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NUI MAYNOOTH

Ollscoil na hÉireann Má Nuad

Charles Villiers Stanford's Preludes for Piano op.163 and op.179: A Musicological Retrospective

Supplementary Volume

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Twenty-Four Preludes in all the Keys

for Pianoforte op.163

&

Twenty-Four Preludes in all the Keys

for Pianoforte op.179

Charles Villiers Stanford

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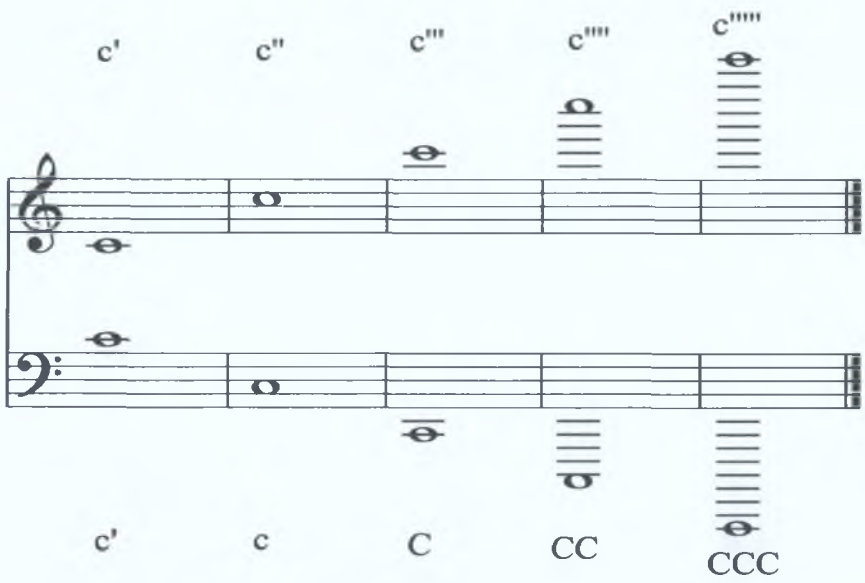
Abbreviations

Designations for Pitch Register

The following designation is used to determine pitch register:



Abbreviations

The following are a list of abbreviations used in the Editorial Commentary:

Original Term	Abbreviation
Right Hand	RH
Left Hand	LH

Part 1: Editorial Commentary and List of Emendations

Editorial Commentary

I Introduction

Through my engagement with Stanford's forty-eight preludes, op.163 and op.179, it became apparent that there were a number of mistakes in the original published version of the collection. I, therefore, undertook to prepare a new clear and consistent working edition of the preludes along with an editorial commentary which would include a list of variants. The preparation of a performing or critical edition did not fall within the scope of this dissertation but will be the next viable step in the future dissemination of the preludes.

II Stemma

Without the availability of neither the autograph score nor the engraver's copy, it is difficult to determine where the fault for many of the omissions and mistakes lie. The stemma of Stanford's preludes, therefore, was as follows:

Fig 1: Stemma of Stanford's Preludes

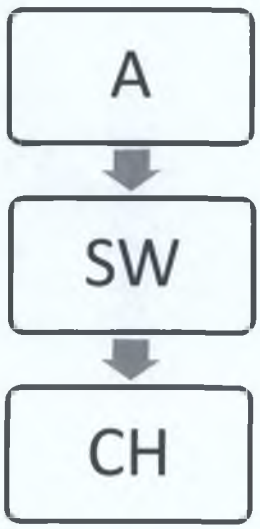


Table 1: Key to Sources

Abbreviation	Explanation	Availability	Date of Publication
A	Autograph Score	Lost	N/A
SW	Swan & Co. Publication	Library Sources[1] (no longer available for purchase)	1919 (op.163) & 1921 (op.179)
CH	Chiltern Music Publication	From Publisher	1992

III Published Sources

The earliest extant versions of the preludes are the Swan & Co. publications from 1919 and 1921 respectively. Chiltern Music reissued both sets of preludes in 1992 and maintained the grouping of preludes in seven series as per the arrangement of the original publication. However, an examination of this edition reveals that it is indeed a photocopy of the original Swan & Co. publication, clearly having used the same plates as for the initial publication.[2] Despite amending the time signature in Prelude no.8, evidence of the Chiltern publication being a direct photocopy of the Swan & Co. publication is most obvious when one examines the first page of Prelude no.37. Furthermore, the Chiltern publication amended the copyright notice which is placed at the bottom of first page of each series. However, on the first page of the sixth series which commences with Prelude no.37, the imprint of the original copyright notice from Swan & Co. is still visible where it came through on the photocopy. This is disappointing to note in this new edition. Other similarities are evident, including the font used for the date 'Sept. 1918' which is included on the final page of the First Series of op.163. Many of the reissues of Stanford's music by Cathedral Music are issued directly from the original publications without any editorial markings. One such example is Stanford's *Six Bible Songs* op.113. As the 1992 edition of Stanford's preludes failed to correct the numerous

1 For the purposes of compiling this edition, the author consulted the Swan & Co. Publication available in the Robinson Library, Newcastle University.

2 Blotches, faded notes and other miscellaneous detail were compared between the two editions and found to be similar in both. See for example, Prelude op.163 no.3.

mistakes present in the original publication, I have prepared an edition of the preludes to accompany this thesis.

IV Key Considerations

Before compiling my edition of Stanford's preludes I consulted a number of sources for guidance on the preparation of this edition.[3] In particular, guidelines issued by publishers regarding the presentation of critical editions proved useful in determining the layout of the emendations. For example, some editions list the emendations in paragraph format, some guidelines recommend tabular format.[4] While some editorial methods remove redundant accidentals without further comment, I have chosen to include all of my modifications in the critical commentary to demonstrate the comprehensive study undertaken. As many editors note that 'additions by analogy must be made as sparingly as possible' and carried out with caution, this has been respected in the preparation of this edition.[5] Unifications by analogy were carefully considered in the context of articulation markings. The possibility that many of these omissions might have been intentional was also proposed, but each of the changes made to articulation markings have been justified in the context of similar passages. One such example was Prelude no.20 where it was considered that some of the articulation discrepancies were intentional. However, after performance and thorough examination it was decided to amend the articulation markings from the original publication.

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3 James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge; New York, NY, USA: Cambridge University Press, 1996). Web sources included Paul Wranitzky, 'Concerto for Violoncello and Orchestra, op.27: A Critical Edition', <http://contentdm.lib.byu.edu/ETD/image/etd3278.pdf> [accessed 28 July 2011], H.Wiley Hitchcock, 'Critical Commentaries for Charles Ives 129 Songs', <http://www.charlesives.org/critical_commentary/Ives%20129%20Songs.pdf> [accessed 28 July 2011] and The Management of the New Complete Dvořák Edition, 'Editorial Principles for the New Complete Edition of the Works of Antonín Dvořák', <http://musicology.ff.cuni.cz/pdf/gabrielova/Editorial_Principles_NDE.pdf> [accessed 28 July 2011].

4 One such example is The Management of the New Complete Dvořák Edition, 'Editorial Principles for the New Complete Edition of the Works of Antonín Dvořák', <http://musicology.ff.cuni.cz/pdf/gabrielova/Editorial_Principles_NDE.pdf> [accessed 28 July 2011].

5 'Editorial Principles for the New Complete Edition of the Works of Antonín Dvořák', <http://musicology.ff.cuni.cz/pdf/gabrielova/Editorial_Principles_NDE.pdf> [accessed 28 July 2011].

Some editors choose to mark the additions and revisions in the printed musical score with square brackets [ ] and to use dashed lines to notate editorial slurs.[6] However, as the aim of the edition is to provide a clear reading of the score which will enable performers to have an accurate performing score, it was felt necessary to omit such markings on the score; the critical commentary should clarify all the alterations to the score. Consideration was given to the grouping of the preludes in the original publication and it was decided to leave the grouping in its original layout.

V Editorial Process

As the manuscript for these works is missing this makes determining the extent of the mistakes a much more difficult process. Therefore, the 1919 and 1921 publications are the sole source for preparation of this new edition. My editorial method consists of listing the variants bar by bar which were encountered during my study of each of the individual preludes. My work consisted of additions, unifications and corrections.[7] Some of the mistakes detected are basic errors while others are based on my interpretation of the music based on performance, historic and harmonic judgement. Other considerations involved deciding on the most effective way of presenting the edited music.

Editorial additions included amending articulations, unifying slurs, adding occasional rests and making pitch alterations and revising the time value of particular notes. There were also alterations to both time signatures and key signatures. Erroneous notes are corrected and included in the critical commentary but not highlighted on the score. Consideration was given to supplying numbers for triplets, sextuplets, septuplets etc. with some irregular subdivision of note values added in for clarity, and for unifying the use of 8va

6 'Editorial Principles for the New Complete Edition of the Works of Antonín Dvořák', <http://musicology.ff.cuni.cz/pdf/gabrielova/Editorial_Principles_NDE.pdf> [accessed 28 July 2011].

7 I have taken this terminology from 'Editorial Principles for the New Complete Edition of the Works of Antonín Dvořák', <http://musicology.ff.cuni.cz/pdf/gabrielova/Editorial_Principles_NDE.pdf> [accessed 28 July 2011].

throughout the sets. It was decided to leave many as they were in the original publication as the music was already clear in this regard. A decision was also taken that the addition of cautionary accidentals was not necessary. However, redundancies such as unnecessary accidentals repeated in the same bar were removed. In some instances the direction of note stems and beams were reversed for ease of reading; these have not been noted in the commentary. Throughout the collection of preludes there are a number of misspelling of notes in terms of fitting in with the surrounding harmony.[8] These 'errors' have not been amended for this edition.

VI Aim of This Edition

Rectifying the various mistakes will provide a musical text which can be trusted when used for study and performance. The availability of such an edition will ensure that a more authentic representation of the composer's intentions is available which will lead to a wider knowledge and circulation of the works.

VII Variants and List of Emendations

Table 2: List of Variants in Twenty-Four Preludes in all the Keys for Pianoforte op.163

Prelude Number	Bar Number	Beat	Note Number[9]	Alteration	Hand
1	19	4	1	Crotchet rest amended to g	LH
	22	1	1	Addition of minim rest	LH
	39	2	1	Notes amended to E and EE	LH
	58	3	1	Addition of flat sign to e''	RH
	70	3	1	Deletion of tie	RH
2	17	2	1	Omission of slur	RH
3	14	3	1	Note amended to FF	RH
	37	1	1	Note value amended to minim	RH
	38	4	1	Addition of natural signs to a and a'	RH
	43	1		Omission of *cresc*[10]	-

[8] See for example, Preludes nos 36 & 37.

[9] For the purposes of numbering the notes and rests are all counted while grace notes are also included.

	56	1	1	Note value amended to semibreve	RH & LH
5	34	4		Omission of rest for consistency (See bars 31–33)	LH
	47	1	1	Rest amended to dotted crotchet	LH
6	24	2		Note value amended to minim (to mirror layout in bar 27)	RH
7	6	2	1	Note value amended to dotted quaver	RH
	9	1	1	Rest amended to dotted quaver rest	RH
	9	3	1	Rest amended to semiquaver	LH
	12	1	1	Rest amended to dotted quaver	RH
	31	2	1	Addition of natural to a	LH
	47	3	1	Rest amended to semiquaver	LH
8	-	-	-	Time signature amended to 2/4[11]	-
	18	1	6	Note amended to f'	RH
	65	1	-	Slur carried from previous bar is missing	LH
9	9	4	1	Addition of staccato marking to a	RH
	11	1	2	Addition of natural sign to d'	RH
	12	2	1 & 2	Note values amended to quavers	RH
	14	1	3	Addition of sharp sign to d''	RH
	16	3	3	Addition of natural sign to e	LH
10	40	1	1	Addition of semibreve rest	LH
11	79	1	1	Continuation of slur from bar 78	RH
12	26	4	1	Omission of natural sign on d' and addition of natural sign to e'	LH
	34	4	1	Addition of quaver rest	RH
	35	4	1	Addition of quaver rest	RH
	37	3	1	Addition of double dot	LH
13	11	2	1	Addition of dot	RH
	18	1	2–4	Note values amended to demisemiquavers	RH
	19	1	2–4	Note values amended to demisemiquavers	RH
	24	1	2–4	Note values amended to demisemiquavers	RH
	24	3	2–4	Note values amended to demisemiquavers	
	28	3	2–4	Note values amended to	RH

[10] This was omitted for clarity as the crescendo marking commenced in bar 42.
[11] This had been corrected for the Chiltern Publication of 1992.

				demisemiquavers	
	36	3	1	Addition of natural sign to c''	RH
	50	2	1	Note values amended to demisemiquavers	RH
14	1	3	1	Note amended to b	LH
	6	9	1	Addition of natural sign to e, e' and ee'	RH & LH
	7	1	1	Note value amended to semiquaver	RH
	9	6	1	Addition of natural sign to e, e' and ee'	RH & LH
	10	5	1	Addition of natural sign to b and b'	RH & LH
	17	8	1	Addition of natural sign to a'	RH
	17	9	1	Addition of sharp sign to g'	RH
	20	9	1	Omission of slur/tie	LH
15	60	2	2	Addition of slur	RH
	62	2	2	Addition of slur	RH
	64	2	2	Extension of slur	RH
16	10	1	1	Stem direction amended (See bar 21)	LH
	12	1	1	Stem direction amended (See bar 21)	RH
	12	1	1	Omission of rest for consistency (See bar 10)	LH
	14	4	2–5	Addition of slur	RH
	20	4	2	Flat sign added to b''	RH
	20	4	1–3	Addition of slur	RH
	21	4	1–6	Note values amended to semiquavers	RH & LH
18	31	1	2	Addition of natural sign to d'	LH
19	13	3	1–6	Beaming amended	RH
20	11	1	1 & 2	Addition of staccato marking to a' and e''	RH
	16	1	1 & 2	Addition of staccato marking to g' and e''	RH
	27	3	1	Omission of staccato marking	RH
	32	1	2	Omission of sharp sign on a and addition of sharp sign to c'	LH
	33	1	1 & 2	Addition of staccato marking to E and e	LH
21	7	6	1	Addition of natural sign to g'	RH
	11	6	2	Addition of flat sign to a'	RH
	36	5	1	Addition of quaver rest	LH
	36	6	1	Addition of octave from fifth beat	LH

				to sixth beat in keeping with the pattern utilised in other bars	
23	17	2	3	Omission of natural sign on a'	RH
	30	1	1	Addition of natural sign to a	RH
24	17	4	7	Omission of sharp sign on g	LH
	19	3	1	Addition of minim rest	LH
	21	1	1	Note value amended to minim	RH

Table 3: List of Variants in Twenty-Four Preludes in all the Keys for Pianoforte op.179

Prelude Number	Bar Number	Beat	Note Number	Alteration	Hand
25	15	4	2	Notes moved to bass clef for clarity	RH
	16	1	1	Notes moved to bass clef for clarity	RH
	20	3	1	Notes moved to treble clef for clarity	RH
	21	3	1	Notes moved to treble clef for clarity	RH
	21	4	1	Addition of flat sign to b'	RH
	22	3	1	Notes moved to treble clef for clarity	RH
	23	3	1	Addition of minim rest	RH
	24	1	2	Addition of quaver rest	RH
	27	2 & 3	1–4	Beam added to notes	RH & LH
	34	2	2–9	Note values amended to hemidemisemiquavers	RH & LH
	34	4	2–9	Note values amended to hemidemisemiquavers	RH & LH
	35	2	2–9	Note values amended to hemidemisemiquavers	RH & LH
28	33	-	-	Time signature amended to 3/4	-
29	26	6	2	Omission of natural sign on c'''	RH
	28	2	2	Sharp sign added to a	LH
30	15	2	2	Addition of flat sign to a	LH
31	3	3	1	Note amended to B flat	LH
	31	4	1	Omission of natural sign on d''	RH
32	3	3	3	Note amended to b'flat	LH
	5	-	-	Omission of treble clef at end of bar	LH
	25	2	1–9	Correct note subdivisions added	RH

				for clarity	
	25	3	2–9	Note values amended to hemidemisemiquavers	RH
	26	1	2–6	Correct note subdivisions added for clarity	RH
	27	2	1–9	Correct note subdivisions added for clarity	RH
	27	3	2–8	Correct note subdivisions added for clarity	RH
	28	2	1–7	Correct note subdivisions added for clarity	RH
	33	1	2–6	Correct note subdivisions added for clarity	RH
	34	3	1–6	Correct note subdivisions added for clarity	RH
	39	2	2	Addition of flat sign to f'	LH
	44	1	3	Addition of natural sign to c	LH
	49	2	3	Addition of natural sign to c''	LH
	52	3	3	Addition of flat sign to f	LH
33	1	2	1	Addition of staccato marking	RH
	10	2	1	Addition of natural sign to c'	RH
	11	2	1	Addition of natural sign to c'	RH
	12	1	1	Addition of natural sign to c'	RH
	87	1	2	Addition of quaver rest	RH
	88	1	2	Addition of quaver rest	RH
34	5	1	1	Omission of natural sign	RH
	5	3	1	Omission of natural sign	LH
	6	2	1	Omission of natural sign	LH
35	14	4	1 & 2	Addition of staccato marking	LH
36	1[12]	1	1	Rest moved to bass clef for clarity	RH
37	66	1	1	Addition of staccato marking	LH
38	4	3	2	Addition of natural sign to b	RH
	18	3	2	Addition of natural sign to a	LH
39[13]	5	2	1	Note d' amended to b	LH
40	24	2	1	Note D amended to E	LH
	35	2	5	Addition of ledger line for clarity	LH
41	-	-	-	Inclusion of repeat sign at beginning for clarity	-
	3	4	2	Addition of flat sign to	RH

[12] Rests were also moved to bass clef for clarity in the following bars: 2, 3, 4, 5, 6, 16, 17, 18, 19, 20, 21, 22, 28, 50 & 51.

[13] For the return of music from bar 3 in bar 61, the composer has chosen a different layout. This has been left as per the original publication.

42	-	-	-	Revision of key signature[14]	-
	22	2	1	Addition of double sharp sign to f	RH
	24	1	1	Addition of tie and slur across the barline from previous bar	LH
43	-	-	-	Time signature amended to 3/2	-
	19	3	1	Addition of notes[15]	RH
	32	1	1	Addition of natural sign to f''	RH
45	32	8	1	Addition of flat sign to b'	RH
46	25	3	5	Note amended to d	LH
	26	3	1	Addition of ledger line for clarity	LH
47	24	1	1	Note value amended to dotted crotchet	RH
	28	3	3	Addition of natural sign to d	LH
	30	1	1	Note value amended to quaver	LH
	39	1	3	Addition of natural sign to d''	LH
	54	1	1	Note value amended to minim	LH
	65	1	1	Addition of triplet for clarity	RH & LH
48	9	4	2	Addition of quaver rest	LH
	16	2	3	Addition of flat sign to b for clarity	LH
	17	2	3	Addition of flat sign to b for clarity	LH
	25	2	2	Addition of flat sign to d	LH
	25	4	1	Addition of flat sign to d'' and d'''	RH
	26	2	3	Addition of flat sign to d'	LH
	26	3	1	Addition of flat sign to d	LH
	34	2	1	Note value amended to dotted crotchet	RH
	35	4	1	Addition of flat sign to e'	RH
	35	3	1	Addition of ledger line to E for clarity	LH
	44	2	1	Addition of sharp sign to e	LH

An examination of the preludes has highlighted that there are inconsistencies in the number of beats per bar in a number of the pieces. In all but one case (Prelude no.3), these preludes

[14] As all sharp signs have been placed beside those notes which were to be played as sharp notes, the revision of key signature necessitated the placing of natural signs beside those notes in the key signature which were to be played as natural. These revisions have not been annotated here.

[15] There is a possibility that notes have been omitted here and one suggestion has been included in this edition.

began with an upbeat.[16] However, the number of beats in the final bar did not correspond. This inconsistency was noted in Preludes nos 7, 10, 24, 31, 33, 40, 44 and 48.

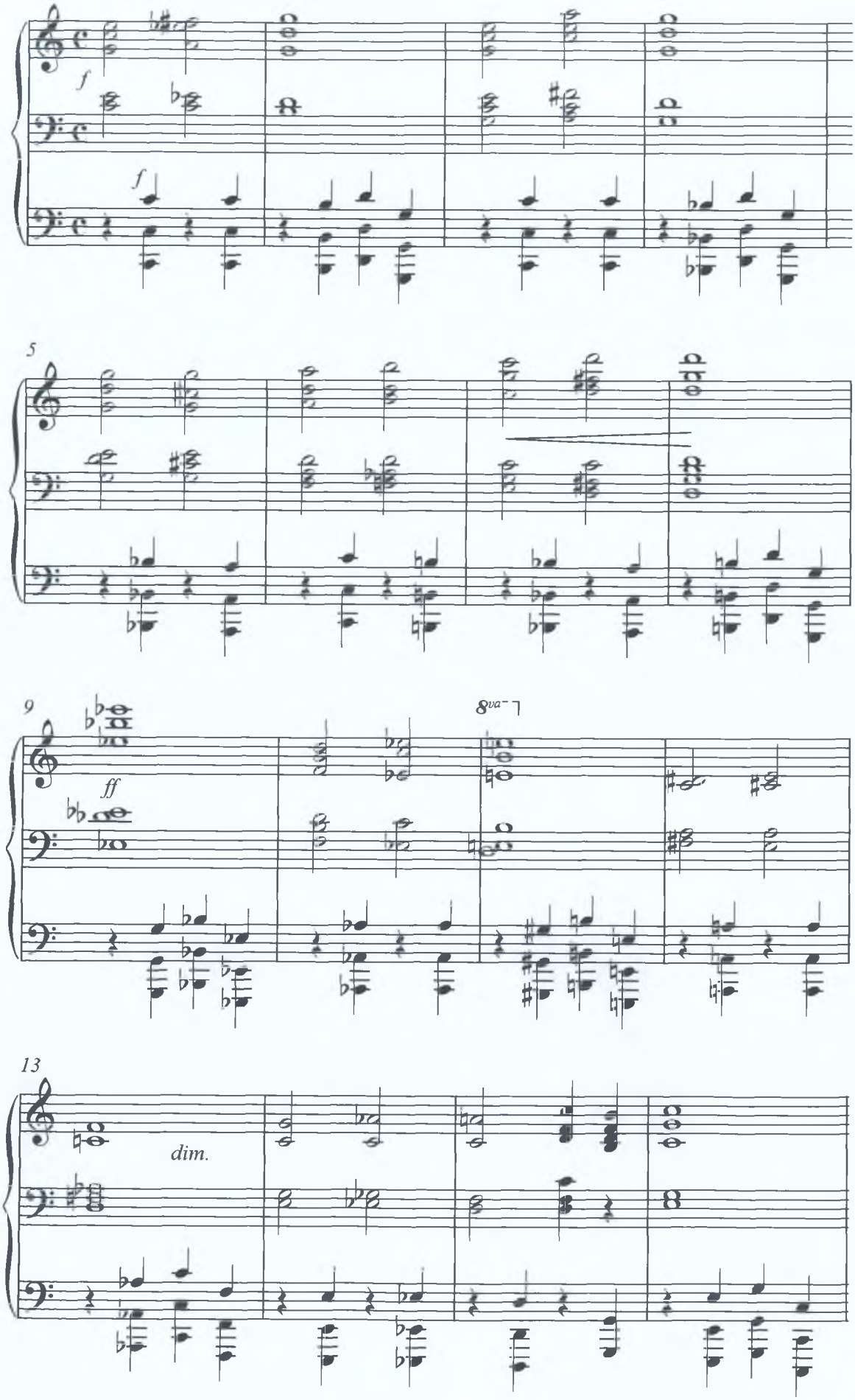
Revised editions of Twenty-Four Preludes in all the Keys for Pianoforte op.163 and op.179 now follow.

