (8/2). The music is in 3/4 time. The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks. There are some handwritten annotations and corrections throughout the score.

Handwritten musical score for orchestra, measures 390-393. The score includes staves for Piccolo, Flutes, Oboes, Cor Anglais, Clarinet, Bassoon, Vibraphone, and Cymbals. The music is in a key with one flat and a 2/4 time signature. The score is written in ink on aged paper.

poco cresc...

Pic
 Fls
 obs
 Clar
 B/Cl
 Fag
 Clay
 Vibes

Celste

poco cresc...

poco cresc...

poco cresc...

poco cresc...

(400)

Flute

Oboe

Clarinet I

Clarinet II

Bassoon

Horn I

Horn II

Trumpet

Horns

Glockenspiel

Vibes

Celesta

Cello *con sordino* *p*

(400)

Handwritten musical score for various instruments. The score is written on multiple staves. The instruments listed on the left are: Picc, Fls, obs, Clar, Bcl, Fag, c/Fag, Horn, Glock, Vibes, and Celesta. The notation includes notes, rests, and dynamic markings such as *leg.* and *az*. There are two circled numbers, 410, appearing on the staff lines. The score is divided into measures by a vertical bar line.

Picc
 Fls
 Obs
 Cor
 Clar
 B/cl
 Fags
 c/fag

Horns
 Vibes
 Celeste

Handwritten musical score for woodwinds and brass instruments. The score is written on multiple staves. The woodwind section includes Piccolo, Flutes, Oboe, Cor Anglais, Clarinet, Bassoon/Clarinet, and Bassoon/Fagotto. The brass section includes Horns, Vibraphone, and Celeste. The notation includes various notes, rests, and dynamic markings such as "legg." and "32".

(420)

Picc
Fls
Obs
Cor
Clav
B/C
Fags
c/ty

Horns
Vibes
Cym

(420)

poco a poco accel.....

Handwritten musical score for orchestra, page 69. The score includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Fagot, Horn, Vibraphone, and Celeste. The music is in 3/4 time and features a 'poco a poco accel' marking. The Celeste part is marked 'to Pianos'.

a.....

Pian
 Vln
 Vcl
 Cvl
 Clar
 Bcl
 Fags
 Tuba

a.....

Handwritten musical score for orchestra and piano. The score is written on multiple staves with various instrument labels on the left side. The instruments listed are:

- Picc.
- Hr.
- Obs.
- Cor.
- Clars.
- Bll.
- Faga
- cl. Key
- Horn
- Trpt.
- Xyl.
- Pno
- Str.

The score consists of several measures of music, with some measures containing rests or specific markings like "stacc.". The notation includes notes, rests, and dynamic markings. The bottom of the page shows empty staves.

440

marcato *rit.* **ff**

Picc
Fl's
Obs
Cor
Claw
B.Cl.
Fags
c/Fags
Horns
Tpts
Xyl
(Traps)
Pno
Str

medium sticks

440

marcato *rit.* **ff**

no rit!

FUGA III (♩ = 128)

Handwritten musical score for Horns I, II, III, and IV. The score is divided into three systems. The first system shows the initial entry of the fugue theme. The second system includes the dynamic marking *pp, sostenuto, xelato* and a circled tempo marking *(450)*. The third system continues the development of the fugue. The notation includes various rhythmic values, accidentals, and articulation marks such as *tr* (trills) and *tr* (trills) above notes. The manuscript is written on a set of five staves for each horn part, with a brace on the left side of each system.

(460)

Horns I
Horns II
Horns III
Horns IV

Trpt I dolce

(460)

Horns I
Horns II
Horns III
Horns IV

Trpt I

poco allarg.
(470)

Horns I & II

Trpt

Horns I & II

Tuba

poco allarg.
(470)

allarg.

piu allarg.

Horns I & II

Trpt

Horns I & II

Tuba

Vlns II

con sord.

allarg. e
espressivo

piu allarg.

riprendendo il movimento (♩=128-132)

dim..... (480)

Fls
obs
Cor
Clars
B/C
Fags
cl/ptf

Horns

Tub. bells
Timp.

Vlns II

senza sord.

(480) riprendendo il movimento

dim.....

(490)

Fls
obs
Cln
Clas
Flu
Tuba
Timp

rit.
p

(490)

Handwritten musical score for an orchestra, page 79. The score is divided into several systems of staves:

- Woodwinds:** Flutes (Fls), Oboes (Obs), Clarinet (Claw), Bassoon (B/c), and Saxophones (Saxo, Altsaxo). The saxophone parts include markings for *legato* and *staccato*.
- Brass:** Horns (Horns), Trumpets (Tpts), Trombones (Tbns), and Tubas (Tuba).
- Strings:** Violins I (Vln I), Violins II (Vln II), Violas (Vla), Cellos (Cello), and Double Basses (D/B).

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p* (piano) and *ff* (fortissimo). The bottom of the page includes the text "ALLANS MANUSCRIPT Paper No. 7" on the left, the page number "- 79 -" in the center, and "B. 9180" on the right.

dolce

500

Handwritten musical score for the first system, featuring:

- Fls** (Flutes): Treble clef, melodic line with trills and slurs.
- Obs** (Oboe): Treble clef, melodic line with trills.
- Cor** (Cor Anglais): Treble clef, rhythmic accompaniment.
- Claw** (Clarinets): Treble clef, rhythmic accompaniment.
- B/C** (Bassoons): Treble clef, melodic line with trills.
- Fago** (Fagots): Treble clef, melodic line with trills.
- cl/Bag** (Cello/Bass): Bass clef, melodic line with trills.

Handwritten musical score for the Horns section, featuring:

- Horns**: Four staves, treble clef, melodic line with trills and slurs.

Handwritten musical score for the Trombones section, featuring:

- Tromps** (Trombones): Four staves, bass clef, melodic line with slurs.
- Tuba**: One staff, bass clef, melodic line with slurs.

dolce

500

Handwritten musical score for the lower strings section, featuring:

- Vins I** (Violins I): Treble clef, melodic line with slurs.
- Vins II** (Violins II): Treble clef, melodic line with slurs.
- Vcllo** (Violoncello): Bass clef, melodic line with slurs.
- DB** (Double Bass): Bass clef, melodic line with slurs.

dolce

Fl.
Fl.
Obs.
Cor.
Clars.
3/Cl.
Trop.
Celi/B.

Horn

Trop.
Tromb.
Tuba

Vln I
Vln II
Vla
Celi/B

legato

- 81 -

head.....

510

Handwritten musical score for the first system, featuring woodwinds and strings. The instruments listed on the left are Flute (Flc), Flute (Fls), Oboe (Obs), Cor Anglais (Cor), Clarinet (Cl.), Bassoon (Bcl.), Trumpet (Tpt), and Trombone (Tbn). The notation includes various rhythmic patterns, accidentals, and dynamic markings such as *mf* and *f*. A circled number '510' is positioned above the first measure of the flute part.

Handwritten musical score for the second system, featuring Horns (Horn). The notation shows sustained notes and rests across the measures.

Handwritten musical score for the third system, featuring Trumpets (Tpts), Horns (Horn), and Trombones (Tbn). The notation includes complex rhythmic figures, accidentals, and dynamic markings like *mf* and *f*.

Handwritten musical score for the fourth system, featuring Violins I (Vln I), Violins II (Vln II), Viola (Vla), Cello (Cel), and Double Bass (DB). The notation includes rhythmic patterns and dynamic markings such as *mf* and *marcato*.

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Page No. 7
Cresc.....

510

Handwritten musical score for orchestra, page 267. The score is divided into several systems. The first system includes Piccolo, Flutes, Oboes, Cor Anglais, Clarinet, Bassoon, and Fagotto/Contrabass. The second system is for Horns. The third system includes Trumpets, Trombones, Tuba, Xylophone, and Percussion. The fourth system includes Violins I and II, Viola, Cello, and Double Bass. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for orchestra, page 268. The score includes staves for Flutes (Fl.), Oboes (Obs.), Clarinet (Clar.), Bassoon (Bass.), Horns (Horns), Trumpets (Trpts), Trombones (Tromb), Tuba (Tuba), Timpani (Timps), Percussion (Perc), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Cello (Celi), and Double Bass (D.B.).

Key features of the score include:

- Flutes (Fl.):** Active melodic line with slurs and accents.
- Oboes (Obs.):** Active melodic line with slurs and accents.
- Horns (Horns):** Harmonic accompaniment with notes marked *sfz* (sforzando).
- Brass:** A bracketed instruction reads: *[Brass: not to overwhelm horns here]*.
- Violins (Vln. I & II):** Harmonic accompaniment.
- Cello (Celi) & Double Bass (D.B.):** Harmonic accompaniment.

Handwritten annotations include the number "520" circled in the top right and bottom right corners.

sub. *softer*

The musical score is handwritten and spans 11 staves. The instruments listed are Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Percussion (Toms, Snare, Cymbals), Horns, Trumpets, Trombones, Tuba, Timpani, Piano, Violins I, Violins II, Violas, Cellos, and Double Basses. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten instruction "sub. *softer*" is written above the first staff. The percussion section includes Toms, Snare, and Cymbals. The string section includes Violins I, Violins II, Violas, Cellos, and Double Basses.

P, dolce

530

Handwritten musical score for woodwinds and strings. The staves are labeled: Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Trumpet, Trombone, and Horn. The notation includes various rhythmic patterns, slurs, and dynamic markings. The key signature has one flat.

Handwritten musical score for strings. The staves are labeled: Violin I, Violin II, Viola, Cello, and Double Bass. The notation includes rhythmic patterns and dynamic markings.

P, dolce

Handwritten musical score for strings. The staves are labeled: Violin I, Violin II, Viola, Cello, and Double Bass. The notation includes rhythmic patterns and dynamic markings. The word "legato" is written above the staves.

530

Handwritten musical score for orchestra, measures 1-6. The score is written on multiple staves for various instruments. The instruments listed on the left are: Fls (Flutes), Clar (Clarinet), B/Cl (Bass Clarinet), Trops (Trombones), Timp (Timpani), Pno (Piano), Vla I (Violin I), Vla II (Violin II), Vla (Viola), Celi (Cello), and D/B (Double Bass). The notation includes notes, rests, and dynamic markings such as mf and f . The score is written in a system with a common time signature and a key signature of one flat.

Handwritten musical score for orchestra. The score is written on multiple staves. The instruments listed on the left are: Flute (Fl.), Clarinet (Clar.), Bassoon (Bass.), Piano (P.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Cello), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, and dynamic markings. The number '540' is circled in the top and middle of the page.

Fls
obs
Clarinet
Bassoon
Horns
Trumpets
Trombones
Tubas
Violins I
Violins II
Viola
Cello
D/B

sobito cresc. molto!

Picc
 Fls
 obs
 Cor
 Clar
 B♭
 Fagp
 ckey
 Horns

Wax (kth parts)

Trpts
 Trons
 Tubas

550

sobito cresc. molto!

Vln I
 II
 Vlns
 Celi
 D/B

550

f

Piccolo
 Fls
 Obs
 Clar
 B/c
 Tpt
 Eup

Horns
 Tromps
 Tubas

Viols I
 Viols II
 Vla
 Cello
 D/B

f

sfz

f 560

Picc
 Fls
 Obs
 Cor
 Clar *stacc.*
 B/C *stacc.*
 Trgp.
 Ct. Trp.
 Horns
 Trpts
 Trbns *stacc.*
 Tuba
560
 Vln I
 Vln II
 Vla.
 Cello
 D/B

Risoluto

Handwritten musical score for orchestra and woodwinds. The score is written on multiple staves with various instruments labeled on the left. The notation includes notes, rests, and dynamic markings such as *pp*, *f*, *sfz*, and *dec.*. There are also some handwritten annotations like *ty* and *tr*.