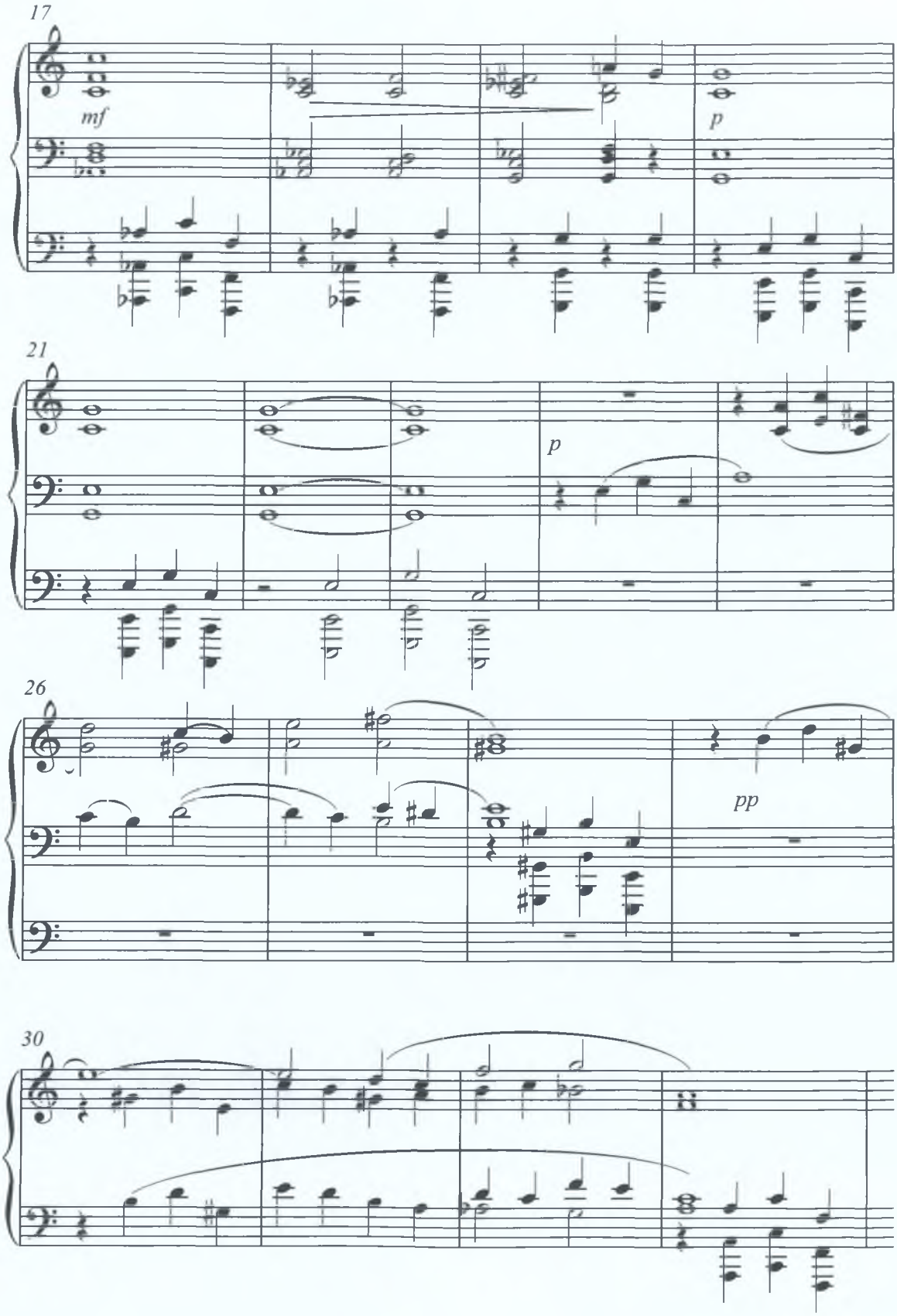
16 While this prelude does not commence with an upbeat, the final bar does not have the correct number of beats.

Part 2: Edition of Twenty-Four Preludes in all the Keys for Pianoforte op.163 and op.179

I

Moderato maestoso e con moto

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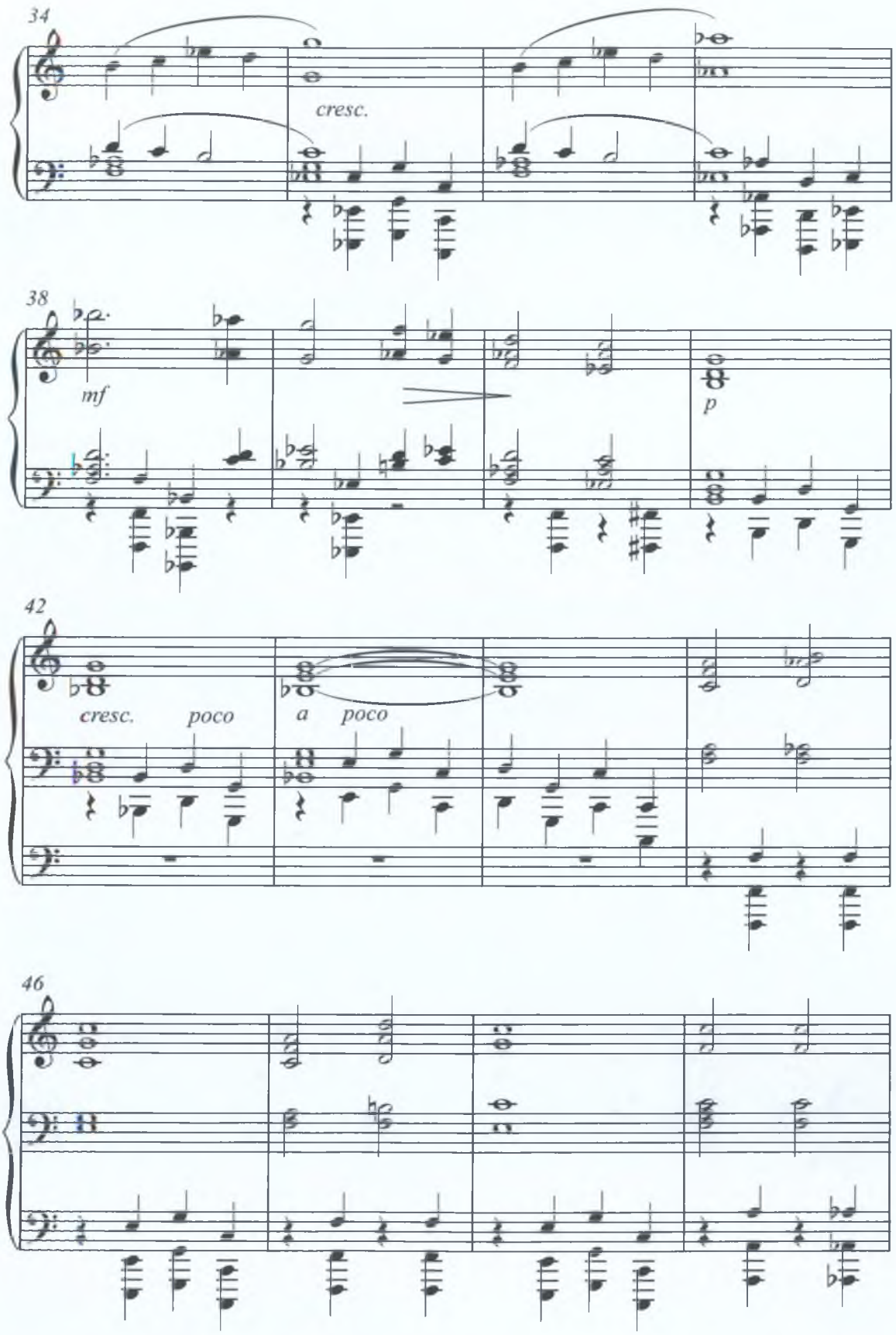
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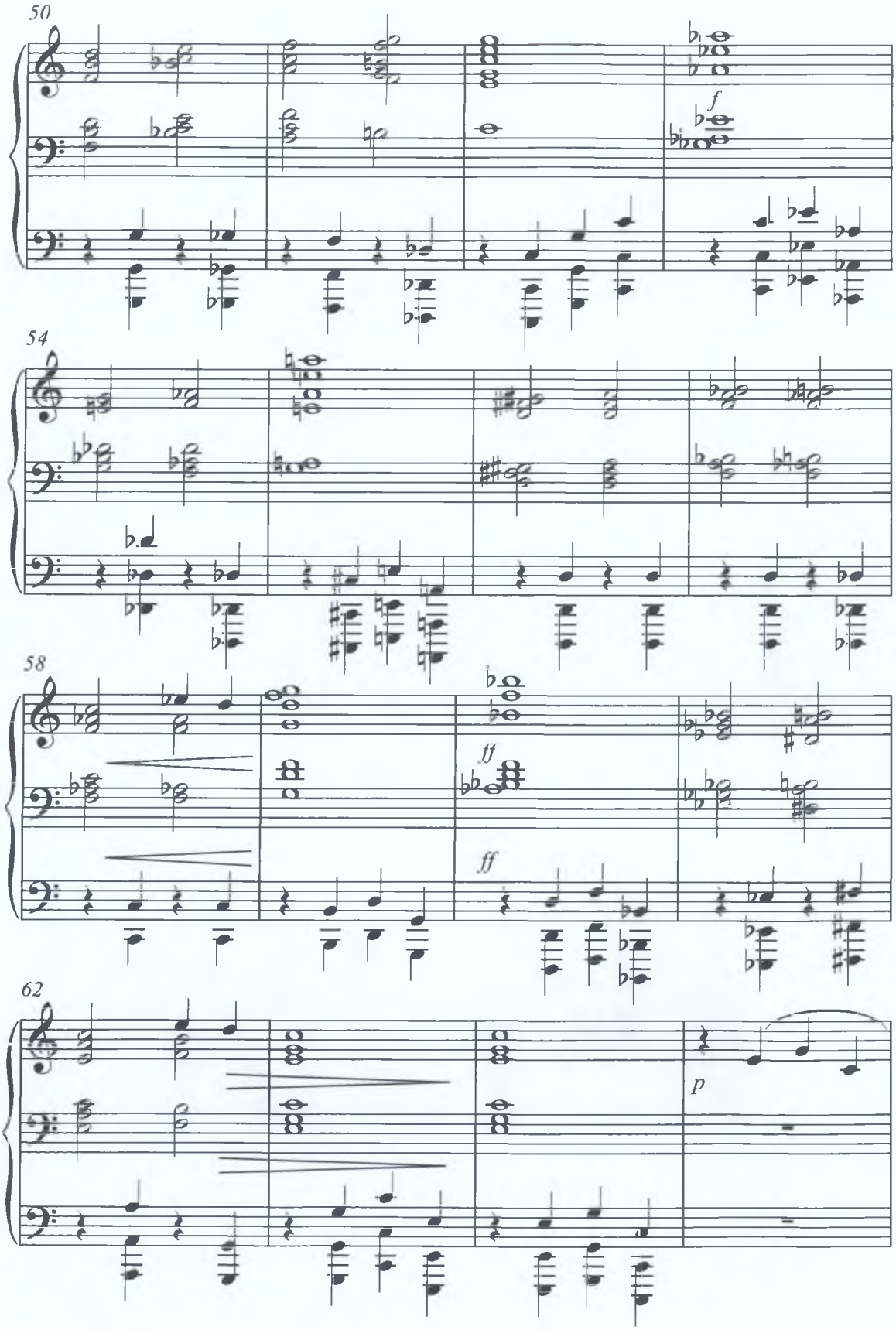
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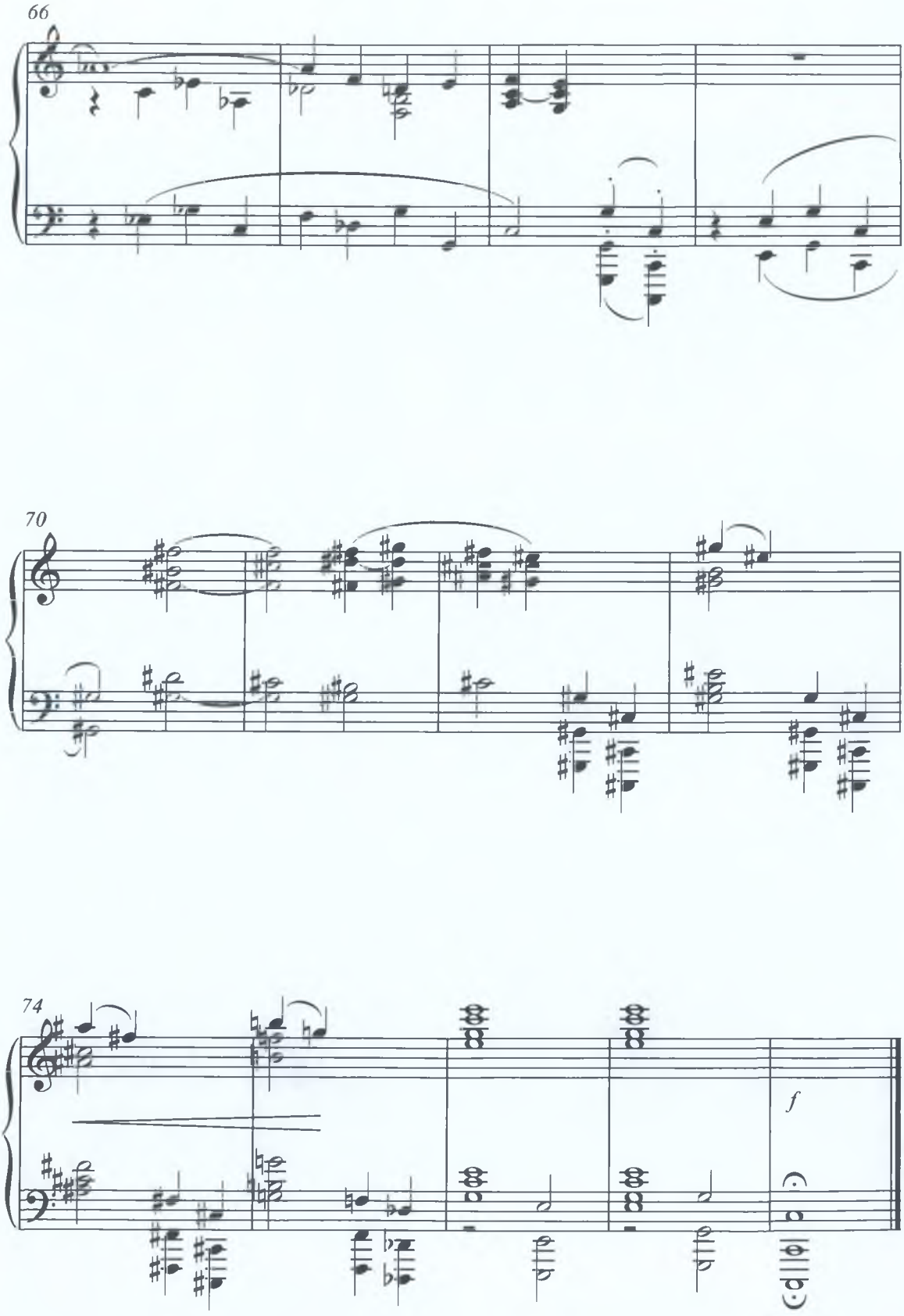
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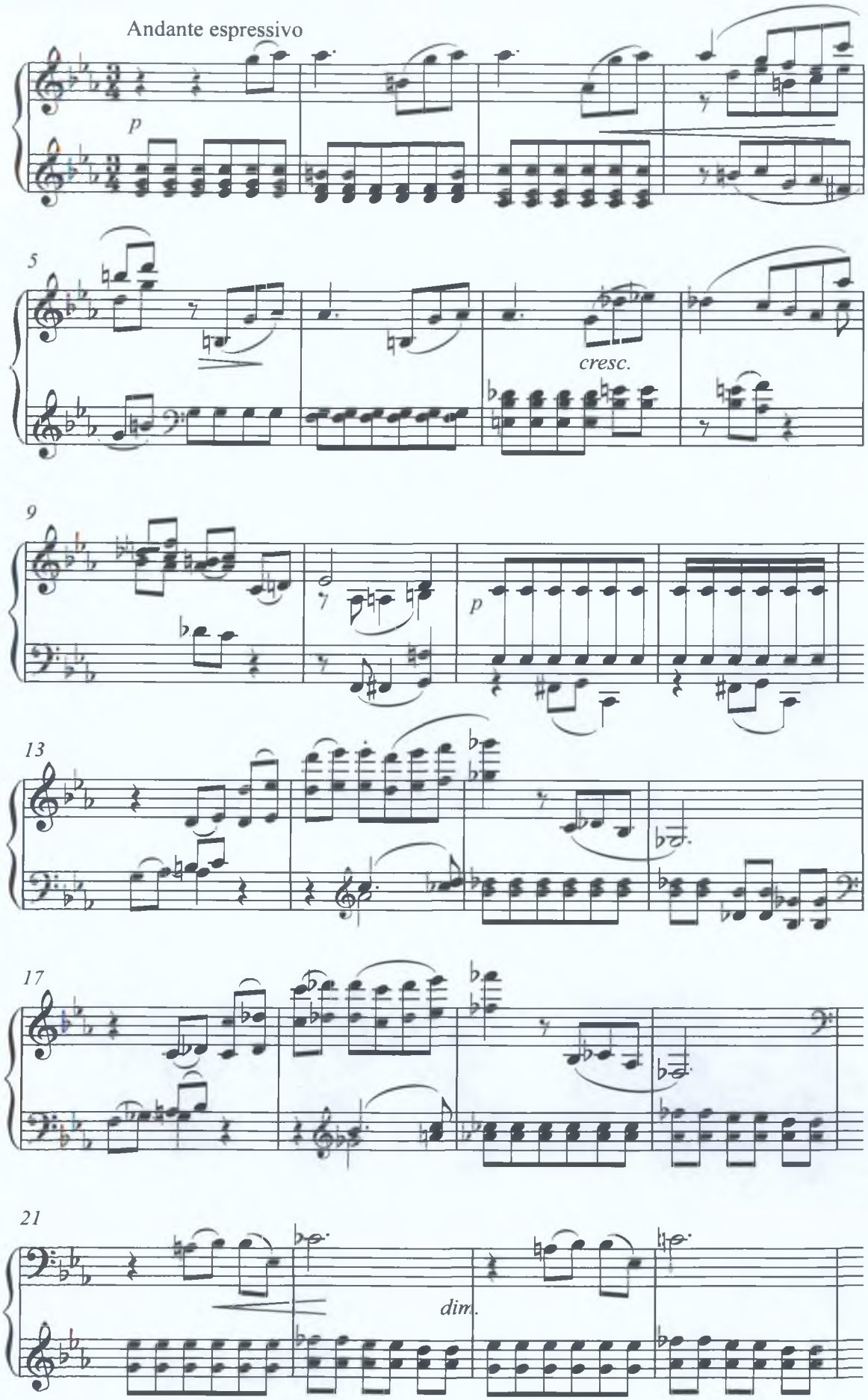