Instruments listed on the left side of the score:

- Picc.
- Fls
- Obs
- Cor
- Clars
- Bicc
- Fags
- alt fags
- Horns
- (Tpts)
- (Trns)
- (Tuba)
- pt no
- (Vln I)
- (Vln II)
- (Vcl)
- (Celi)
- (DB)

(570)

Picc
 Fls
 Obs
 Cor
 Clar
 BCl
 Fago
 ClPy
 Horns
 Trpts
 Trons
 Tubas
 Timp
 Pno
 VB
 Vl. I
 Vl. II
 Vlas
 Celli
 DB

(570)

Picc
 Fls
 Obs
 Cor
 Clar
 B/Ce
 Fags
 Ctrp
 Horns
 Trpts
 Trons
 Tuba
 Pno
 Vln I
 Vln II
 Vla
 Cello
 D/B

The score is handwritten and spans multiple systems. The woodwind section includes Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bassoon, and Bassoon in C. The string section includes Horns, Trumpets, Trombones, and Tuba. The piano part is also present. The score contains various musical notations such as notes, rests, and dynamic markings like *mf* and *ff*. There are also some handwritten annotations and corrections throughout the manuscript.

580

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-97- (580)

(low C if poss.) B. 9180

Handwritten musical score for a symphony orchestra. The score is arranged in systems. The first system includes Horns, Trombones, and S/D/V. The second system includes Violins I & II, Viola, Cello/Double Bass, and S/D/V. The third system includes Fagots, Horns, Tubas, and S/D/V. The fourth system includes Violins I & II, Viola, Cello/Double Bass, and S/D/V. The score contains various musical notations, including notes, rests, dynamics (mf, p, sp), and articulation marks. There are circled numbers '590' in the Fagots and S/D/V staves of the third system.

Handwritten musical score for Orchestra, measures 600-609. The score includes parts for Oboe, Horns, Trombones, Violins I & II, Viola, Cello, and Double Bass. It features dynamic markings such as "cresc...", "simile", and "pp", and includes a circled measure number "600".

slow Moto, f (faster tempo)

Flute
Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone
Vibraphone
Xylophone
Piano
Violin I
Violin II
Viola
Cello
Double Bass

secco
v. hard
f
martellato
secco

ff

610

Fls
Obs
Cor
Clars
Bcl
Fags
Horns
Tpts
Tron
Tuba
S/Dr
Vibes
Xyl
Pno

pesante

ff

Vlna I
Vlna II
Vla
Celli
D/B

Flute
 Oboe
 Clarinet
 Bassoon
 Saxophone
 Trumpet
 Trombone
 Tuba
 Snare Drum
 Piano
 Violin I
 Violin II
 Viola
 Cello
 Double Bass

resc.....

Handwritten musical score for orchestra, including staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Violin I, Violin II, Cello, and Double Bass. The score is written in a single system with multiple staves. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulation marks (accents, staccato). The word "resc....." is written above the first staff and below the last staff. The score is divided into measures by vertical bar lines. The first staff (Flute) has a dynamic marking of *mf* and a *rit.* marking. The second staff (Oboe) has a dynamic marking of *mf* and a *rit.* marking. The third staff (Clarinet) has a dynamic marking of *mf* and a *rit.* marking. The fourth staff (Bassoon) has a dynamic marking of *mf* and a *rit.* marking. The fifth staff (Horn) has a dynamic marking of *mf* and a *rit.* marking. The sixth staff (Trumpet) has a dynamic marking of *mf* and a *rit.* marking. The seventh staff (Trombone) has a dynamic marking of *mf* and a *rit.* marking. The eighth staff (Piano) has a dynamic marking of *mf* and a *rit.* marking. The ninth staff (Violin I) has a dynamic marking of *mf* and a *rit.* marking. The tenth staff (Violin II) has a dynamic marking of *mf* and a *rit.* marking. The eleventh staff (Cello) has a dynamic marking of *mf* and a *rit.* marking. The twelfth staff (Double Bass) has a dynamic marking of *mf* and a *rit.* marking.

620 *allegro...*

Picc.
 Fls.
 Obs.
 Cor.
 Clar.
 B.C.
 Fag.
 C.Fag.
 Horns
 Trpts.
 Trons.
 Tubas.
 Pm.
 Vlns. I
 Vlns. II
 Vla.
 Cella.
 D/Bs.

620 *allegro...*

The image shows a handwritten musical score for an orchestra, page 105. The score is written on multiple staves, each with a clef and key signature. The instruments listed are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Clar.)
- Bassoon (B♭)
- Trumpet (Tpt.)
- Trombone (Tromb.)
- Tuba (Tuba)
- Piano (Pno)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Cello (Celi)
- Bass (B)

The score is written in a single system, with measures 1 through 8 visible. The notation includes notes, rests, and dynamic markings. The key signature is one flat (B♭). The time signature is not explicitly shown but appears to be 4/4. The score is handwritten and shows signs of being a working manuscript.

7, tempestoso, cresc.

630

Handwritten musical score for woodwinds and strings. The staves include Piccolo, Flute, Oboe, Clarinet, Bassoon, Saxophone, and Horn. The notation features various dynamics and articulations, with a circled measure number 630.

Handwritten musical score for strings and percussion. The staves include Violins, Violas, Cellos, Double Basses, and Suspended Cymbal. The notation includes dynamic markings and a circled measure number 630.

Handwritten musical score for Suspended Cymbal, showing a sustained rhythmic pattern with dynamic markings.

Handwritten musical score for Piano, showing a rhythmic accompaniment with a circled measure number 630.

Handwritten musical score for strings (Violins, Violas, Cellos, Double Basses). The notation includes the instruction *con sordino* and features complex rhythmic patterns.

Handwritten musical score for an orchestra, page 291. The score includes staves for woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba), brass (Horn), percussion (Cymbal), piano, and strings (Violin I, Violin II, Viola, Cello, Double Bass). The music is written in a 4/4 time signature. Dynamics include sfz (sforzando) and sfz2 (sforzando molto). The score is divided into measures, with some measures containing rests and others containing notes. The bottom of the page contains the text 'ALLANS MANUSCRIPT Paper No. 7', '- 107 -', and 'B. 9180'.

INTERMEZZO (♩ = 92) più tranquillo e occultamente, sotto voce

The score is written for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and English Horn. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The percussion section includes Horns, Trumpets, Trombones, and Vibes. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked as 'più tranquillo e occultamente, sotto voce' with a tempo of 92 quarter notes per minute. The score includes various dynamics such as *pp* and *fpp*, and includes first and second endings. The woodwinds and strings play a melodic line, while the low brass section provides a harmonic accompaniment.

rit.....

640

Flc
Flc
Obs

Clav
Fag
Clfag

Horn

rit.....

Harp

Vlcs
BlPr

Pha

640

Vln I
Vln II
Vla
Celli
D/B

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rit.....

B. 9180

Visionario (♩ = 80)

Handwritten musical score for Visionario (♩ = 80). The score includes staves for Percussion (Perc), Timpani (Tms), Tom-toms (Toms), Tubas, Harp, Glockenspiel (Glocky), Vibes, 3 Percussion (3 P.V.), Trombones (Tno), Violins I (Vln I), Violins II (Vln II), Viola (Vla), Celli (Cln), and Double Basses (DB).

Key performance instructions include: *low wood.*, *pp*, *soft*, *softest*, *ppp*, *soft sticks, v. low pitches*, and *ppp*.

The score is written in 3/8 time and features complex rhythmic patterns, including triplets and sixteenth notes, across various instruments.

rit..... *al tempo* (♩ = 80)

Flute
 Clarinet
 Bassoon
 Trumpet
 Trombone
 Harp
 Glockenspiel
 Vibraphone
 Percussion
 Piano
 Violin I
 Violin II
 Viola
 Cello/Double Bass

rit..... *al tempo* - III -

$(\text{♩} = 76)$ rit. (66)

Flute
 Oboe
 Clarinet
 Bassoon
 Trumpet
 Trombone
 Tuba (singer sound)

3 Tam-tams
 soft beaters
 all in centre

Violin I
 Violin II
 Viola
 Cello (singer sound)
 Double Bass

rit. (66)

(♩ = 56)

Handwritten musical score for orchestra. The score is arranged in systems with the following instruments listed on the left:

- Flute
- Flute II
- Oboe
- Clarinet
- Bass Clarinet
- Trumpet
- French Horn
- Trumpet III
- Horn IV
- Tuba
- Vibraphone
- Timpani
- Harp
- Celesta
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score includes various musical notations such as rests, notes, and dynamic markings. Key markings include:

- low ped.* (low pedal) under the Vibraphone and Celesta staves.
- free!* (ad libitum) under the Celesta staff.
- Accents and slurs over notes in the Vibraphone and Celesta parts.
- Handwritten notes and markings in the French Horn and Tuba parts.

VARIATIO I (l = 88) a tempo, tranquillo molto

Vibes *tr* *perdendo*

Harp *tr* *perdendo*

Celeste *tr*

Vln I *dolce, cantabile, legato*

Vln II

Vla

Celli *> / B*

(670)

Vln I

Vln II

Vla

Celli *> / B*

(670)

dolce \flat_2 \flat_3 \flat_4 \flat_5 \flat_6

680

680

690

espr. b \flat

690

700

*molto esp.
e tranquillo*

Clarin. notes if pass.

708

*molto esp.
e tranquillo*

VARIATION II (♩ = 160) sempre sotto voce

Picc
 Fls
 Obs
 Clars
 Fagp

Horns
 I: (con sord.)

Trpt
 Horns
 Tuba
 I: (con sord.)

Pno
 pp
 staccato
 secco
 8va

Vln I
 Vln II
 Vla
 Cella
 DB

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (Oboe, Clarinet, Horn), strings (Violin I & II, Viola, Cello), and percussion (Piano, Snare). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A circled number '720' appears above the Oboe staff and below the Cello staff. The word 'simile' is written at the end of the first system. The word 'flautando' is written above the Violin II staff. The word 'spiccato' is written below the Violin I staff. The word 'arco, spiccato' is written below the Cello staff.

Fls

Obs

Clar

Bass

Horn I

Vln I

Vln II

Vla

Cel. / D.B.

Cor

Clad

Horns

Trpt I

Trom I

Vlg.

(con sord.)

730

legg.

VARIATION III (♩ = 160+)

Handwritten musical score for Variation III, featuring staves for Clarinet, Flute, Violin, Oboe, Clarinet, Flute, and Violin/Cello. The score includes various musical notations such as notes, rests, and dynamic markings. A double bar line is present in the middle of the page.

Handwritten musical score for orchestra, measures 740-745. The score includes staves for Oboe (Obs), Flute (Flg), Clarinet (Clg), Violin (Vlas), Cello (Celli), Piano (Pno), Trombone (Troms), and Viola (Vla). The music is written in a key with one sharp (F#) and a 4/4 time signature. Measure 740 is circled in red. The score contains various musical notations including notes, rests, and dynamic markings. A section of the score is crossed out with a double slash. The piano part includes the instruction "sotto voce, legato, secco" and "Con Star basso".

Handwritten musical score for the first system, featuring staves for Piccolo (Pic), Flutes (Fls), Oboes (Obs), Horns, and Trombones (Tno). The Trombone part includes the instruction "con 8va basso".