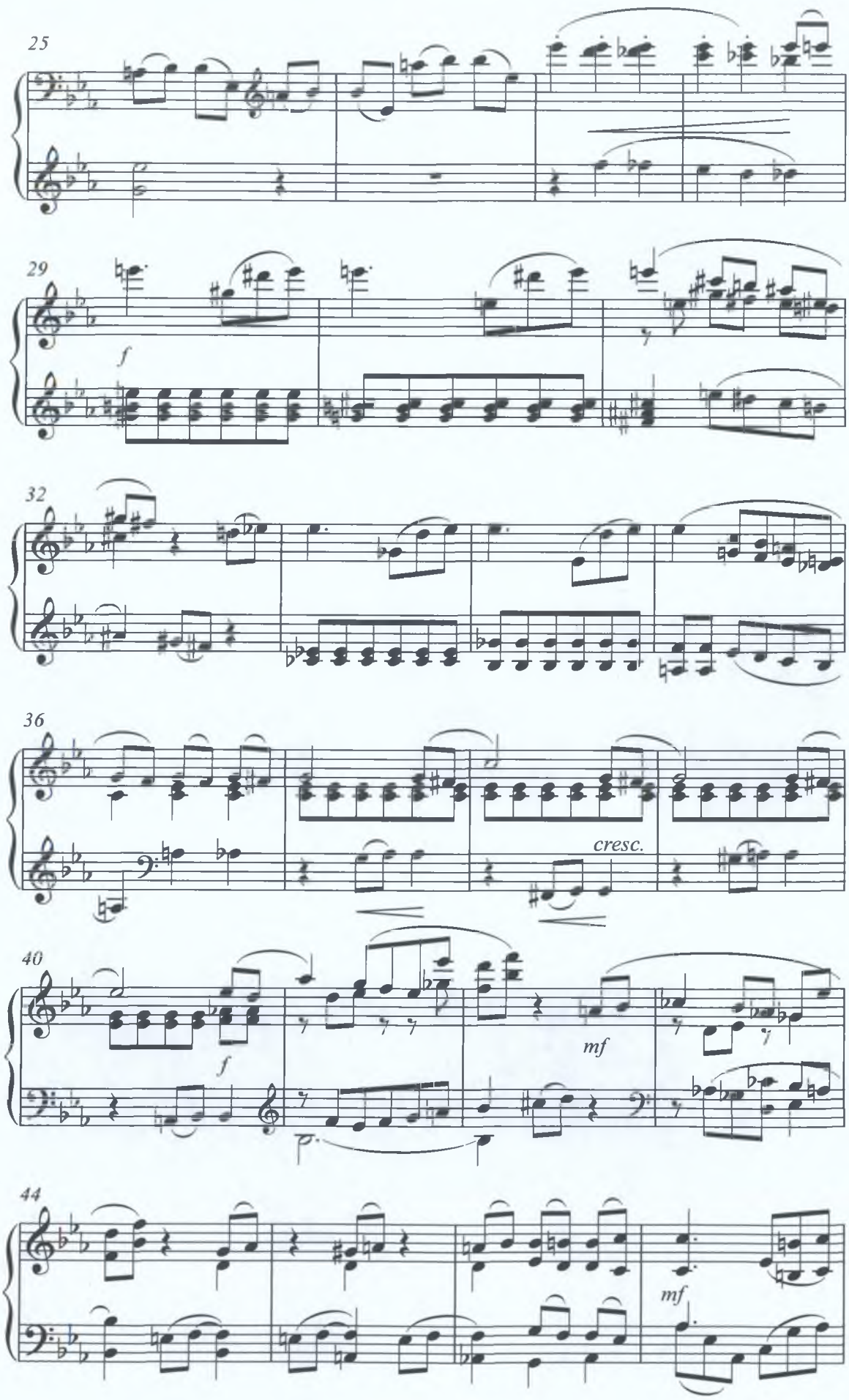
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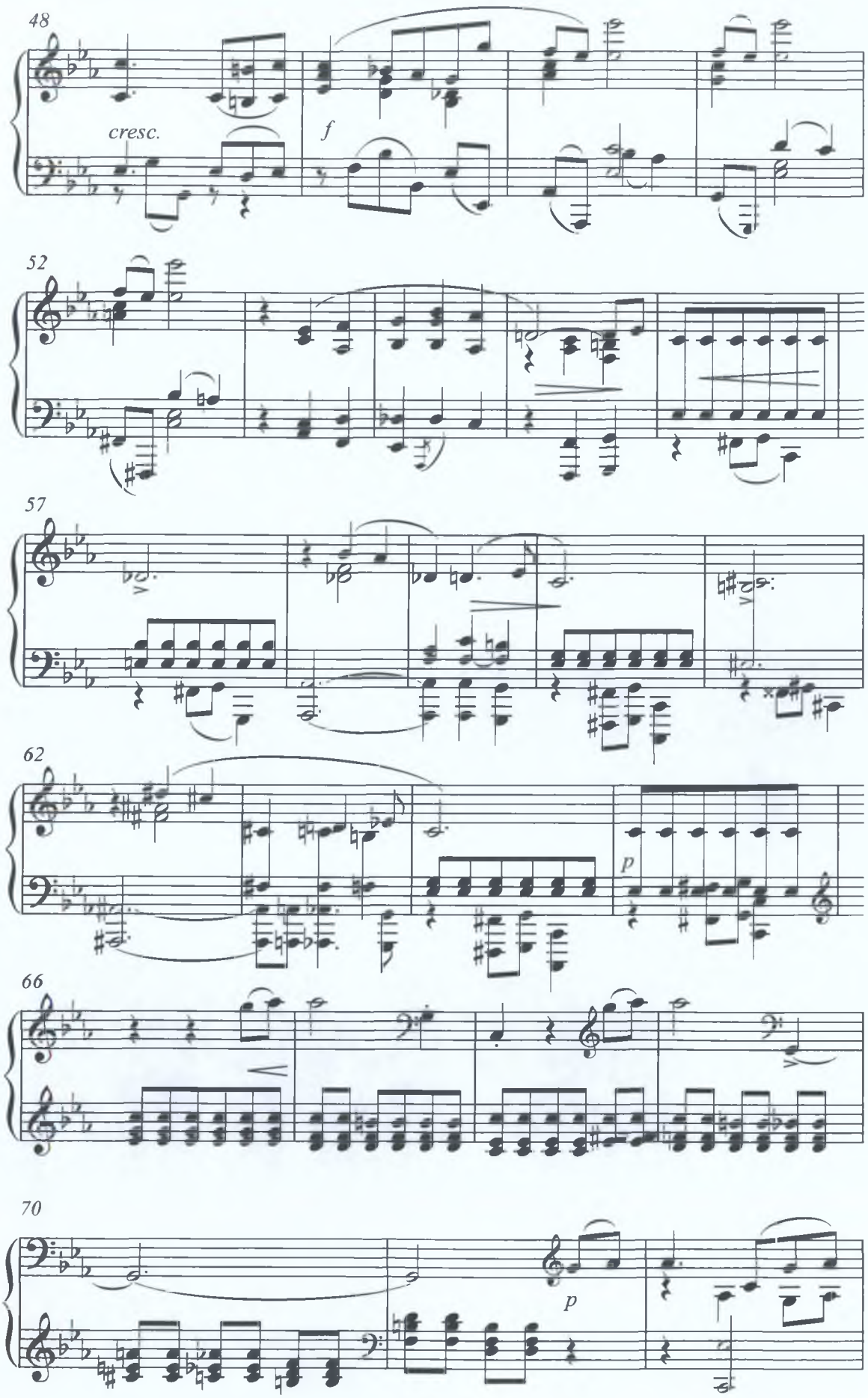
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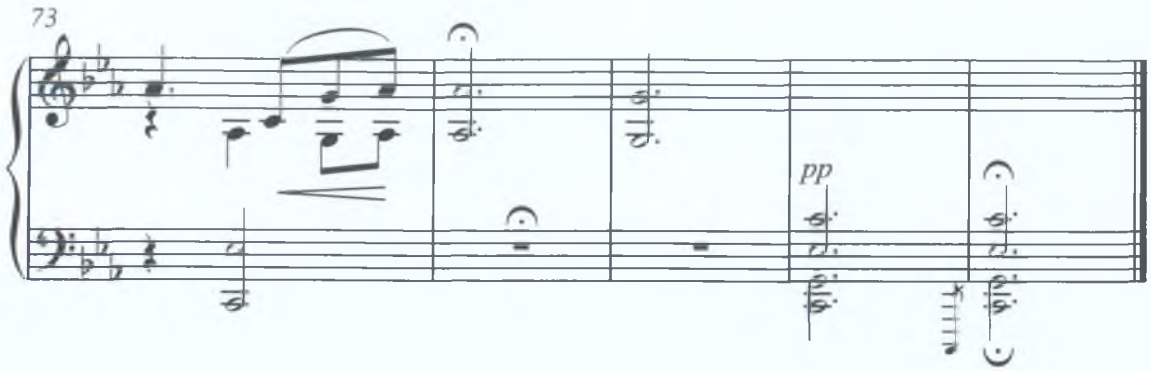
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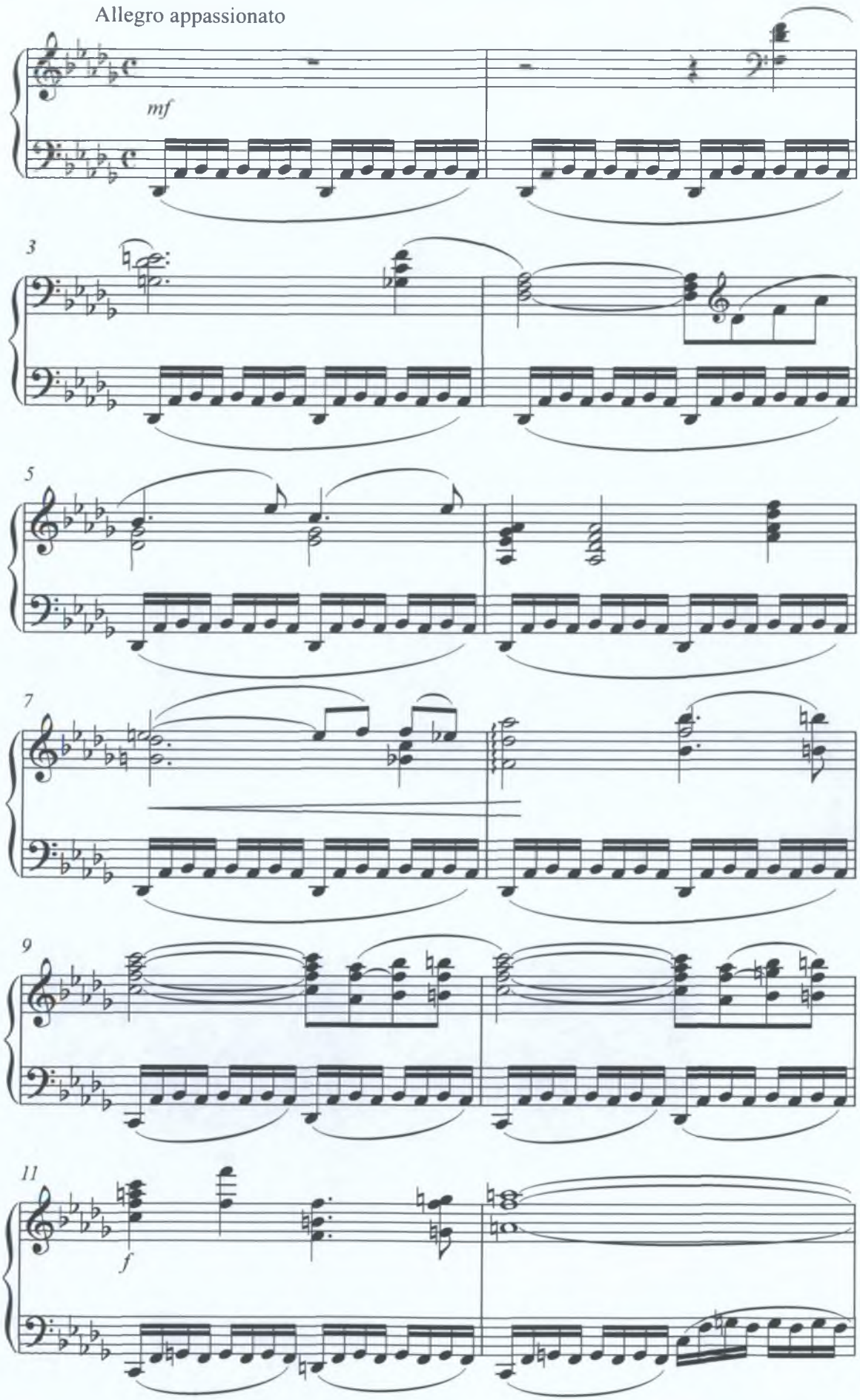

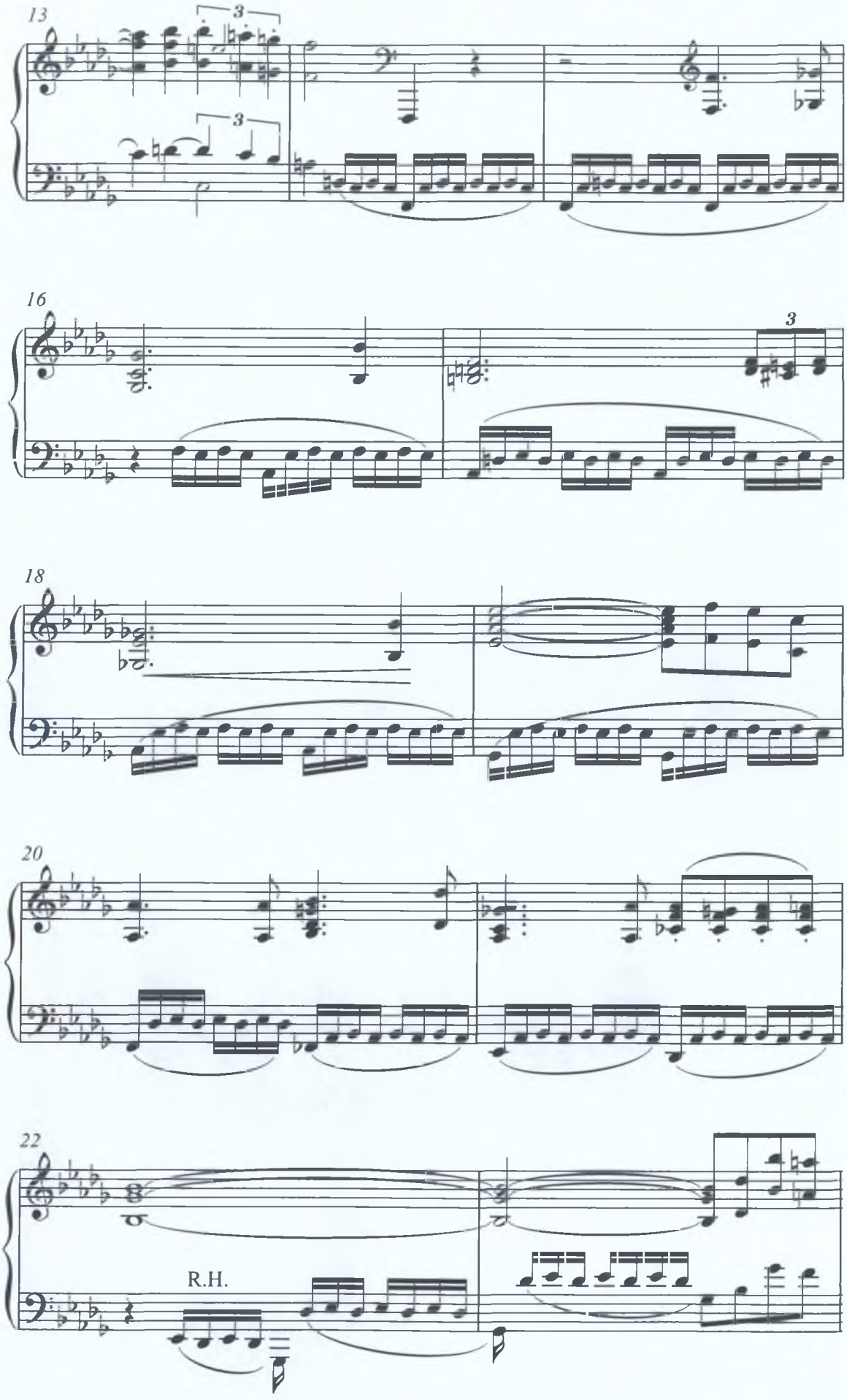
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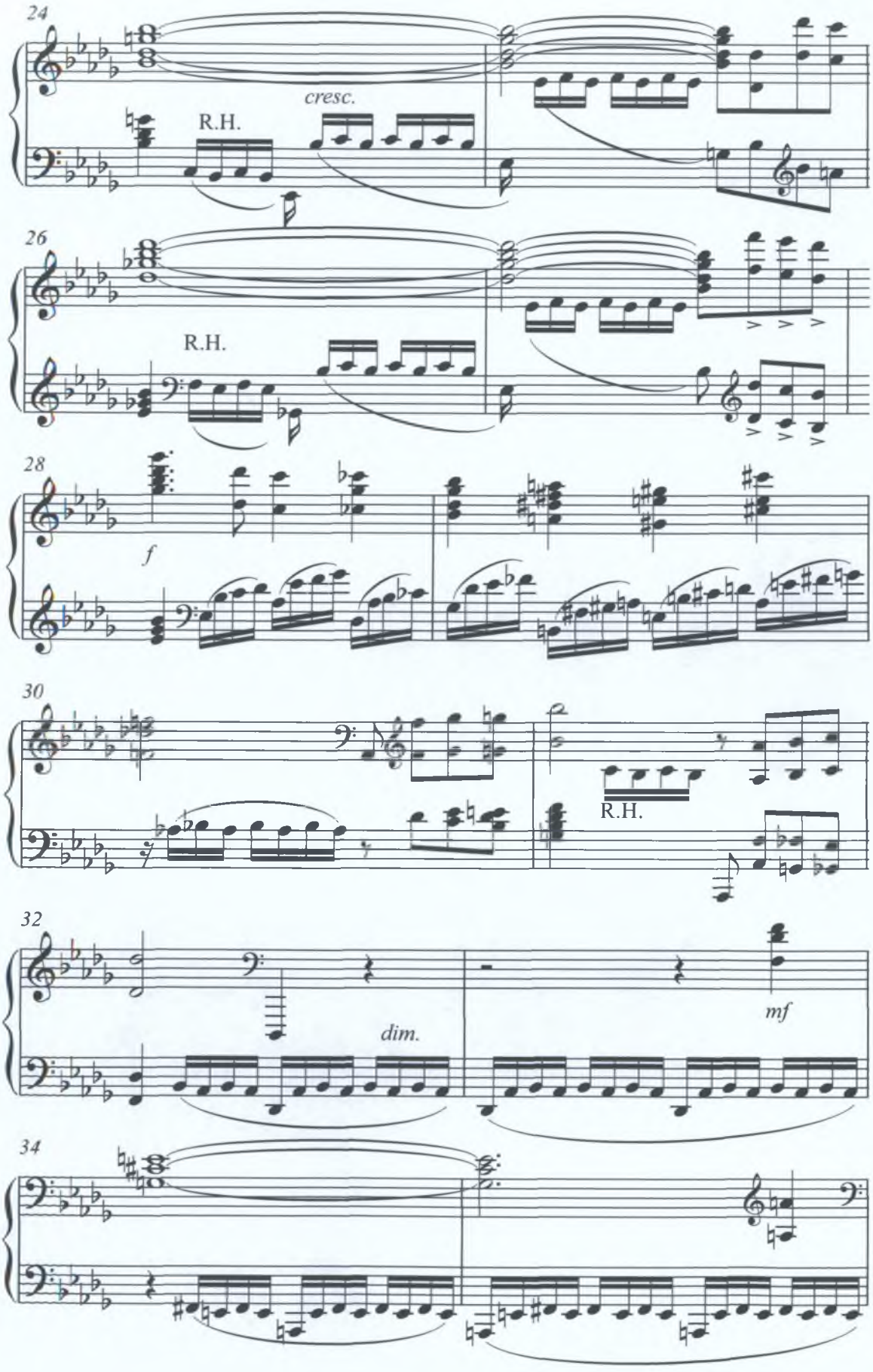
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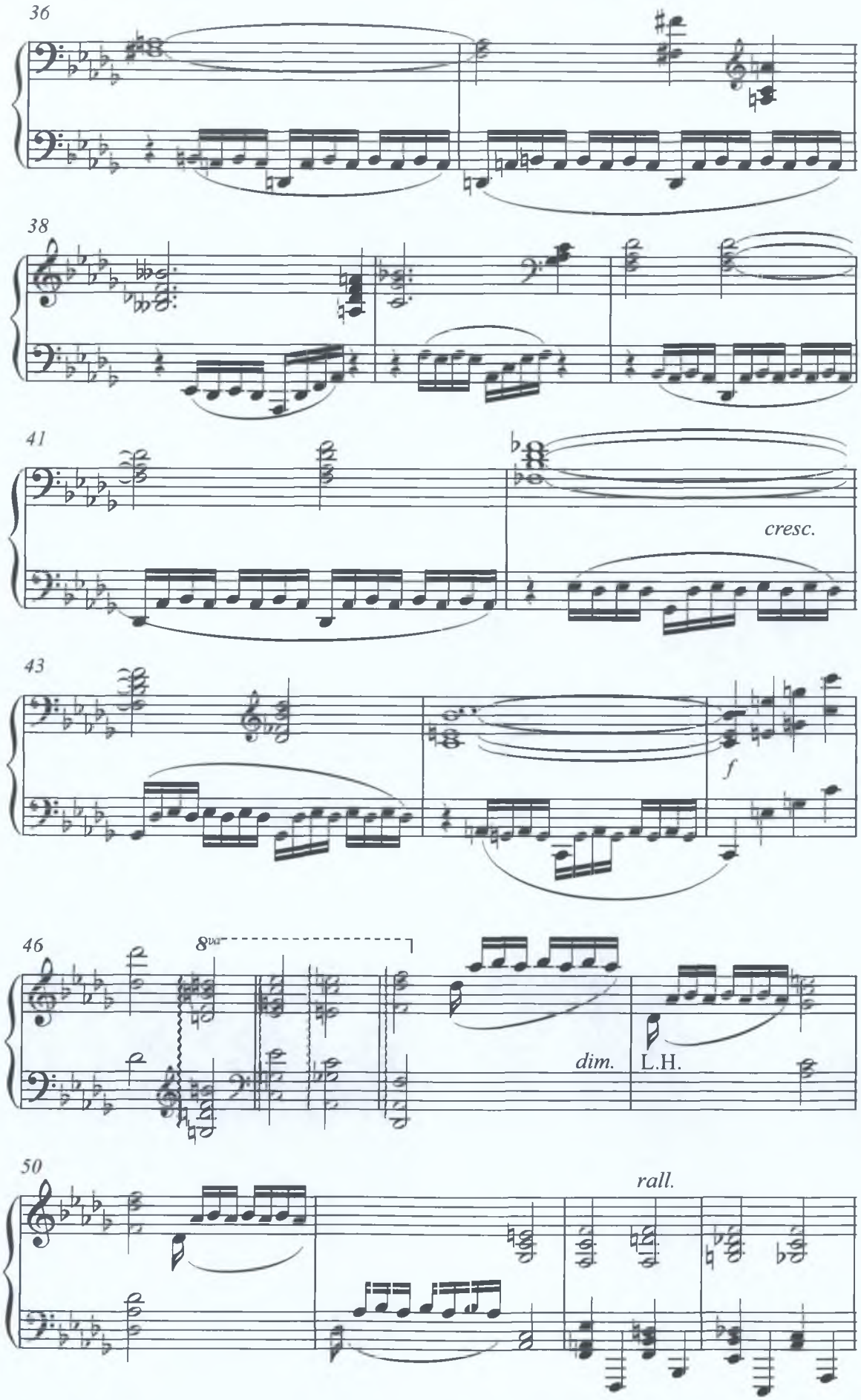
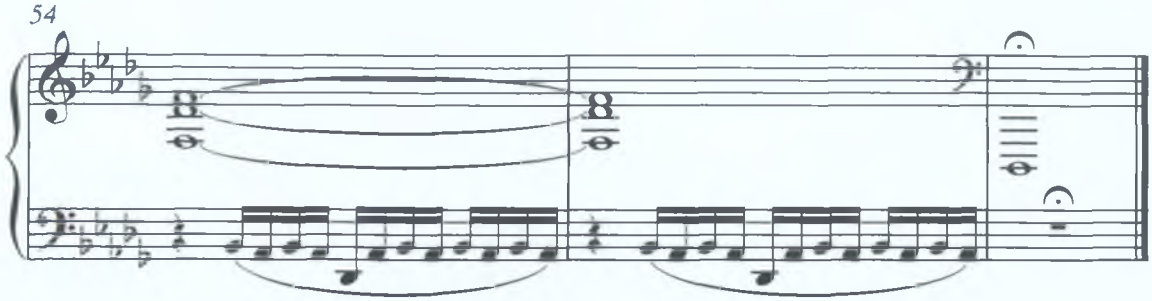
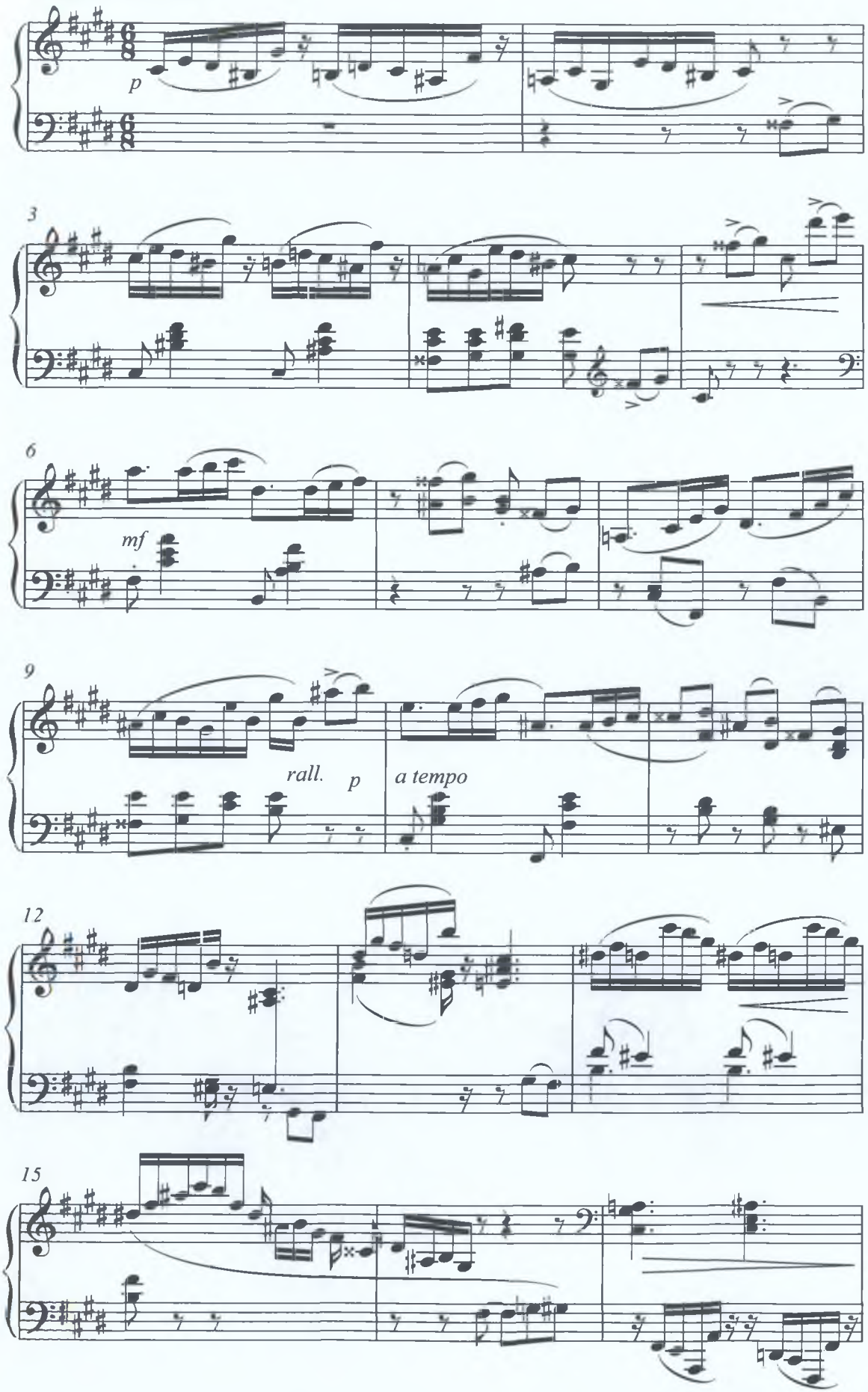
R.H.
26
R.H.
28
f
30
R.H.
32
dim.
mf
34