Handwritten musical score for the second system, featuring staves for Oboe (Obs), Clarinet (Clar), Bassoon (Bass), Horns, Trumpets (Tpts), Trombones (Tnons), Vibes, and Trombones (Tno). The Horns part includes the instruction "(senza sord.)". The Vibes part includes the instruction "hard sticks, secco". The Trombone part includes the instruction "con 8va basso".

Handwritten musical score for the third system, featuring staves for Celli (Cello) and Contrabassi (Cb.). The parts include the instruction "div. a2".

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750

resc.....

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B. 9180

molto cresc..... *ff, con fuoco*

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molto cresc..... *ff, con fuoco*

760

Flu
Obs
Clar
Bass
Tops
C/Bass
Horns
Trpts
Trons
Tuba
Xylo
Perc
Strs
Vln I
Vln II
Vln
Celli
D.B.

760

Picc
 Fls
 Obs
 Cor
 Clar
 Bsn
 Fag
 Clfag
 Horns
 Trpts
 Trbns
 Tuba
 Xyl
 Tmps
 Perc
 Vln I
 Vln II
 Vla
 Cello
 D.B.

Musical notation includes notes, rests, and dynamic markings such as *8va*, *8va p*, and *Hand sticks*. The score is written in a single system with various musical notations and dynamics.

CADENZA (♩ = 88)

(♩ = 120)

Fl.

Obs.

Cor

Claw

B/c

Trop

Trom

Tuba

Tom Tom

Timp

Pno

Vln I

Vln II

Vla

Cello

DB

ff

con Bar basso

(low notes if poss.)

(♩ = 88)

poch. rit... 770

Picc
Fls
Obs
Cor
Clarin
Bassoon

Fags
Ctrbass

Dolce, P

poch. rit...

Harp

Pno
Contra Bass

Vln I
Vln II
Vla
Vcllo
Cb

ALLANS MANUSCRIPT
Paper No. 7

770 - 130 -

B. 9180

Flu
Ob
Clar
BCL
Trop
Harp
Pno
Vln I
Vln II
Vla
Celli
DBc

ALLANS MANUSCRIPT
Paper No. 7

accel..... *sfz* ($\downarrow = 120$)

Picc. *sfz*

Hr. *sfz*

Obs. *sfz*

Cov. *sfz*

Clav. *sfz*

3 Cl. *sfz*

Fag. *sfz*

cl. f. *sfz*

slap stick *molto sfz*

Harp *gliss*

Trp. *molto con bla. basso*

Vcl. I *trk. pizz. div.*

Vcl. II *pizz. div.*

Vla. *sfz*

Cello *sfz*

Db. *sfz*

accel..... -132-

(♩ = 88) *mf*

Picc
Fls
Obs
Clars
Fags *Solo:*
Clfags

Vibes (con Solo) *asc.*

Harp

Pno (con Solo) (con Solo)

Vln I *Solo:*
Vln II
Vla *Solo:*
Cello *Solo:*
DBc

780

piv dim....

Picc
 Fls
 Obs
 Clars
 Fags
 Ctrg

Trmps
 Vibes
 Harp
 Pno

Vln I
 Vln II
 Vla
 Vcllo
 C.B.

Musical score for measures 780-782. The score includes parts for Piccolo, Flutes, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features a prominent melodic line in the strings and woodwinds, with dynamic markings like 'pp' and 'piv dim....'.

780

ALLANS MANUSCRIPT
Papier No. 7

piv dim....

-134-

P, ($\text{♩} = 88$)

Pic.
 Fl.
 Obs.
 Cor.
 Clar.
 Bcl.
 Trp.
 Tromb.
 Horns.
 Perc.
 Snare
 Tom Tom
 Violin I
 Violin II
 Viola
 Cello
 D.B.

pp *tr* *soft attack*
pp *soft beaters*

790

Picc
 Fls
 Obs
 Cor
 Clar
 BCl
 Fgpt
 Cltpt
 Horns
 (Tpt)
 (Tron)
 (Tuba)
 Str
 Tam
 Vln I
 Vln II
 Vla
 Vcllo
 DB

790

senza agitazione ma
andando molto sommessamente

Flu

Ob

Cor

Clar

B/C

Trp

Trbn

Horns

Trpts

Trbns

Tuba

Vln I

Vln II

Vla

Cello

DB

Flower notes of Doris

ALLANS MANUSCRIPT
Paper No. 7

- 137 -

B. 9180

800

Handwritten musical score for measures 800-803. The score includes staves for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Fagotto, Clarinet Basso, Horns, Trumpets, Trombones, and Tubas. The music is in 3/4 time with a key signature of one flat. The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support.

800

Handwritten musical score for measures 800-803, focusing on the string section. It includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time with a key signature of one flat. The strings play a rhythmic accompaniment with various dynamics and articulations. Annotations include "3 solo violas", "pp", and "Z solo cello".

Handwritten musical score for orchestra, page 139. The score includes staves for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Trumpet, Trombone, Tuba, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 2/4 time and features various dynamics like pp and p. The score is handwritten and includes performance markings such as accents and slurs.

piccolo sostenuto

810

Handwritten musical score for various instruments. The staves are labeled on the left as follows:

- Picc (Piccolo)
- Fls (Flutes)
- Obs (Oboes)
- Cor (Cor Anglais)
- Clav (Clarinets)
- Bcl (Bassoons)
- Fagp (Fagotti)
- Clfag (Clarinetti Fagotti)
- Troms (Trumpets)
- Tpts (Trumpets)
- Tbn (Trombones)
- Tbc (Trombone Contrabbasso)
- Vcln I (Violini I)
- Vcln II (Violini II)
- Vcln (Violini)
- Celli (Celli)
- B. (Bassi)

The score includes musical notation such as notes, rests, and dynamic markings like *pp* (pianissimo) and *p* (piano). There are also some handwritten annotations and a circled number '810' at the bottom of the page.

810

p

FUGA II (♩ = 120) Misurata mente Vivace

Pic
 Fls
 Obs
 Clars
 B/Cl
 Fagp
 C/Fag

Horns *mf marcato*
 Trpts
 Tromb
 Tuba *mf marcato* (Matching Horns)

p, legg.
 Trp
 Cor
 Bw
 Basso

Vln I
 Vln II
 Vla
 Cella
 D.B. *p, legg.*

820

Fl₁
 Fl₂
 Clar
 B♭Cl
 Fg
 C♯Fg
 Horn¹
 Trp¹
 Horn²
 Tuba

P^{no}
 Con^{basso}

820

Vln¹
 Vln²
 Cell.
 D.B.

f

Handwritten musical score for orchestra, page 143. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flutes, Oboes, Cor Anglais, Clarinet, Bassoon, Flute/Piccolo, Horns), brass (Trumpets, Trombones, Tubas), and strings (Violins I, Violins II, Violas, Cellos, Double Basses). The second system includes Violins I, Violins II, Violas, Cellos, and Double Basses. The music is in 4/4 time and features complex rhythmic patterns and dynamics.

sfz, sub. P

Picc
 Fls
 Obs
 Cor
 Clar
 Bcl
 Fagot
 C. Fagot

Horns
 Trpt
 Trbn
 Tuba

T. no. 1
 T. no. 2

Vln I
 Vln II
 Vla
 Cella
 D/B

if poss. ALLANS MANUSCRIPT
 Paper No. 2572

B. 9180

sfz, incalzando.

830

8va

stacc

martell.

div

830 *p₂₂*

sfz, incalzando

830 *p₂₂*

-145-

ALLANS MANUSCRIPT
Paper 50

B. 9180

Handwritten musical score for orchestra and piano. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet, Bassoon, Saxophone), brass (Trumpet, Trombone, Tuba, Snare, Cymbals), strings (Violin I, Violin II, Viola, Cello, Double Bass), and piano. The music features complex rhythmic patterns and dynamic markings such as *mf* (mezzo-forte) and *sub* (subito). The score is divided into measures by vertical bar lines. The piano part is written on a grand staff with treble and bass clefs. The orchestral parts are written on individual staves with their respective clefs and key signatures. The score includes various musical notations such as notes, rests, and articulation marks.

acc...

Handwritten musical score for an orchestra. The score is written on multiple staves, grouped by instrument family. The instruments listed are:

- Flute (Fl.)
- Oboe (ob.)
- Clarinet (Clar.)
- Bassoon (Bla.)
- Trumpet (Tpt.)
- French Horn (Fr. H.)
- Tuba (Tuba)
- Tom-toms (Tom-toms)
- Piano (Pno.)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Cello (Cello)
- Double Bass (D/B)

The score includes various musical notations such as notes, rests, and dynamic markings. The Tom-toms part includes the instruction "medium sticks" and "to large tam-tam". The Violin I and II parts have "stacc." markings. The Cello and Double Bass parts have "stacc." markings. The score is written in a common time signature (C) and features a key signature of one flat (B-flat).

ALLANS MANUSCRIPT
Paper No. 7

acc...
- 157

- 147 -

f **840**

stacc.

Picc.
Fls.
Obs.
Cor.
Clars.
B/clo.
Fags.
Ctrfag.
Horns
Trpts.
Trons.
Tubns.
Tam Tam
Tno.
Con. & a. basso

840

Vln. I
Vln. II
Vla.
Cello
D. B.

f ALLANS MANUSCRIPT
Paper No. 7

-148-

R. 9180

mf..... *a tempo, P*

Picc

Fl. 1

obs

Cor

Clar

Bassoon

Trp

Cltrg

Trm

Trp

Trom

Tuba

mf..... *a tempo, P*

espr

espr

Vln I

Vln II

Vla

Cell

DB

— — — f

850

Picc

Hr

Obs

Cor

Clas

B/C

Fag

Clf

Horns

Trpts

Trums

Tuba

— — — f

860

Vln I

Vln II

Vla

Cello

DB

— — — f

Flu
Ho
Ob
Cor
Clas
B/C
Fops
clty

Horns

Trpts
Trons
Tuba

ff

Vln I
Vln II
Vla
Cello
DB

T, dolce, sempre legato

860

Pic
 Fl₁
 obs.
 Cor
 Clar
 BCl
 Fag
 Cffg
 Horns
 Trps
 Tromb
 Tuba

T, dolce, sempre legato

860

Vln I
 Vln II
 Vla
 Cello
 Dblc

dolce

Picc.
Fl.
Obs.
Clar.
B/c
Fags
cltrg.
Horns
Trpts
Troms
Tubas

dolce

rit. a tempo

sotto voce
sotto voce

-153-

ALLANS MANUSCRIPT
 Paper No. 7

B. 9180

Grave (♩ = 92)

870

Handwritten musical score for measures 870-873. The score is for a full orchestra and includes the following parts:

- Picc.
- Fls
- Obs.
- Cor.
- Clare.
- B♭Cl.
- Fag.
- Ch.
- Trp.
- Tron.
- Tuba.
- Drum.
- Cymb.

The score shows a series of sustained notes and rests across four measures. The key signature is B-flat major (two flats). The tempo is marked "Grave" with a quarter note equal to 92 beats per minute. The notation includes various accidentals (flats) and dynamic markings.

Grave

870

Handwritten musical score for measures 870-873, focusing on the string and lower woodwind sections. The parts shown are:

- Vln I
- Vln II
- Vla.
- Cello
- Double Bass

The score features rhythmic patterns in the strings, including sixteenth and thirty-second notes, and sustained notes in the lower woodwinds. The key signature remains B-flat major. The tempo is "Grave".