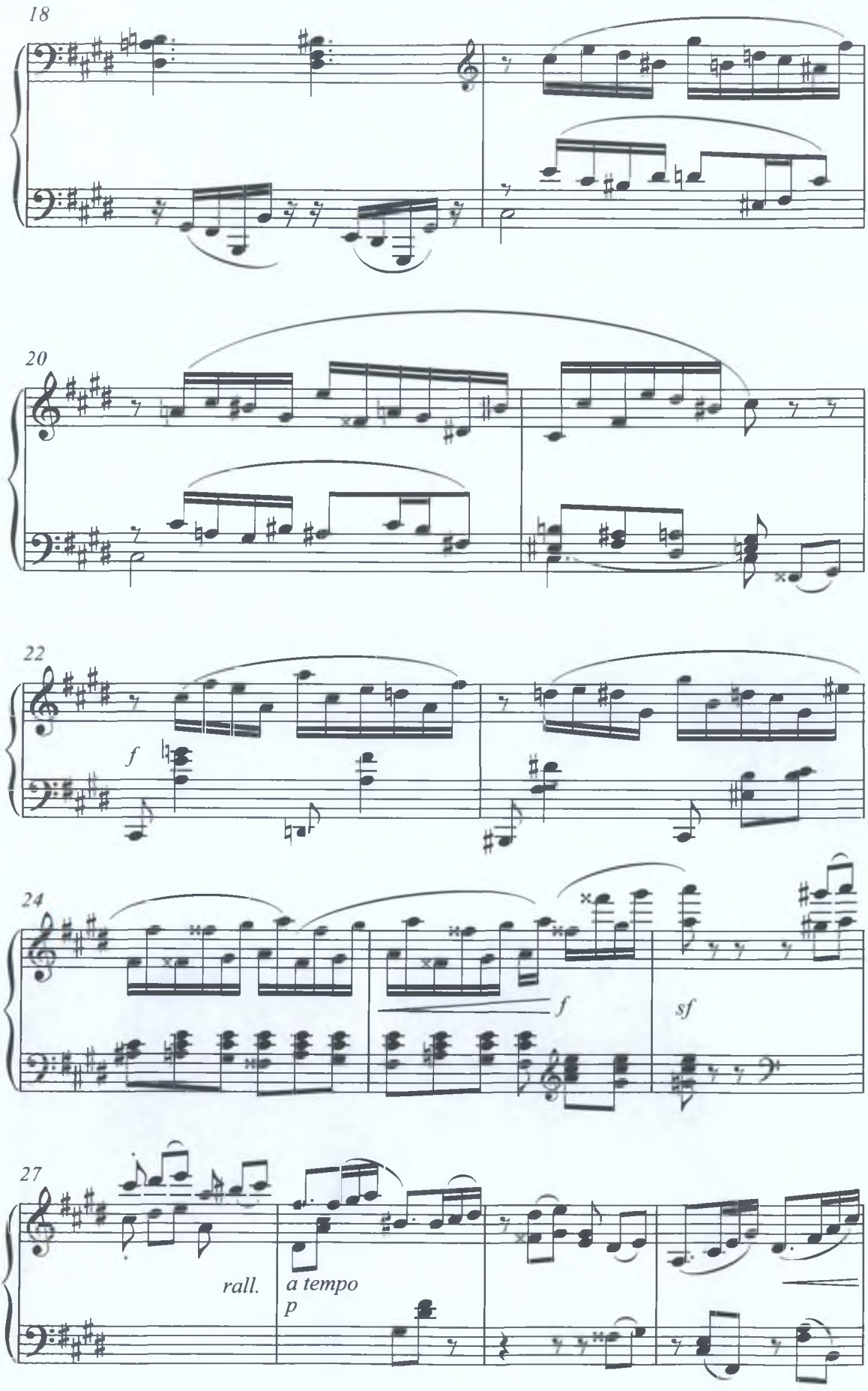

36
38
41
cresc.
43
f
46
8va
dim.
L.H.
50
rall.

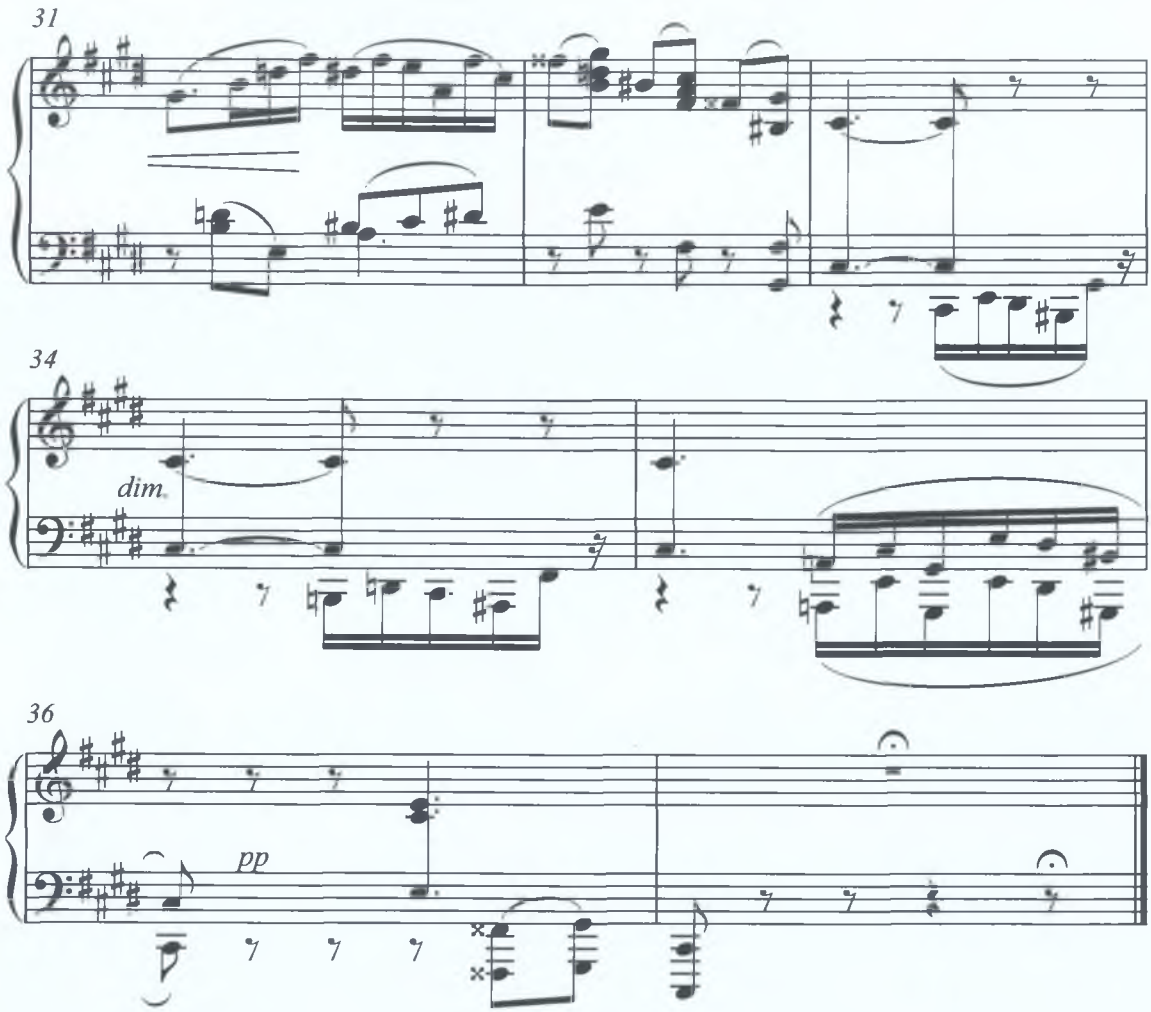


IV

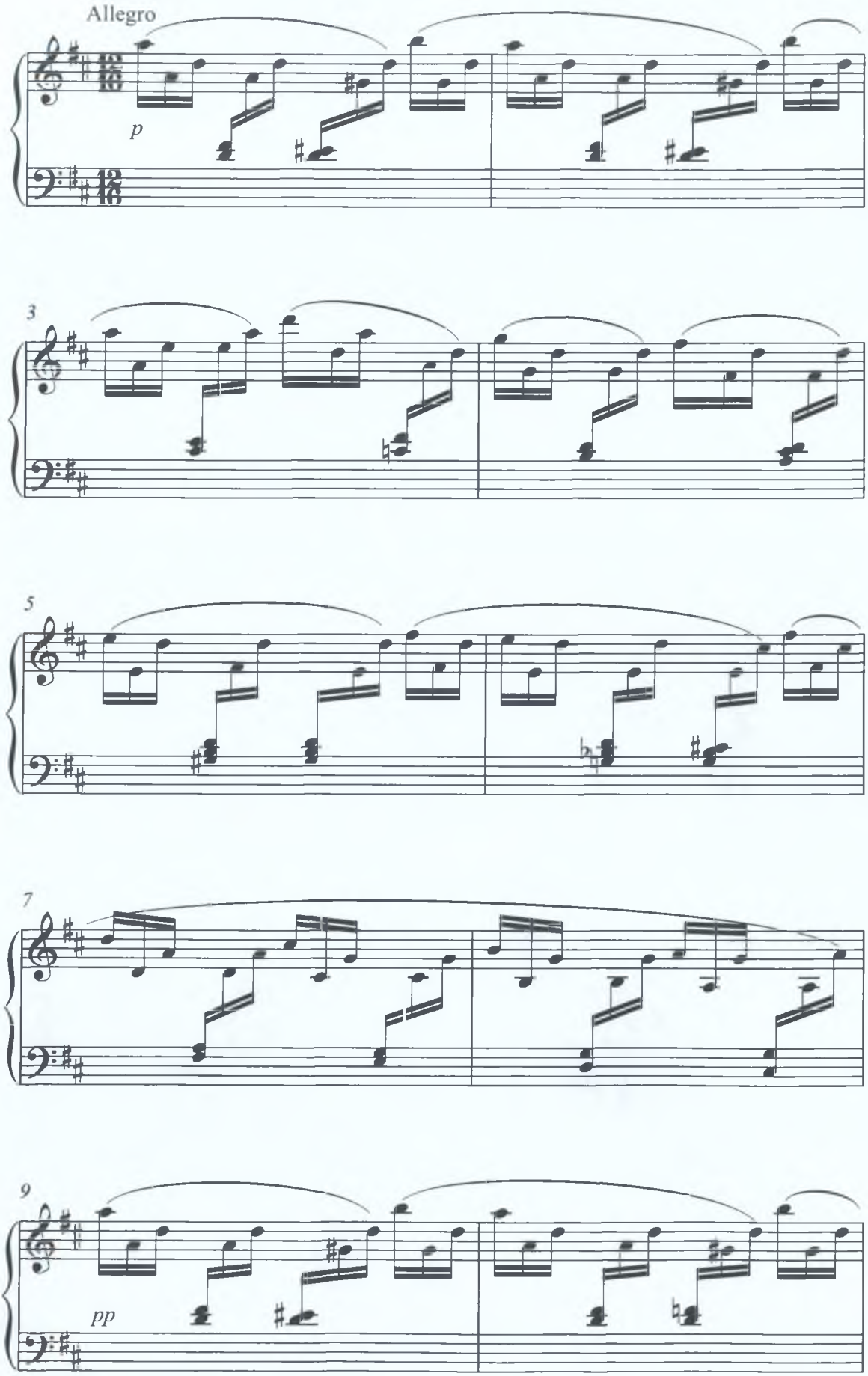
Allegretto grazioso

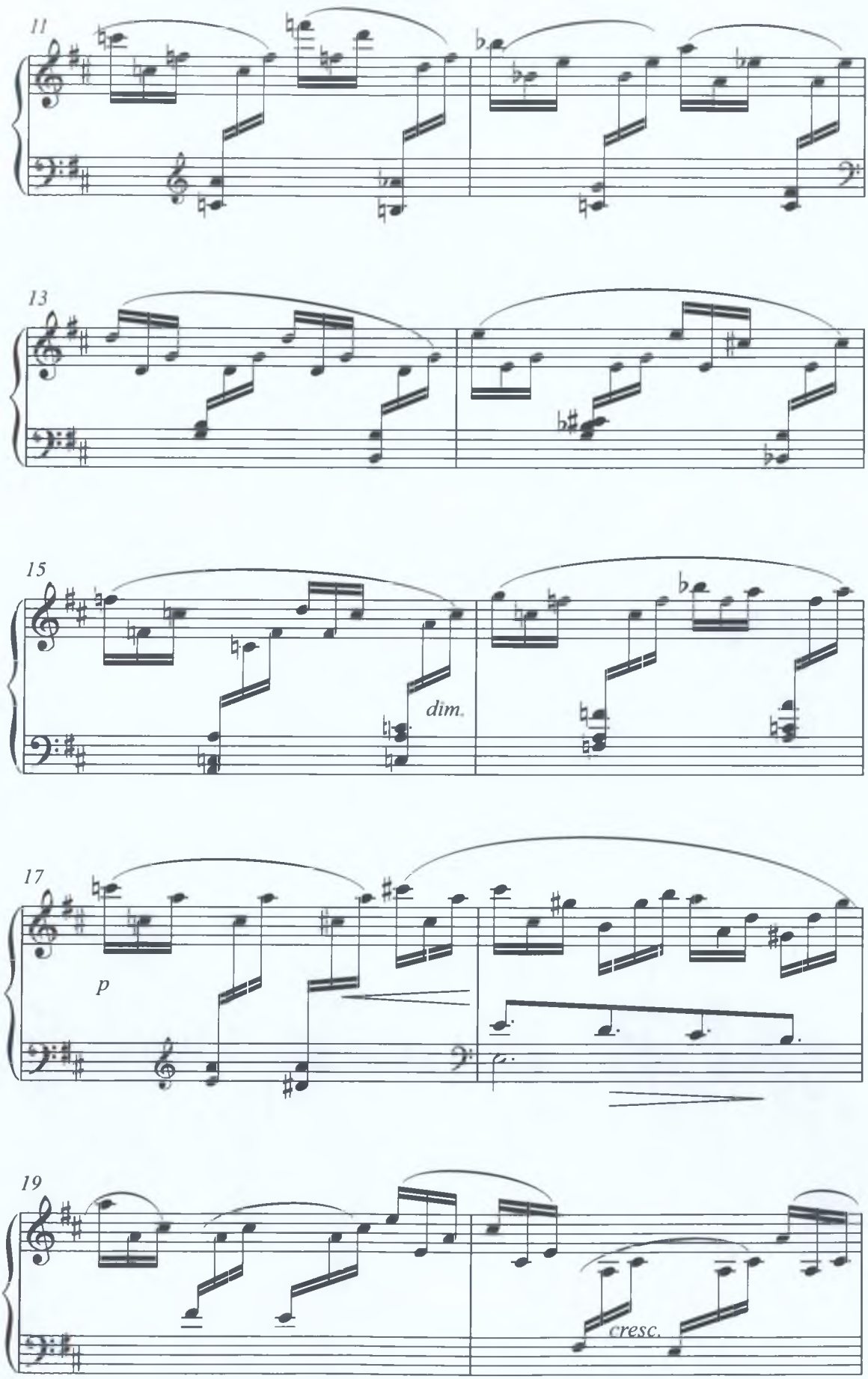


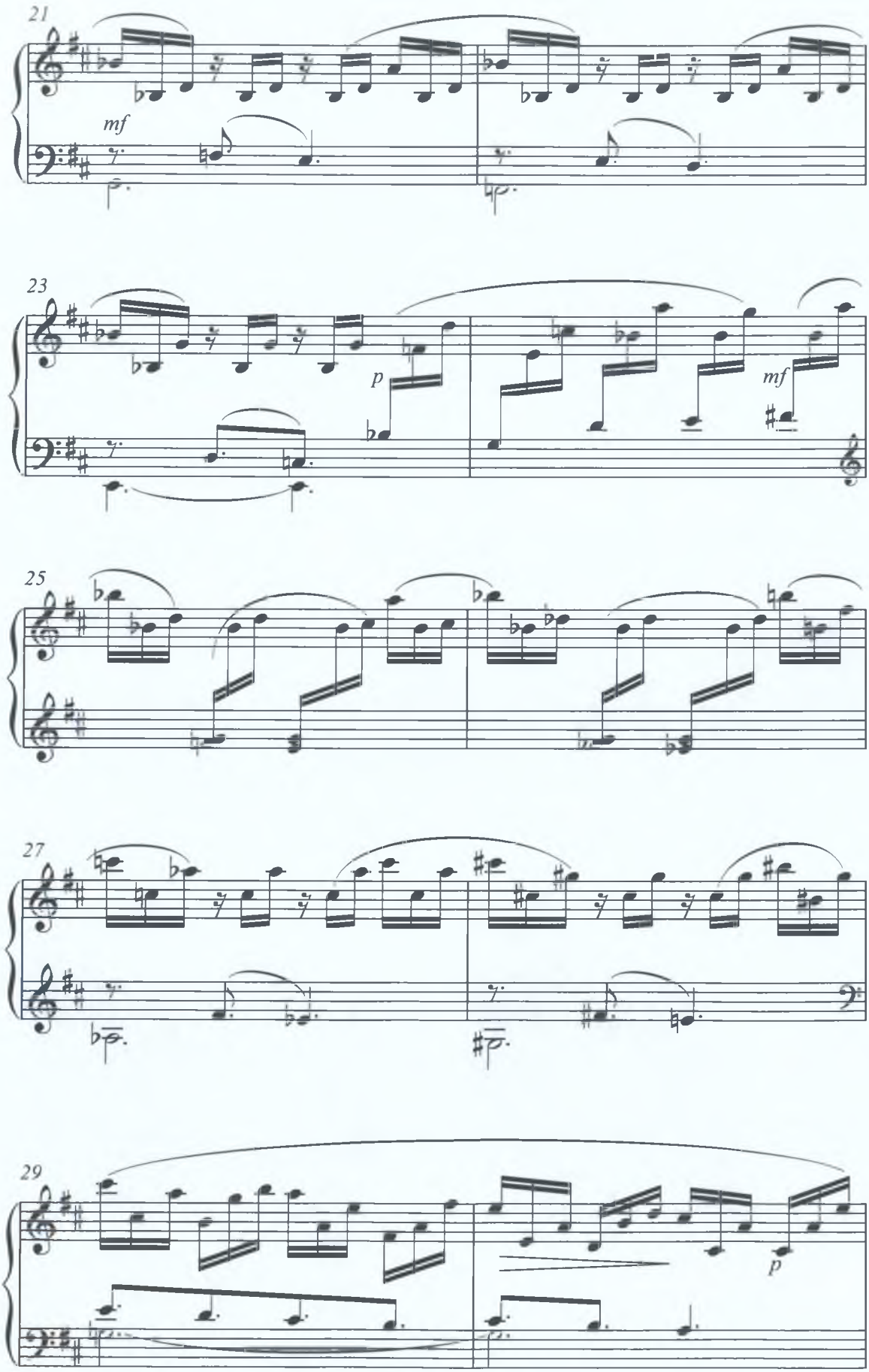

18
20
22
f
24
f
sf
27
rall.
a tempo
p

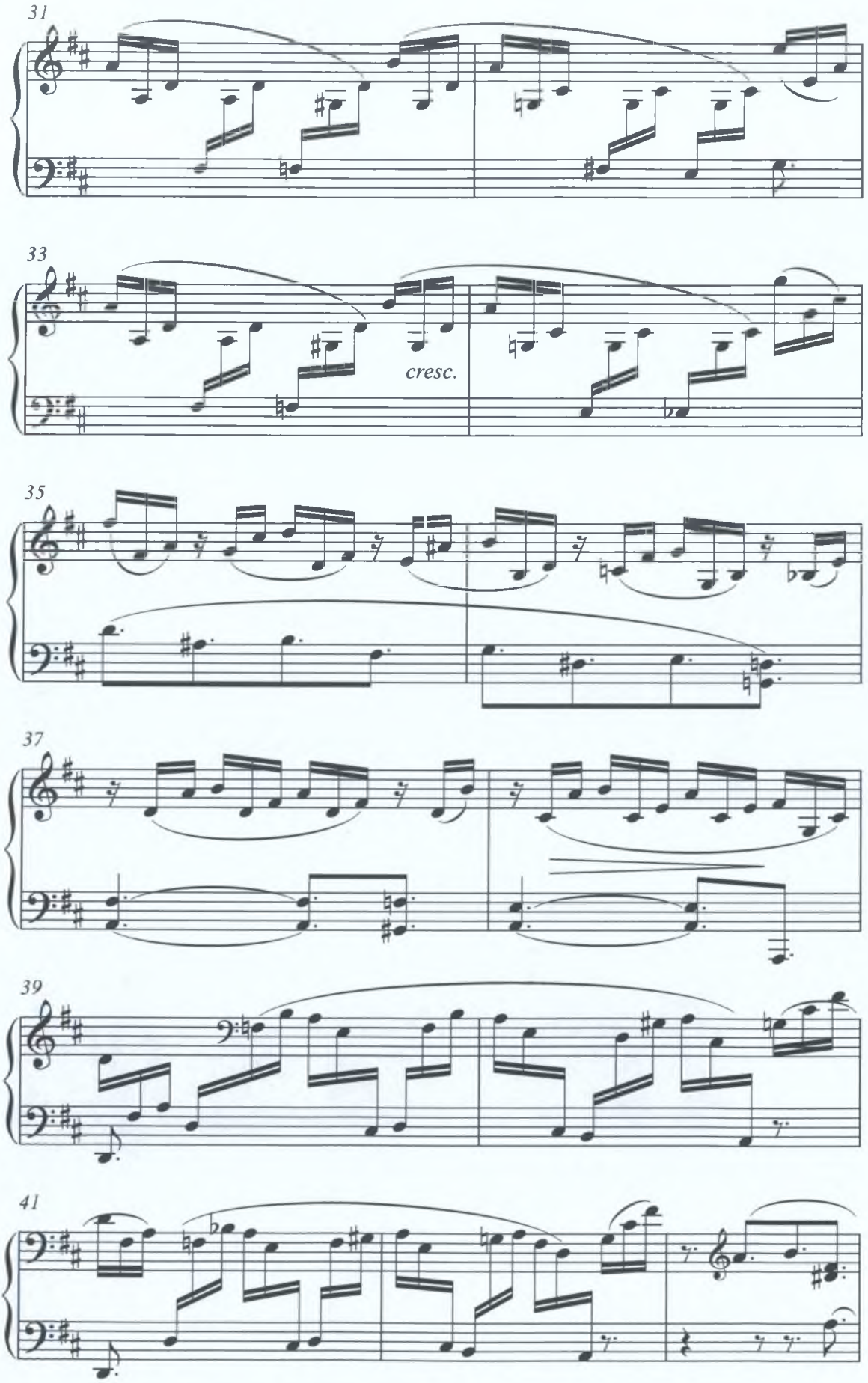

31
34
dim.
36
pp

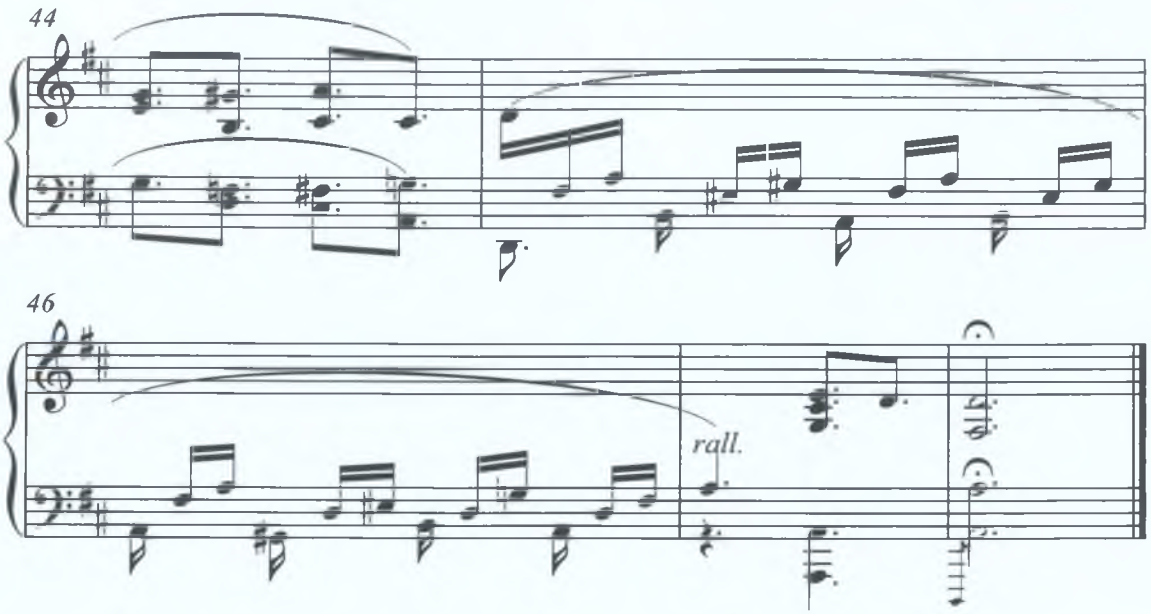
V



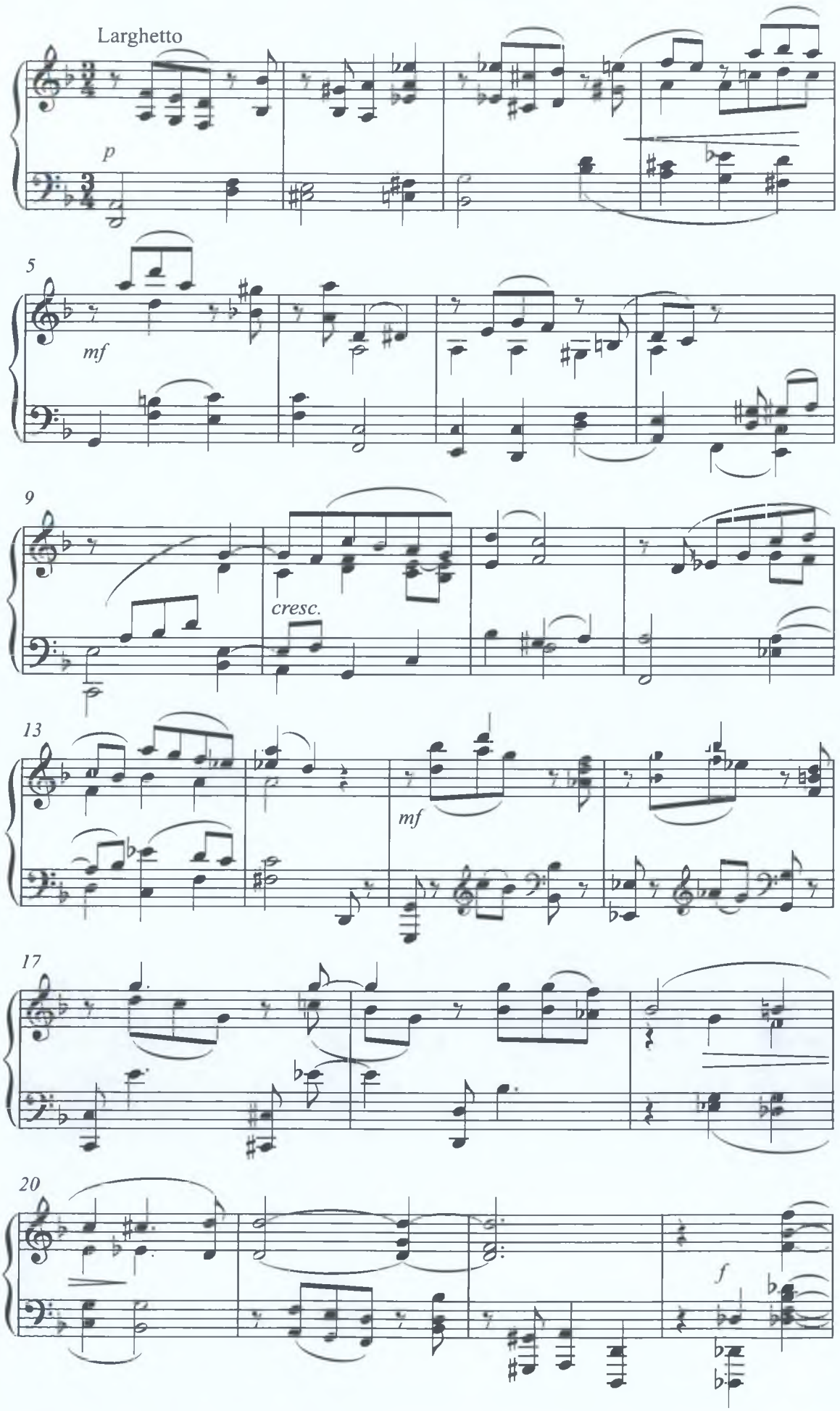

11
13
15
dim.
17
p
19
cresc.

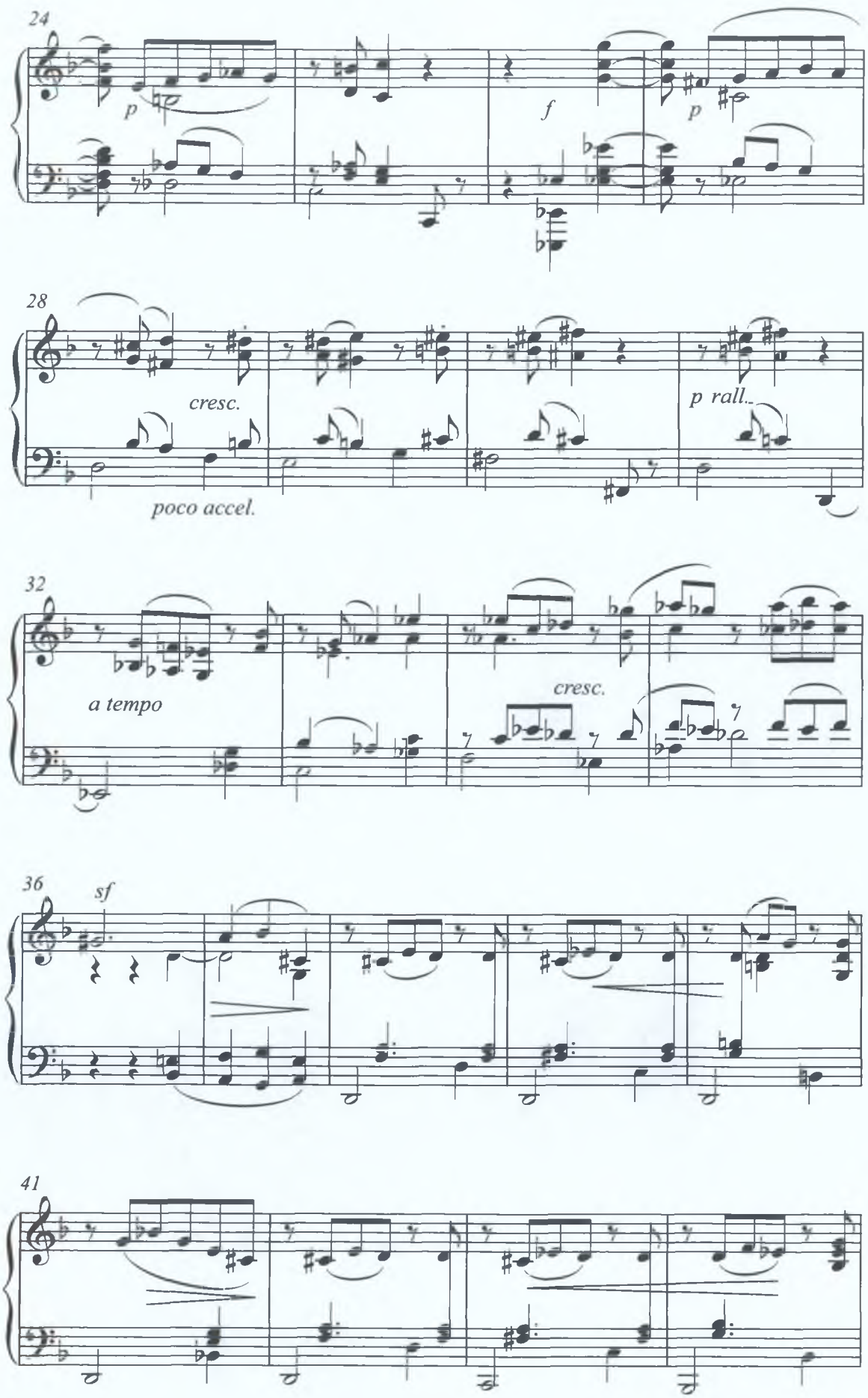

21
mf
23
p
mf
25
27
29
p

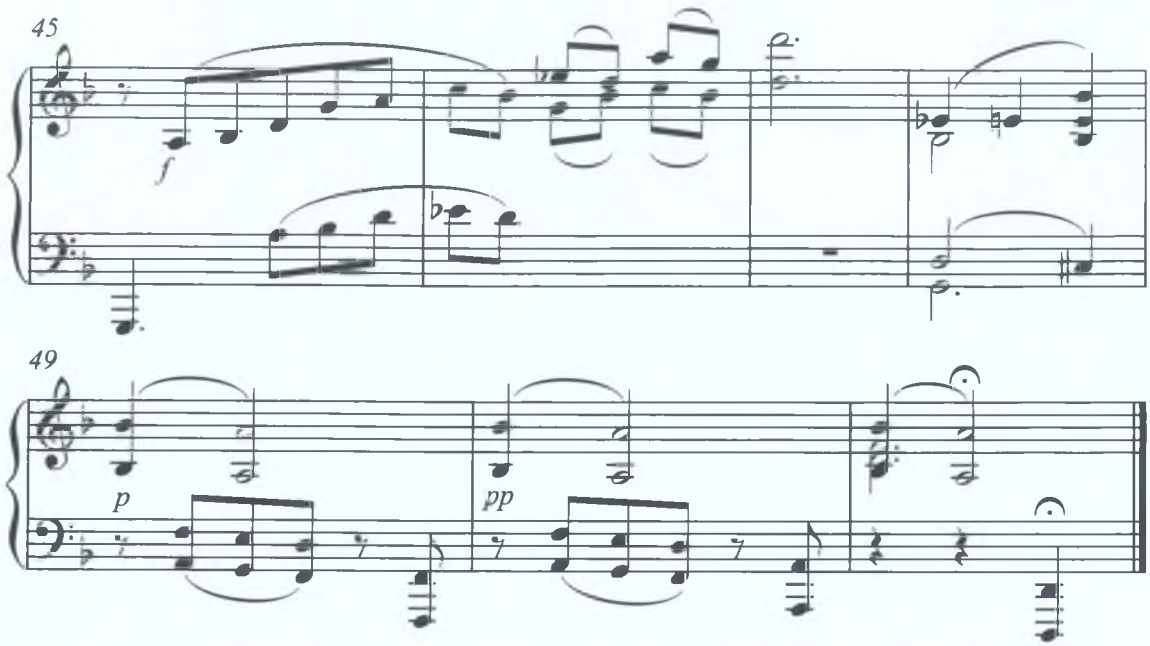

31
33
cresc.
35
37
39
41


44
46
rall.