Fl
Obs
Cor
Clas
B/c
Sax
Horns
Tpts
Troms
Tuba
Vln I
Vln II
Vla
Cello
D/B

f, subito, Mosso (♩ = 152)

880

The score is written for a full orchestra. The top section includes Piccolo, Flutes, Oboes, Cori, Clarinet, Bassoon, Trumpets, Trombones, and Percussion. The bottom section includes Bass Drum, Violins I & II, Viola, Violoncello, and Double Bass. The music is in a key with two flats and a 3/4 time signature. The tempo is marked 'Mosso' with a quarter note equal to 152 beats per minute. The dynamic is 'f' (forte) and 'subito' (suddenly). The score is handwritten and shows various musical notations such as notes, rests, and articulation marks.

ALLANS MANUSCRIPT
Paper No. 7

- 156 - f subito, Mosso

B. 9180

Handwritten musical score for orchestra, measures 890-892. The score includes parts for:

- Woodwinds:** Piccolo (Pic.), Flutes (Fls.), Oboes (Obs.), Cor Anglais (Cor. Angl.), Clarinet (Clav.), Bassoon (Bbl.), Posauna (Posp.), Trompete (Tromp.).
- Brass:** Trompete (Tromp.), Tuben (Tuba).
- Timpani and Percussion:** Timpans (Timp.), Gymbals (Gymb.) with instruction "soft sticks on drum", and other percussion (Perc.).
- Strings:** Violins (Vln I, II), Violas (Vla.), Celli (Celi.), and Double Basses (D.B.).

Dynamic markings include *f*, *sub.p*, and *mf*. A circled measure number **(890)** is present at the top right. The score is written in a single system with multiple staves.

poco a poco cresc.....

Handwritten musical score for orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments listed are: Flute (Fl.), Oboe (Obs.), Cor (Cor), Clarinet (Clarin.), Bassoon (3 Cl.), Horn (Horn), Trombone (Tuba), Horn (Horn), Violin (Vln.), Viola (Vla.), Cello (Cello), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo/mood is indicated by the handwritten text "poco a poco cresc....." at the top right. The score is divided into measures by vertical bar lines.

f (900)

Pic
 Fls
 Obs
 Cor
 Clar
 Bln
 Fagp
 Trp
 Trbn
 Tuba
 P^{no}
 low Strw basso
 Vln I
 Vln II
 Vla
 Cella
 D/B

f (900)

ALLANS MANUSCRIPT
Paper No. 7

-159-

f (900) B. 9180

ff, pesante

Handwritten musical score for orchestra and piano. The score is arranged in systems. The top system includes Piccolo, Flutes (Fls), Oboes (Obs), Cor Anglais (Cor), Clarinet (Clarin), Bassoon (B. Cl.), Fagot (Fagot), and Trompe (Trompe). The second system includes Horns (Horns), Trumpets (Tpts), Trombones (Tbns), and Tuba (Tuba). The third system includes Xylophone (Xyl) and Piano (Pno). The bottom system includes Violins I (Vln I), Violins II (Vln II), Viola (Vla), Violoncello (Vcllo), and Double Bass (DB). The score contains various musical notations including notes, rests, dynamics (marcato, marc., *ff*, *ff*, *ff*, *ff*), articulation (hard stroke, marcellato), and performance instructions (con slow basso). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Handwritten musical score for an orchestra. The score is written on multiple staves with various instrument labels and musical notation.

Instrument Labels:

- Picc
- Hr
- ob
- Cor
- Claw
- Bcl
- Trp
- Tron
- Tuba
- Contra bass
- Vln I
- Vln II
- Vla
- Celi
- DB

Musical Notation:

- Key signature: B-flat major (one flat).
- Time signature: 4/4.
- Staff 1 (Picc): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 2 (Hr): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 3 (ob): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 4 (Cor): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 5 (Claw): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 6 (Bcl): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 7 (Trp): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 8 (Tron): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 9 (Tuba): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 10 (Contra bass): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 11 (Vln I): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 12 (Vln II): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 13 (Vla): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 14 (Celi): Handwritten notes, including a whole note with a flat (B-flat).
- Staff 15 (DB): Handwritten notes, including a whole note with a flat (B-flat).

910

Picc
Fls
Obs
Cor
Clar
Bass
Fag
Trom
Trom
Tubi
Pno
Con. Basso
Violini
Violini
Vclli
Cb

910

910

910

Flu. fz

Obs. fz

Clar. fz

Bass. fz

Trpt. fz

Trom. fz

Tuba fz

Perc. fz

Pno. fz

Viol. I fz

Viol. II fz

Viola fz

Cello fz

DB fz

Handwritten musical notation with various symbols, including dynamics (fz), articulation (accents), and performance instructions.

CORALVE (d=d)

P

920

Picc

Fl

Obs

Cor

Clav

Bcl

Fag

C.Fag

Trpts

Trons

Tuba

Vibes

BDr

Timp

Trm

Con BDr

ba ses

920

Vln I

Vln II

Vla

Celli

D/B

8va

deliciss.

sostenuto

Handwritten musical score for orchestra, page 165. The score includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trombone, Trumpet, Tuba, Vibraphone, Timpani, and String Ensemble. The string ensemble part is written in a shorthand notation with rhythmic patterns and accidentals.

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Paper No. 7

-165-

B. 9180

Handwritten musical score for orchestra and piano. The score is arranged in systems with the following instruments listed on the left:

- Picc.
- Hr.
- Obs.
- Clars.
- Fags.
- Horns
- Trpts.
- Trons.
- Truba.
- Vibes.
- P^{no}
- Contra Bass
- Str.
- Vln I
- Vln II
- Vla.
- Celli
- B.

The score includes various musical notations such as notes, rests, and dynamic markings. A circled number "930" is written above the Vibes staff. The piano part features a complex rhythmic pattern with many sixteenth notes. The string parts include sustained notes and rhythmic patterns. The woodwind and brass parts have some notes with slurs and accents.