VI

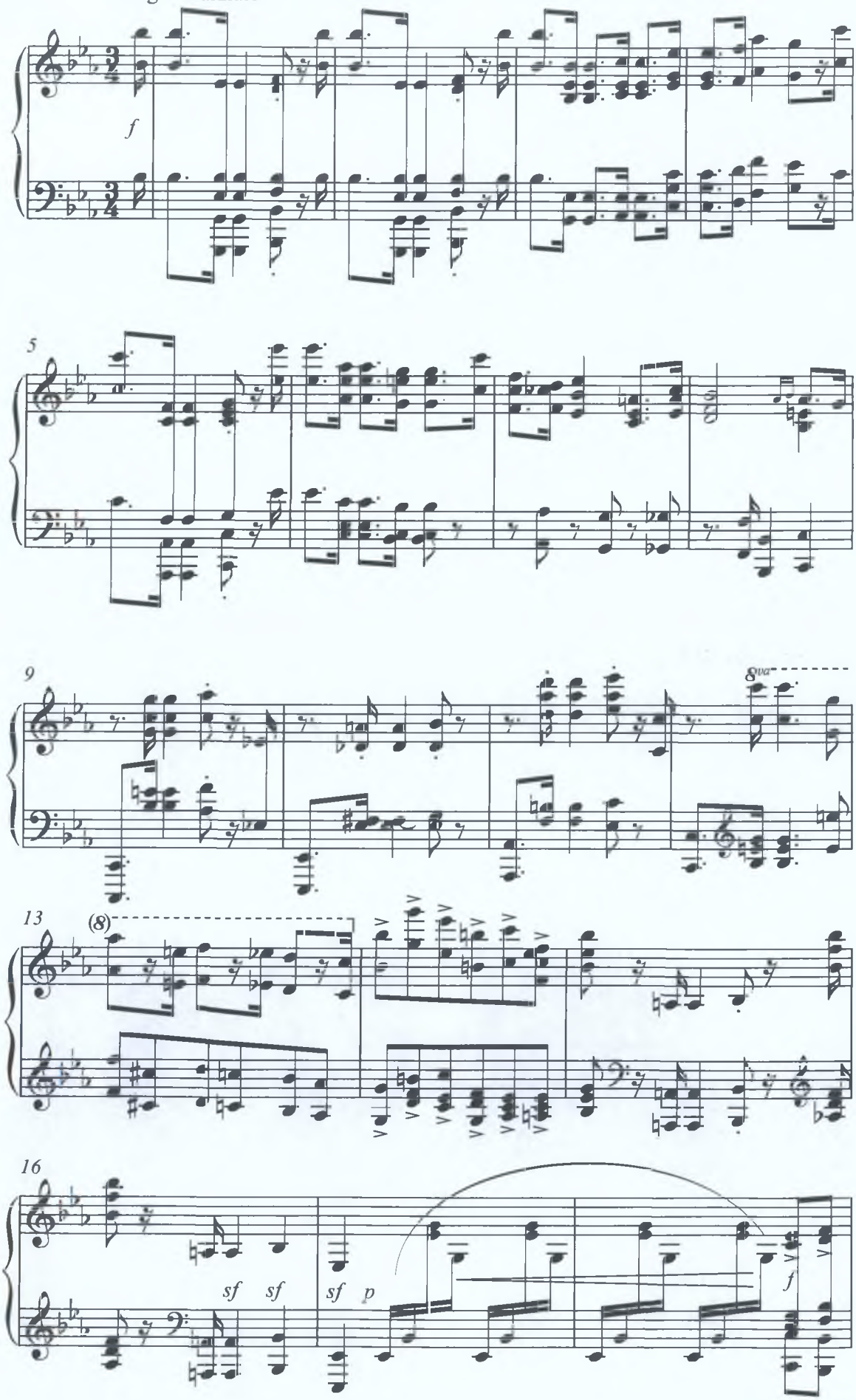


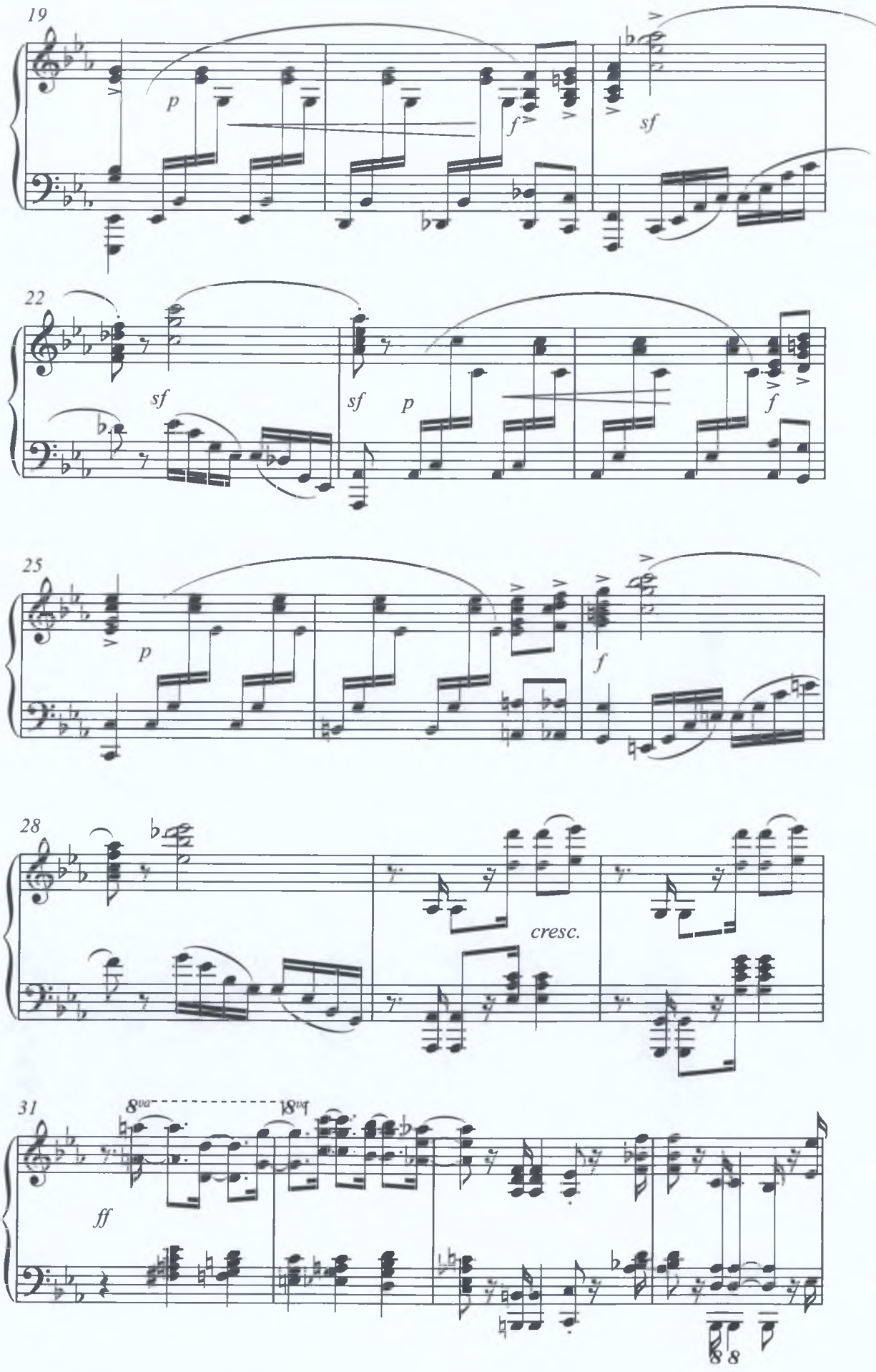

24
p
f
p
28
cresc.
p rall..
poco accel.
32
a tempo
cresc.
36
sf
41

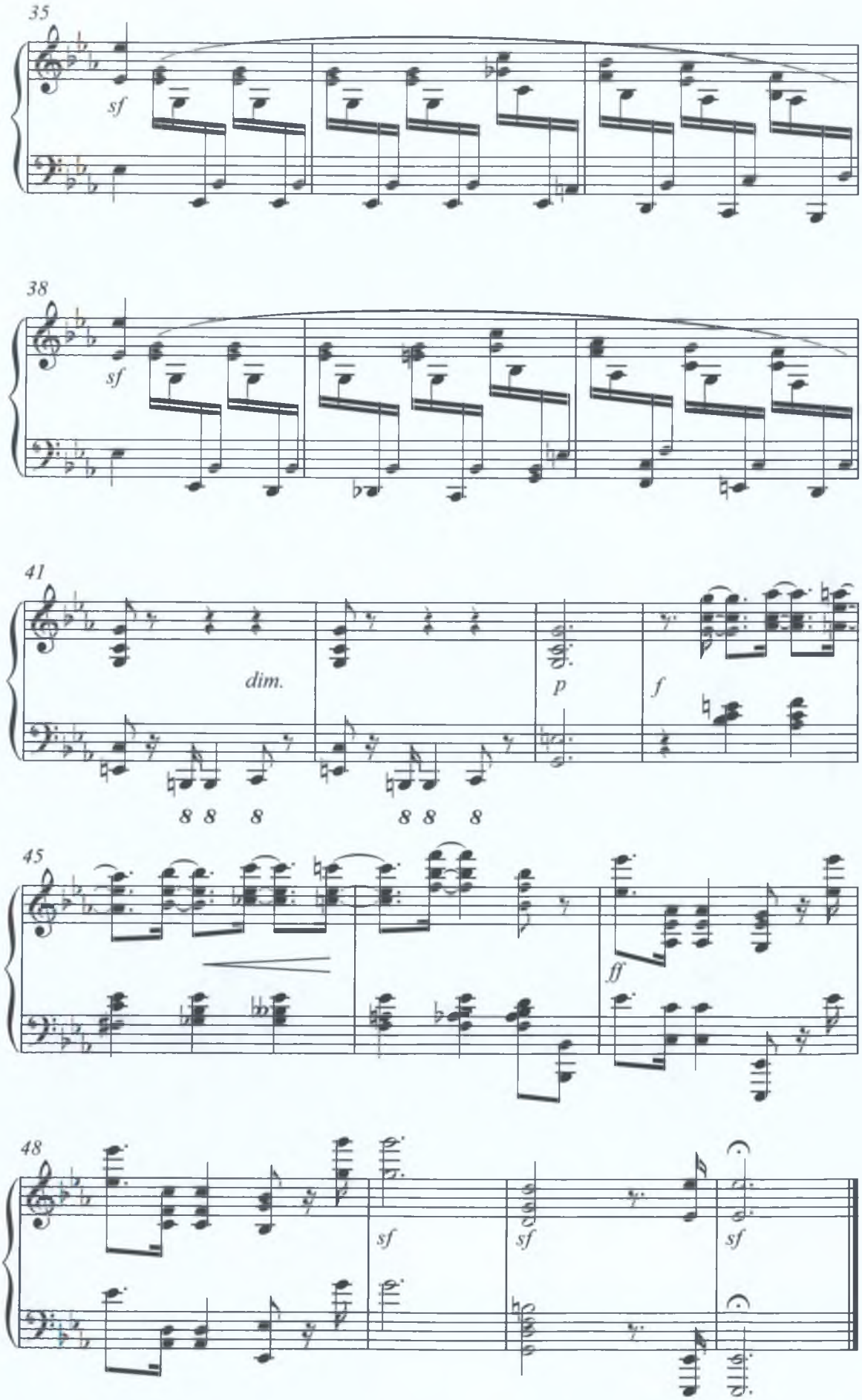

45
f
49
p
pp

VII

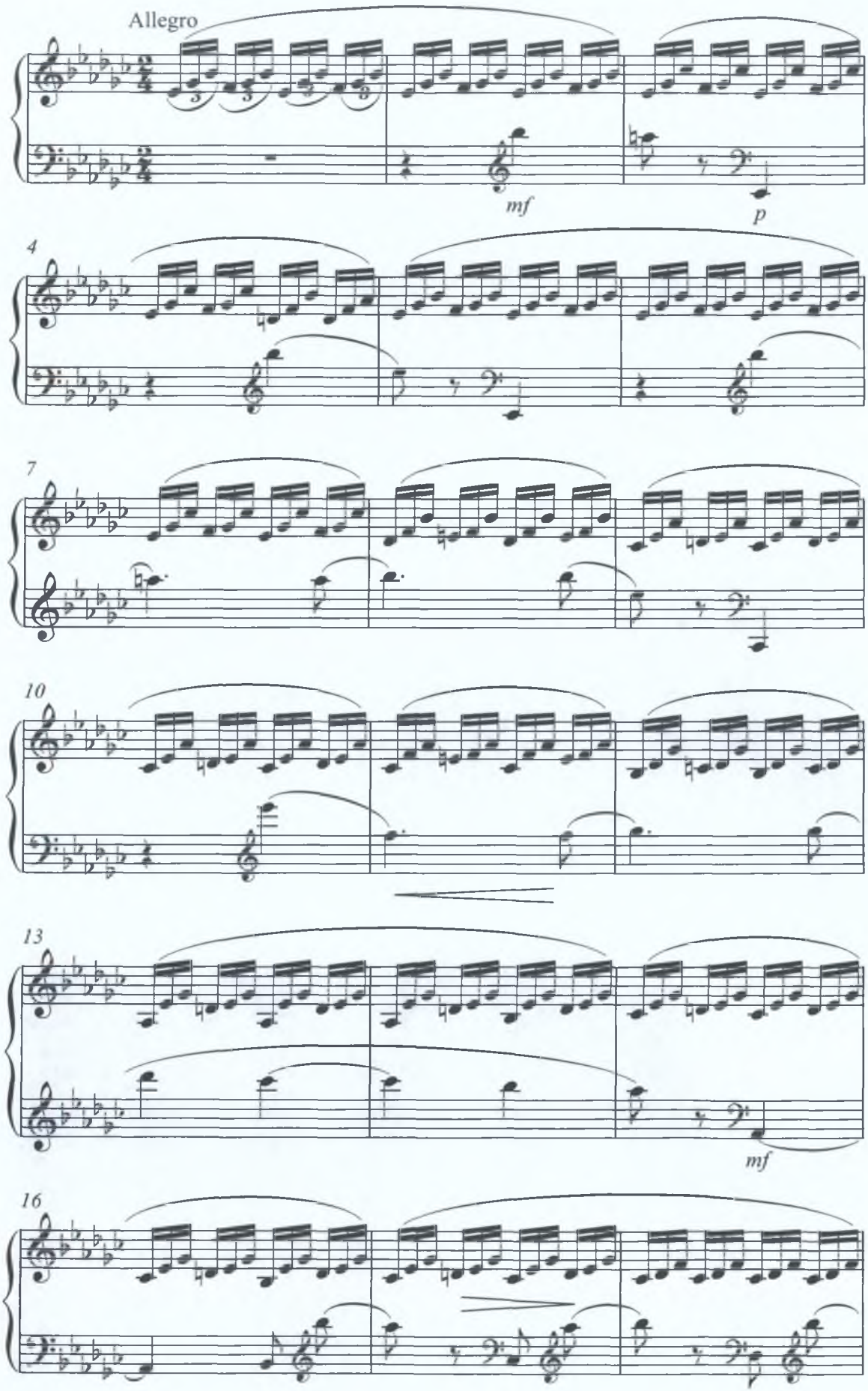
Allegro marziale

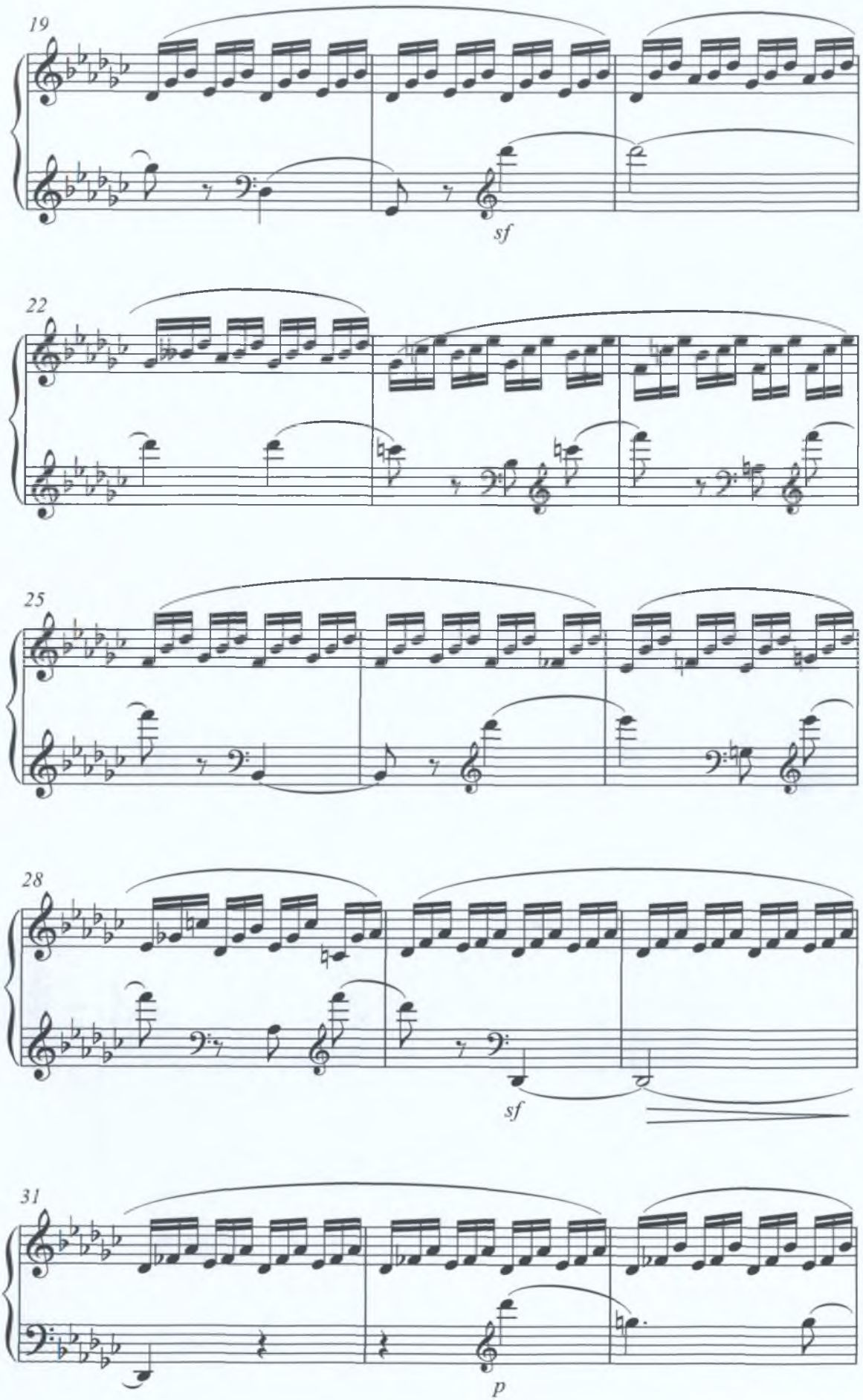


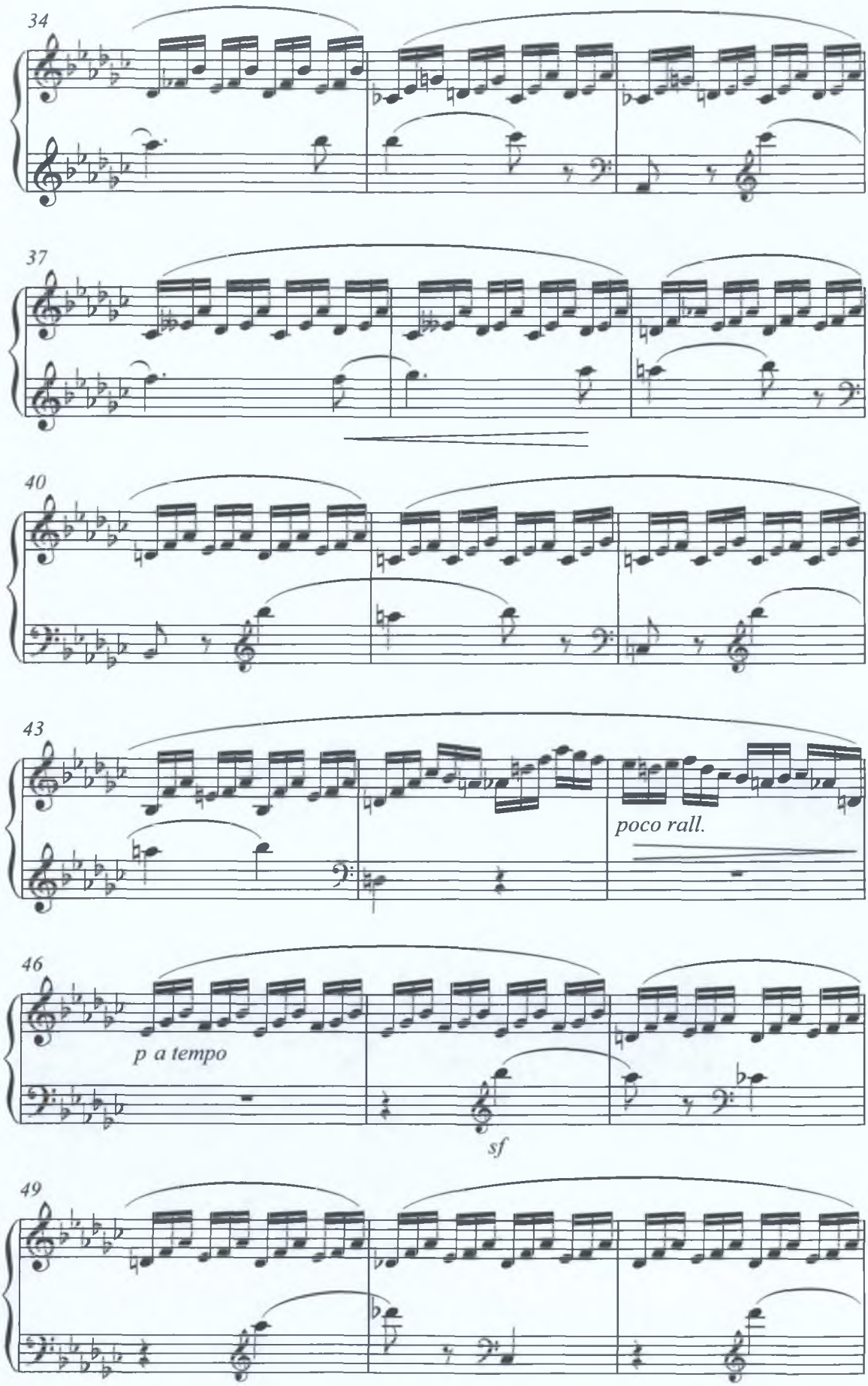

19
p
f
sf
22
sf
sf
p
f
25
p
f
28
cresc.
31
8va
8va
ff

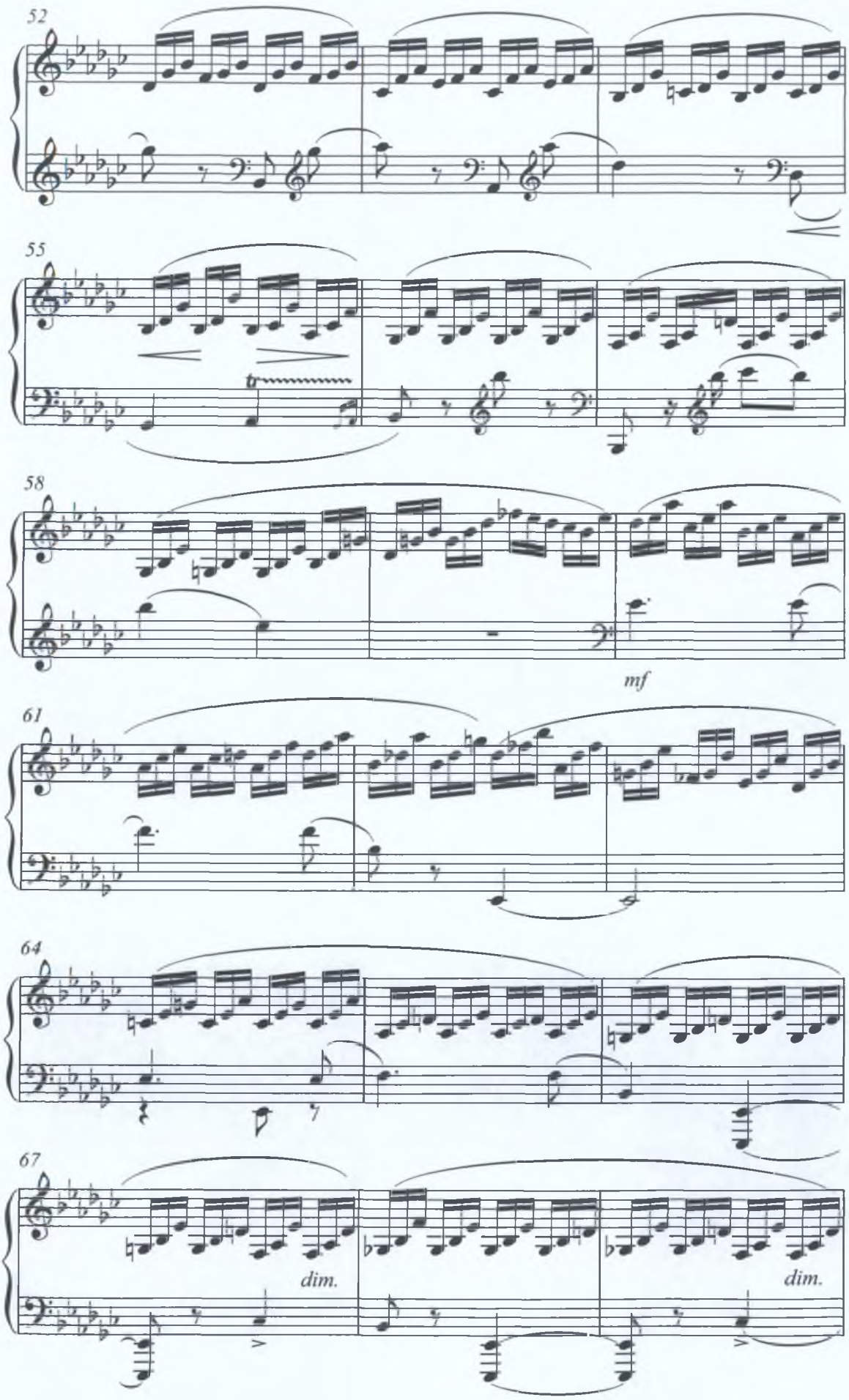

35
sf
38
sf
41
dim.
p
f
8 8 8
8 8 8
45
ff
48
sf
sf
sf

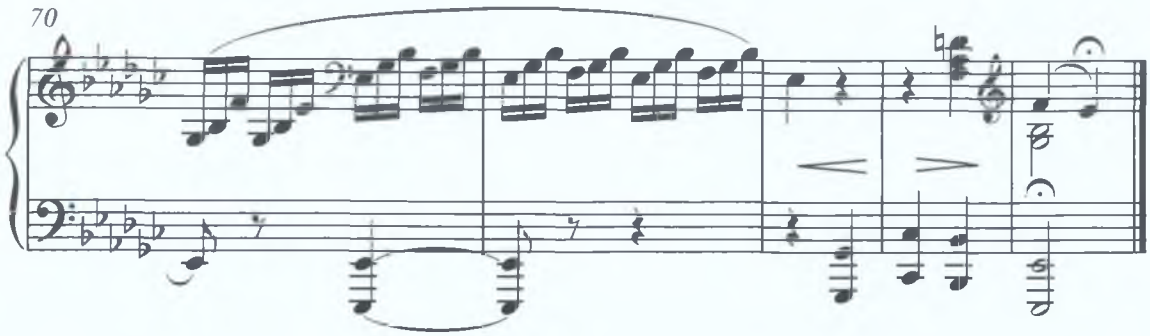
VIII
(Study)




19
sf
22
25
28
sf
31
p

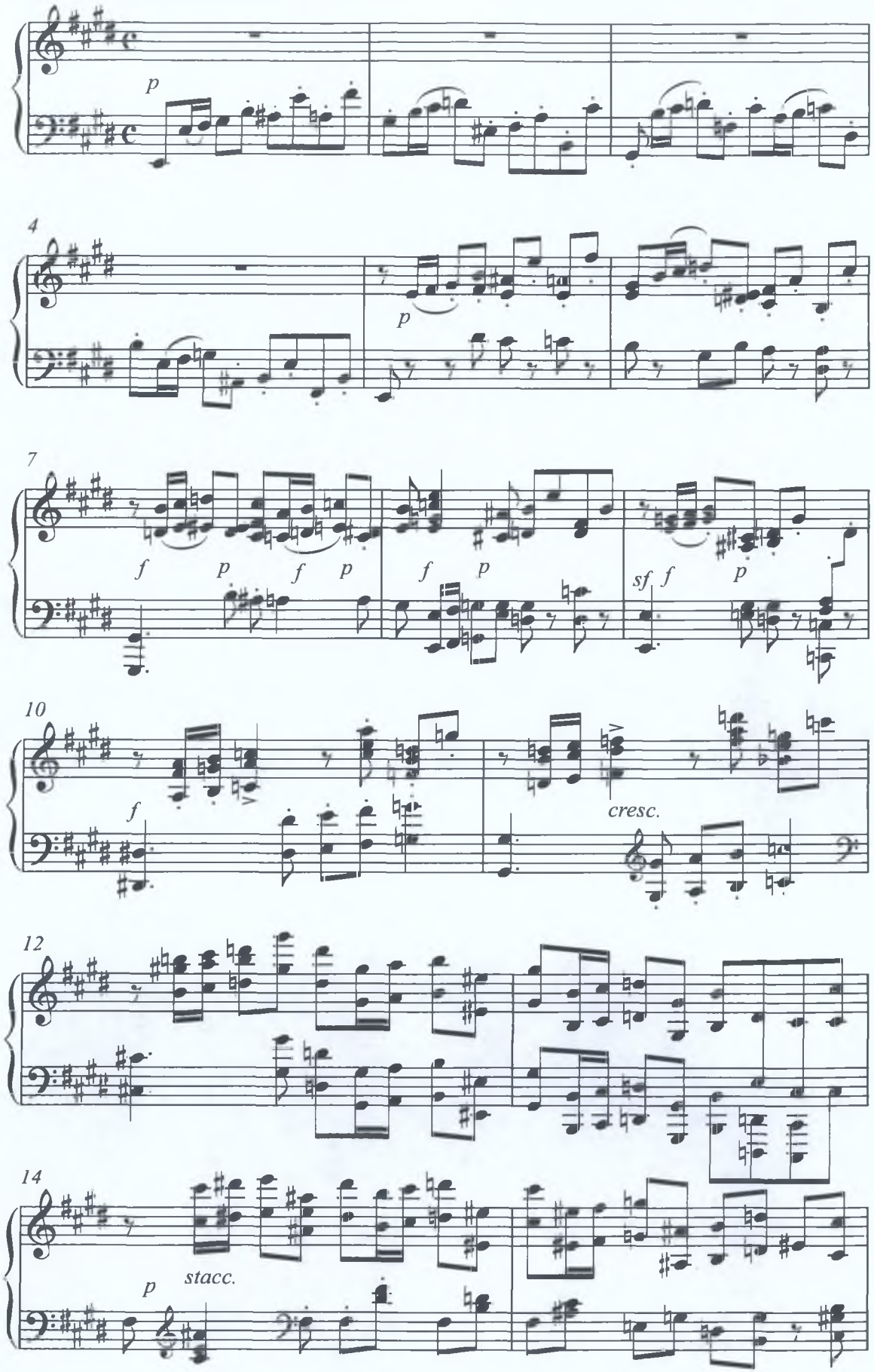

34
37
40
43
poco rall.
46
p a tempo
sf
49

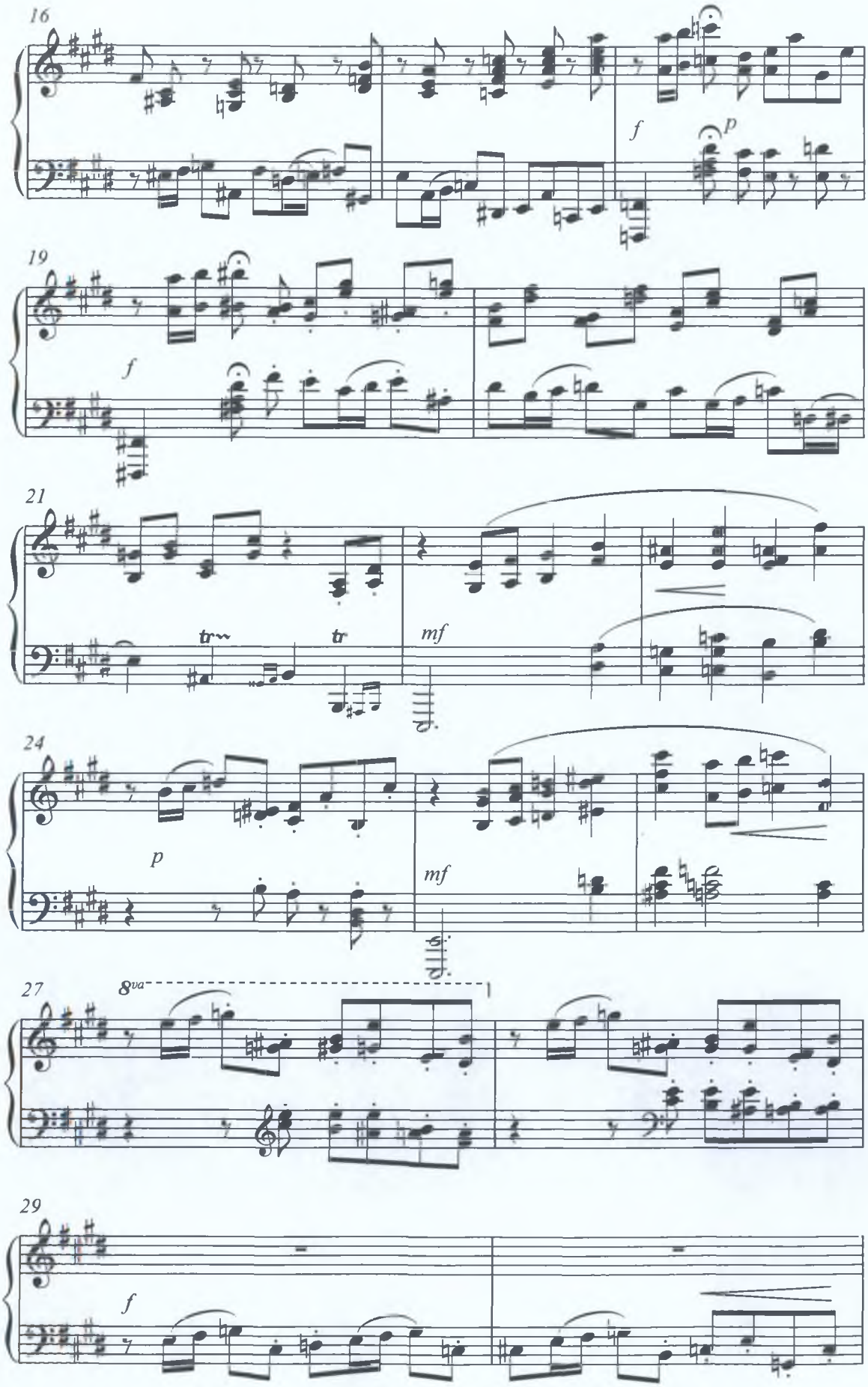

52
55
58
mf
61
64
67
dim.
dim.