ALLANS MANUSCRIPT
Paper No. 7

-166- 930
en-

B. 9180

Handwritten musical score for orchestra, page 167. The score is written on a system of staves with various instrument groupings:

- Woodwinds:** Flute (Fl.), Oboe (ob.), Clarinet (Clas.), Bassoon (Fag.).
- Brass:** Trumpet (Tpt.), Trombone (Tromb.), Tuba (Tuba.).
- Percussion:** Vibraphone (Vibra.).
- Strings:** Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Cello (Cello), Double Bass (D.B.).

Key features of the score include:

- Tempo/Performance Markings:** *mp* (mezzo-piano), *sost.* (sostenuto), *cresc.* (crescendo), *mf* (mezzo-forte).
- Chordal Symbols:** b_0° and $b_0^{\circ} \text{tr}$ are used to denote specific harmonic structures.
- Handwritten Annotations:** "con Str bass" is written below the string staves, and "Vlns.", "Vlns.", and "Vlns." are written above the violin and viola staves.
- Staff 1 (Flute):** Shows a melodic line starting in the third measure with a *cresc.* marking and a *mf* dynamic.
- Staff 2 (Tuba):** Features a long, sustained note in the second measure, marked *sost.* and *mp*.
- Staff 3 (Violins):** Contains rhythmic patterns and chordal symbols.
- Staff 4 (Cello/Double Bass):** Shows a complex rhythmic pattern with many sixteenth notes.

Piccolo
 Fl
 Obs
 Cor
 Clarinet
 Bassoon
 Fagot
 Tromba
 Tromboni
 Posaune
 Piano
 Contrabasso
 Violini I
 Violini II
 Violoncelli
 Contrabbassi

SIRETTA (♩=100)

940

Picc
Fls
Obs
Cor
Clar
B/c
Fago
Trombe
Tromba
Tuba

sott. voce

940

Vln I
Vln II
Vla
Celi
B.

sol. f. staccato
gl. staccato
legato

[Under notes if pass.]

- 169 -

cresc. poco a poco

950

Picc
 Fl.
 Obs.
 Cor.
 Clarinet
 B♭ Clarinet
 Fagot
 Bassoon
 Horns
 Trumpets
 Trombones
 Tubas

cresc. poco a poco

Strings: legato, normale

950

Violin I
 Violin II
 Viola
 Cello
 Double Bass

cresc. poco a poco

f (♩ = 200)

Piu mos *simple*

Fls
Obs
Cor
Clars
B/C
Tpts
Tbns
Tuba

f

Viol I
Viol II
Vla
Celli
D/B

rit. a2
legato

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds, brass, strings, and percussion. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *legato*. The score is divided into measures by vertical bar lines. There are some handwritten annotations and corrections throughout the piece.

Instrument parts visible include:

- Flutes (Fls)
- Oboes (Obs)
- Cor Anglais (Cor)
- Clarinets (Clas)
- Bassoons (Bla)
- Fagots (Fag)
- Chromas (Chrom)
- Horns (Horn)
- Trumpets (Tpts)
- Trombones (Tbn)
- Tuba (Tuba)
- Xyl (Xylophone)
- Str (String)
- Vcl (Violin)
- Tr (Trumpet)
- Vcl (Viola)
- Celi (Cello)
- Db (Double Bass)

Dynamic markings include *ff* at the top right and bottom right. A *legato* marking is present in the lower section. There are also some handwritten notes like "8va" above a staff.

C.C. ... (970)

Picc
 Fls
 Obs
 Cor
 Clar
 Bsn
 Traps
 Horns
 Tromb
 Tubas
 Xyl
 P^{no}
 Vl^{ns}
 V^{la}
 Celli
 D^B

-174- C.C. ... (970) B. 9180

Marcato assai (♩=96)

Flute
Fls
Obs
Clarinet
Bassoon
Horns
Trumpets
Trombones
Tubas
Clash Cymbals
Snare Drum
Bass Drum
Percussion
Violins I
Violins II
Viola
Cello
Double Bass

hard sticks
martellato
con ppp
con ppp 3es

ALLANS MANUSCRIPT
Paper No. 7

[Handwritten signature]

980

Picc
Fls
Obs
Cor
Clas
Bln
Fbn
Alto
Tenor
Horns
Trpts
Horns
Tubas

Pno
Vln I
Vln II
Vla
Cello
D.B.

ALLANS MANUSCRIPT
Paper No. 7

- 176 - [6 etc. basses only] 980 [10 etc. basses]

Picc
 Fls
 Obs
 Cor
 Clar
 Bcl
 Fags
 Ctrp
 Trms
 Tuba
 Pno
 Vln I
 Vln II
 Vla
 Cello
 D/B

ALLANS MANUSCRIPT
 Paper No. 7

[str] [tr] [str] [tr] - 177 - [str]

fff

Picc
 Fls
 Obs
 Clar
 Bass
 Fags
 Trp
 Trbn
 Tuba
 Xyl
 Timp
 P^{no}
 low 8va basso

fff

hard sticks

fff

[All basses]

fff - 178 -

B. 9180

Meno Tempo (♩ = 92)

990

990 ALLANS MANUSCRIPT
Paper No. 7

Sostenutissimo ($\text{♩} = 88$)
ff

1000

Flute
Oboe
Cor
Clarinet
Bassoon
Saxophone
Trumpet
Trombone
Tuba
Piano
Harp
Violin I
Violin II
Viola
Cello
Double Bass

Can due barchette

[Harp plays main l.h. part]

180

1000

poco rit... *al tempo* *meno (♩=144)* *molto rit...*

Flute
Oboe
Clarinet
Bassoon
Trumpet
Trombone
Percussion (Largo Tom Tom, Bass Dr., Timpani)
Horns
Piano/Harp
Violin I
Violin II
Viola
Cello
Double Bass

ALLANS MANUSCRIPT
Paper No. 7

- 181 -

[lower notes if poss.]

meno (♩=) *molto rit...*

B. 9180
24/11/84