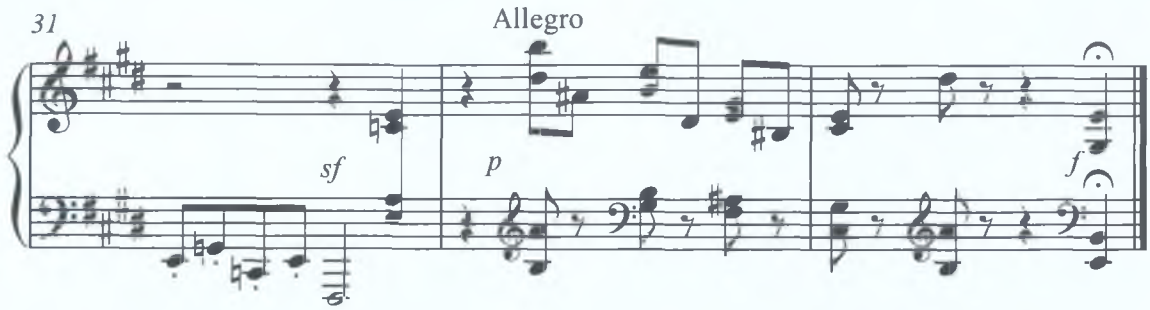

70

IX

Andante giusto

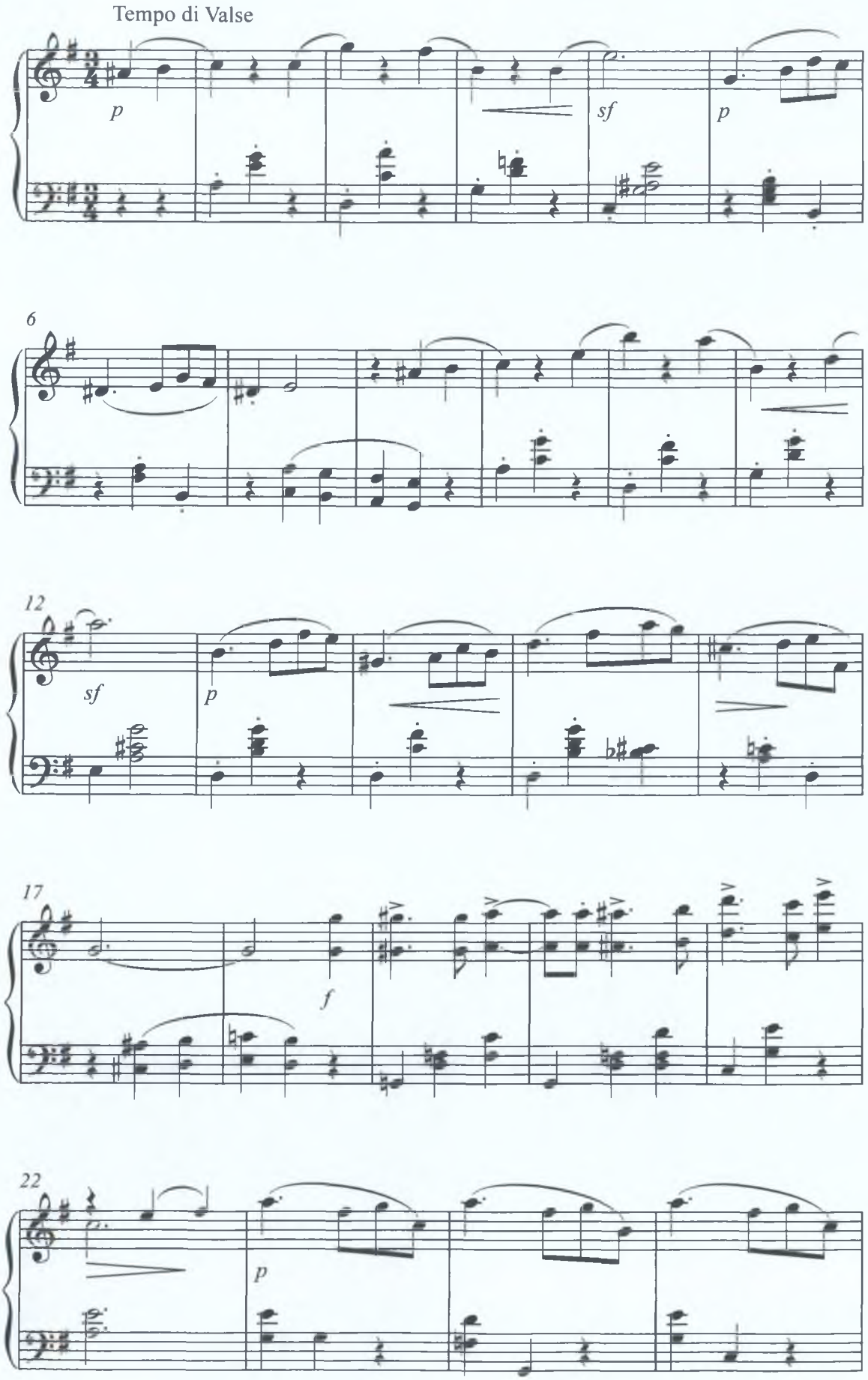


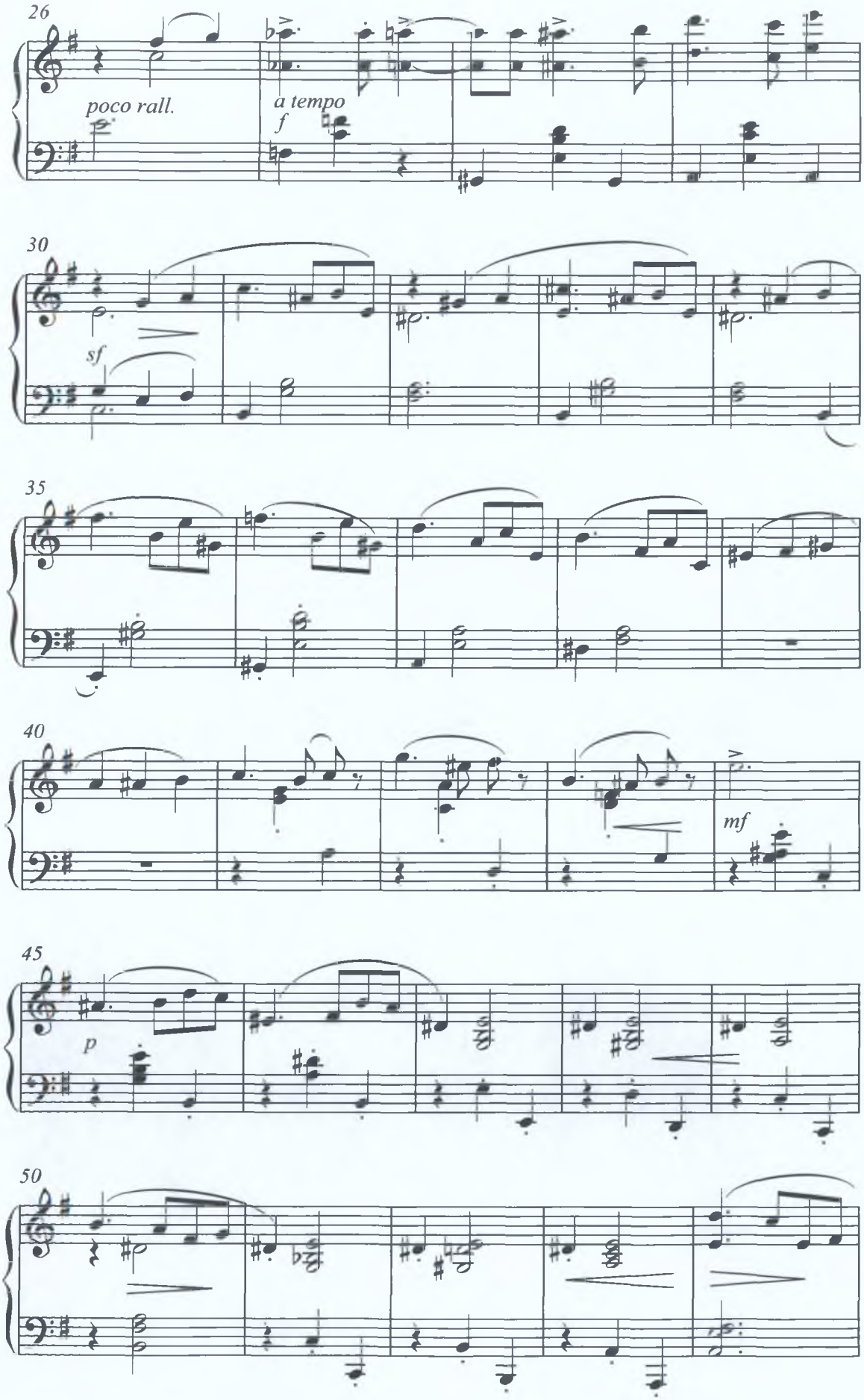

16
f
p
19
f
21
tr
tr
mf
24
p
mf
27
8va
29
f

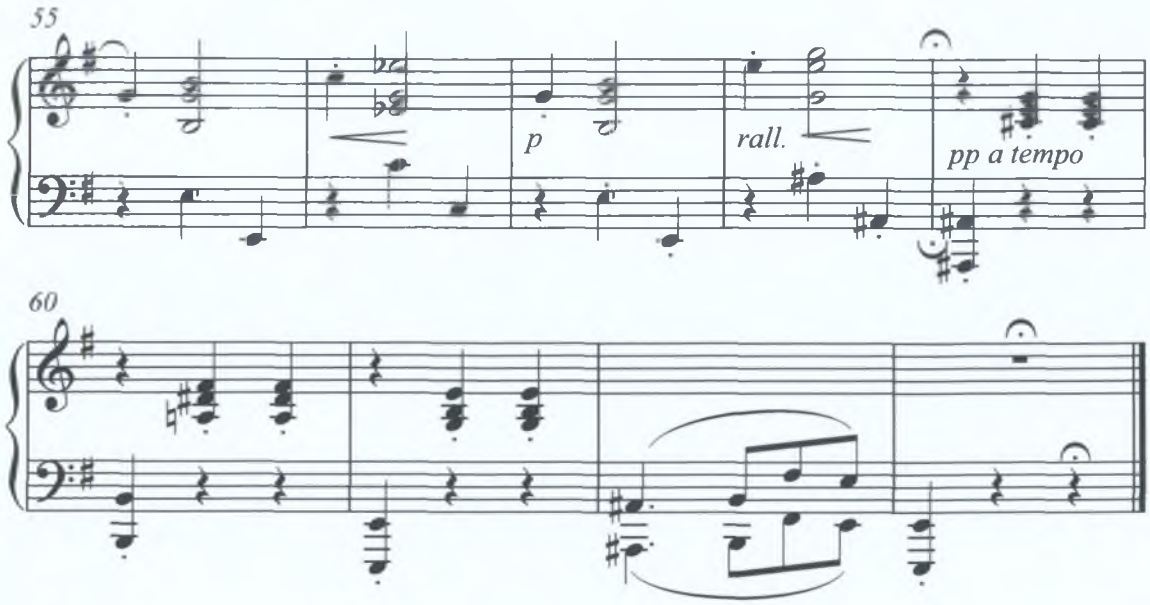

31
Allegro
sf
p
f

X

Tempo di Valse

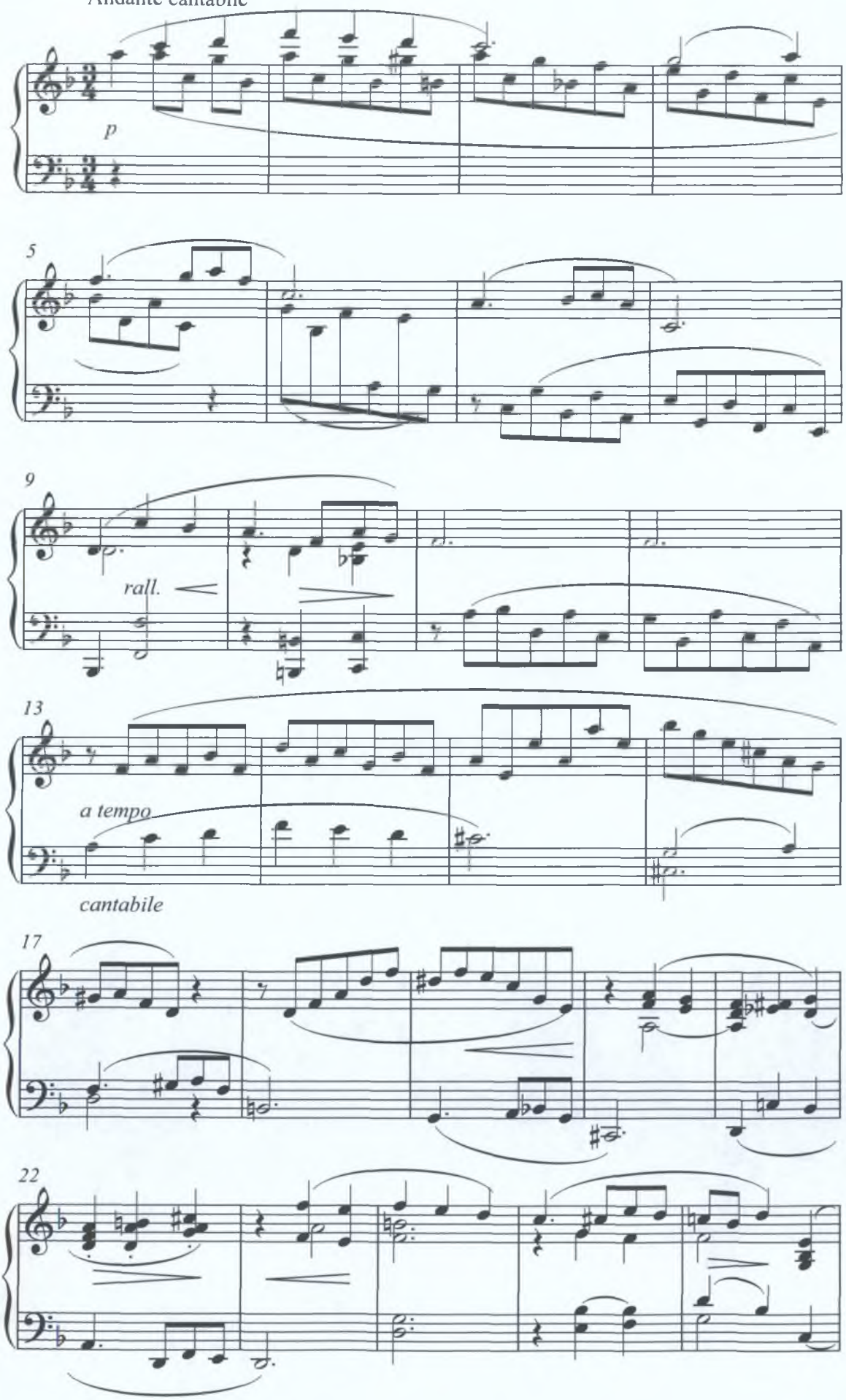


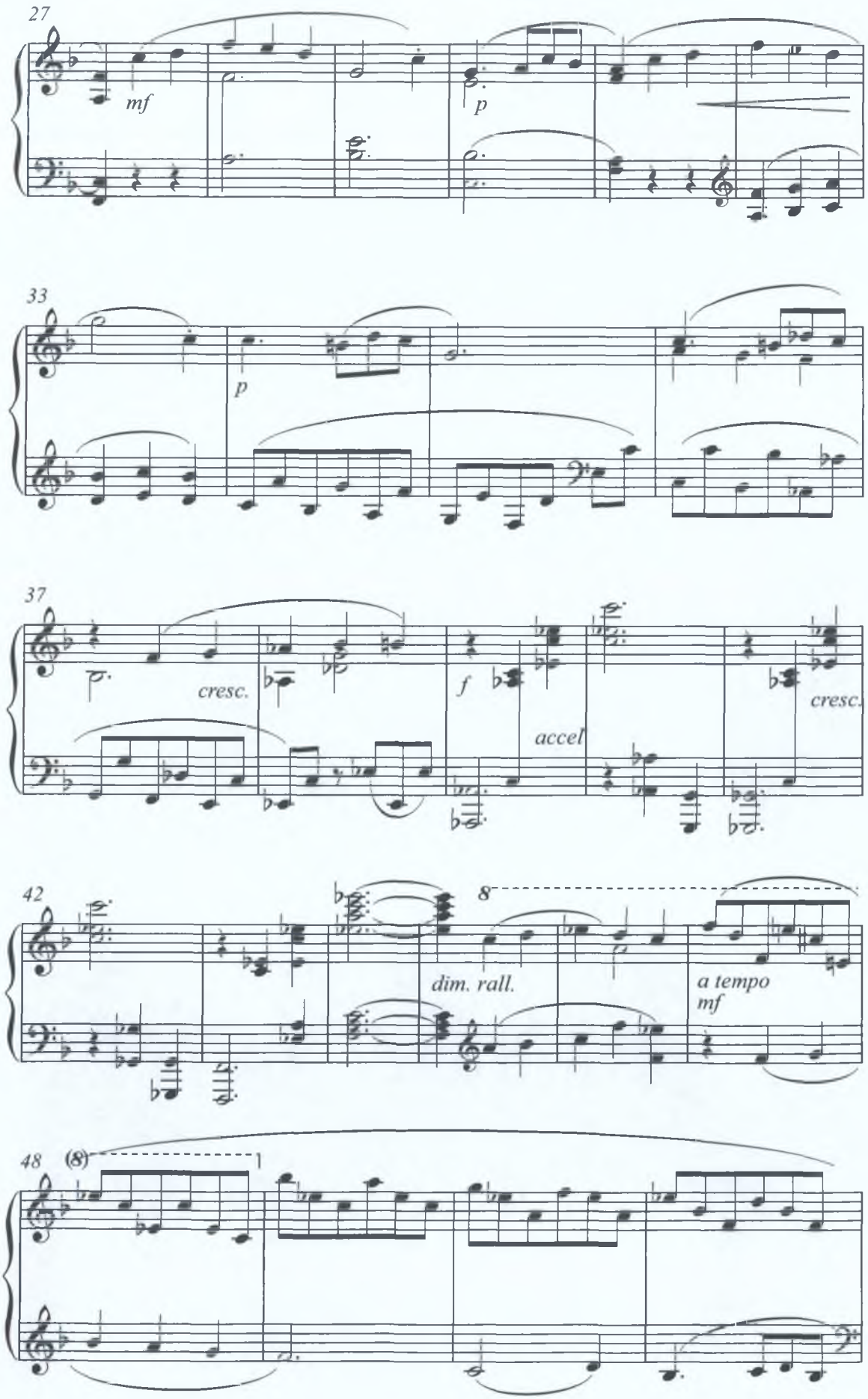

26
poco rall.
a tempo
f
30
sf
35
40
mf
45
p
50

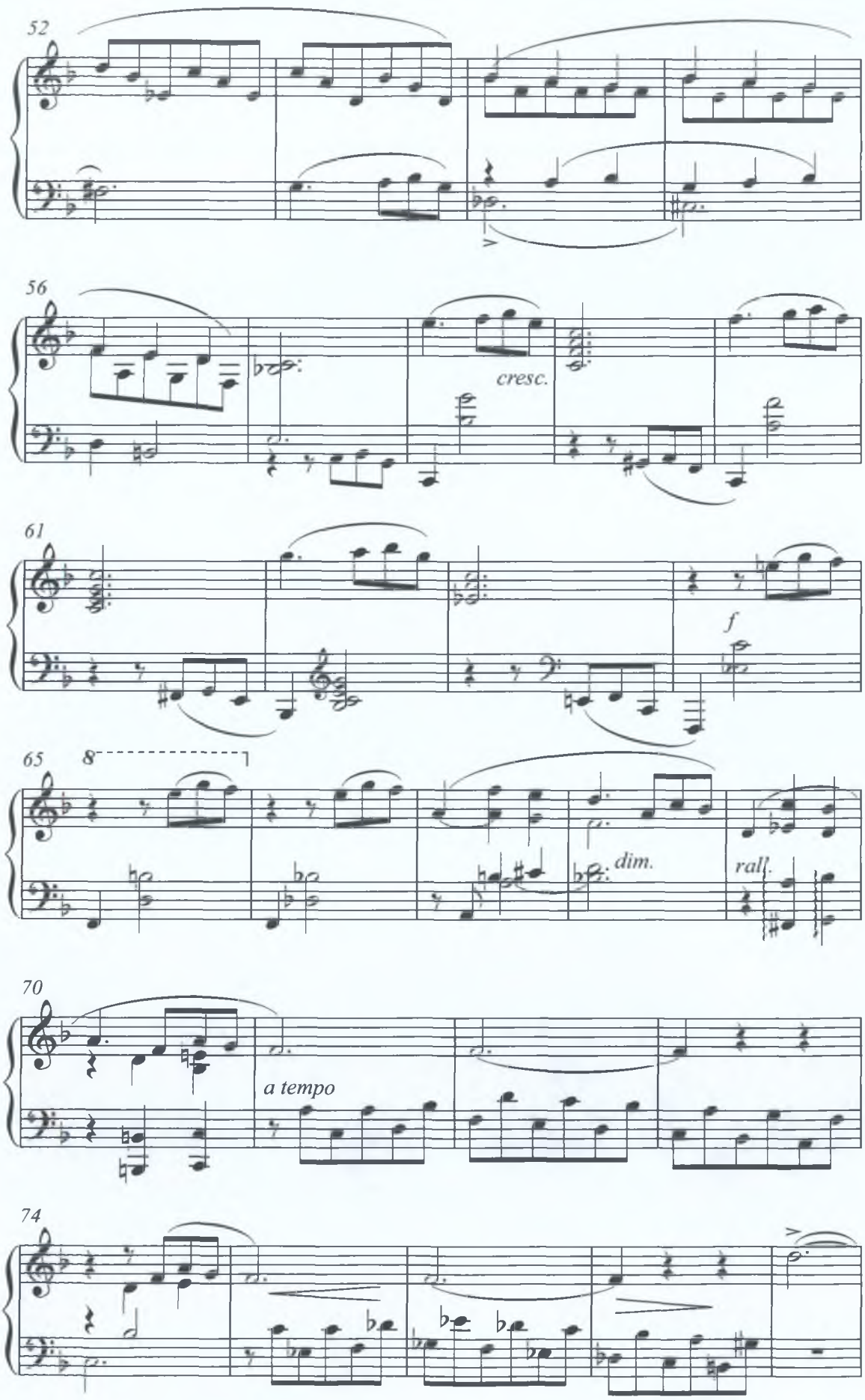

55
p
rall.
pp a tempo
60

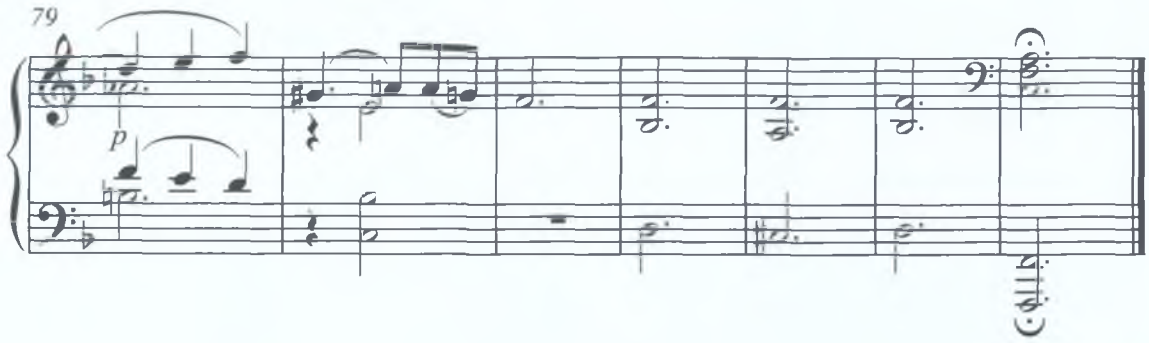
XI

Andante cantabile

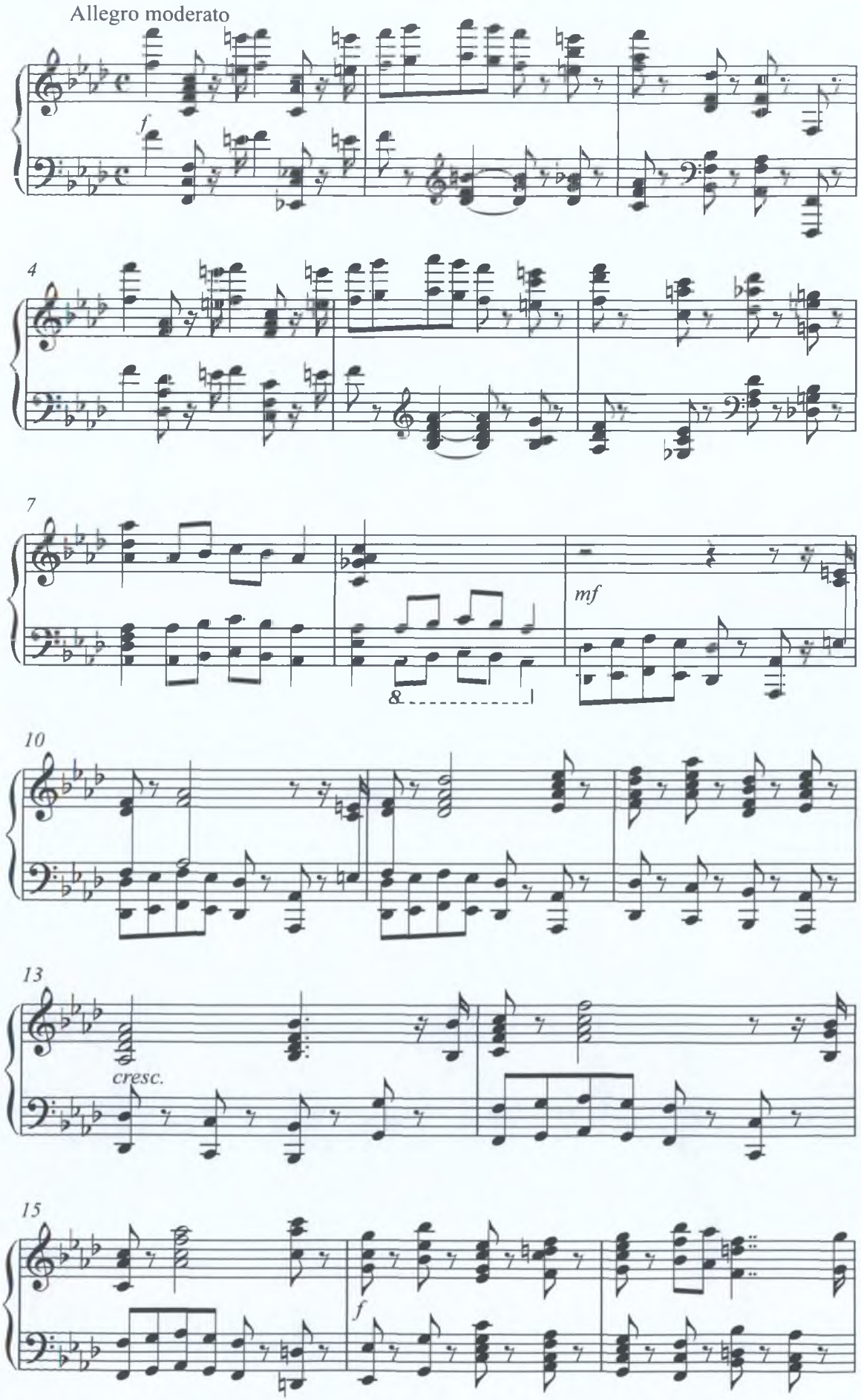


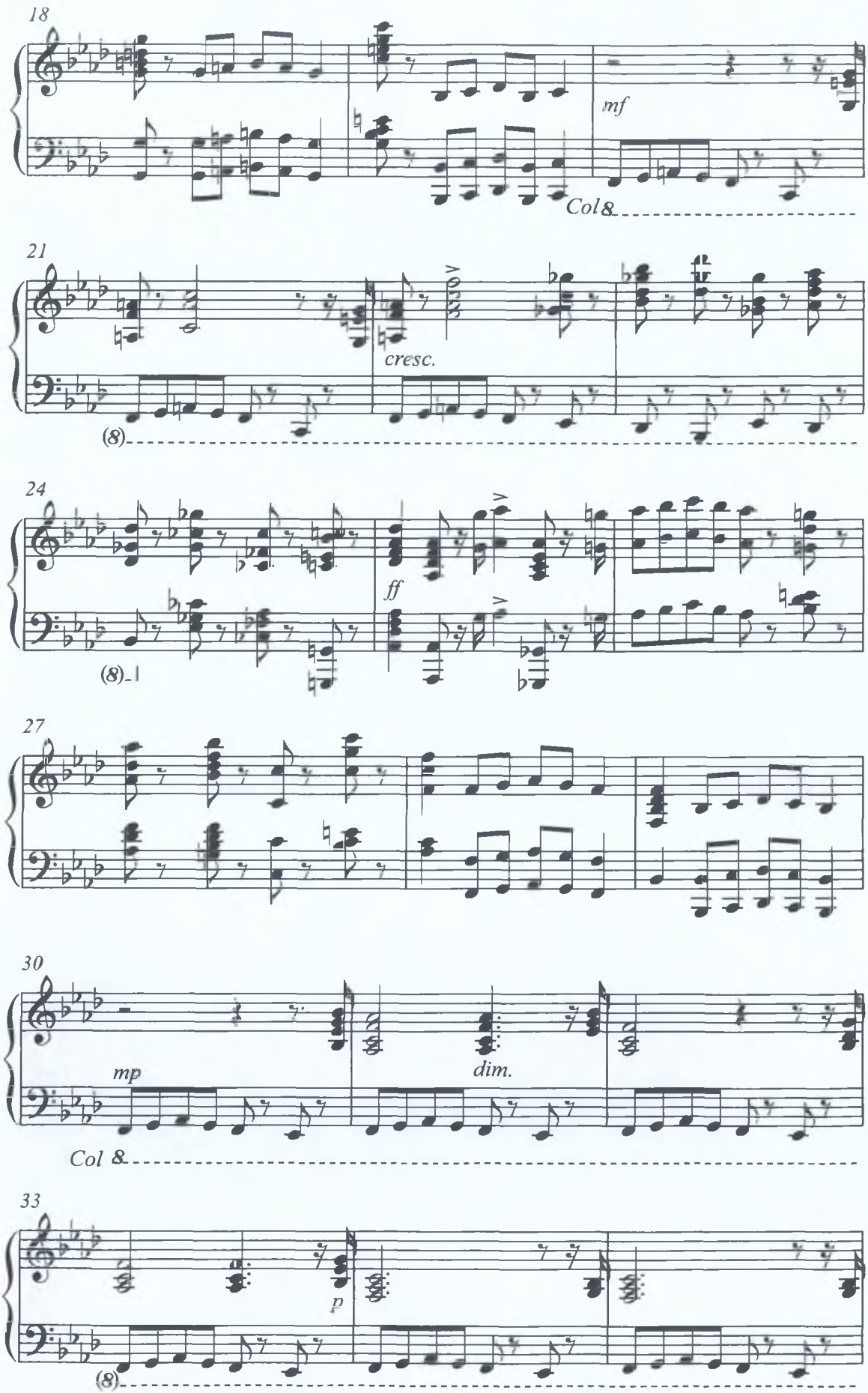

27
mf
p
33
p
37
cresc.
f
accel
cresc.
42
8
dim. rall.
a tempo
mf
48
(8)

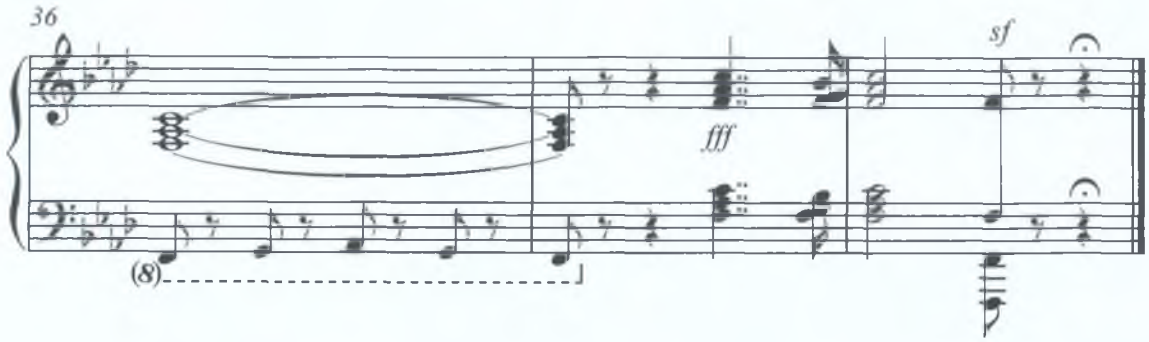

52
56
cresc.
61
f
65
8
dim.
rall.
70
a tempo
74


79
p

XII



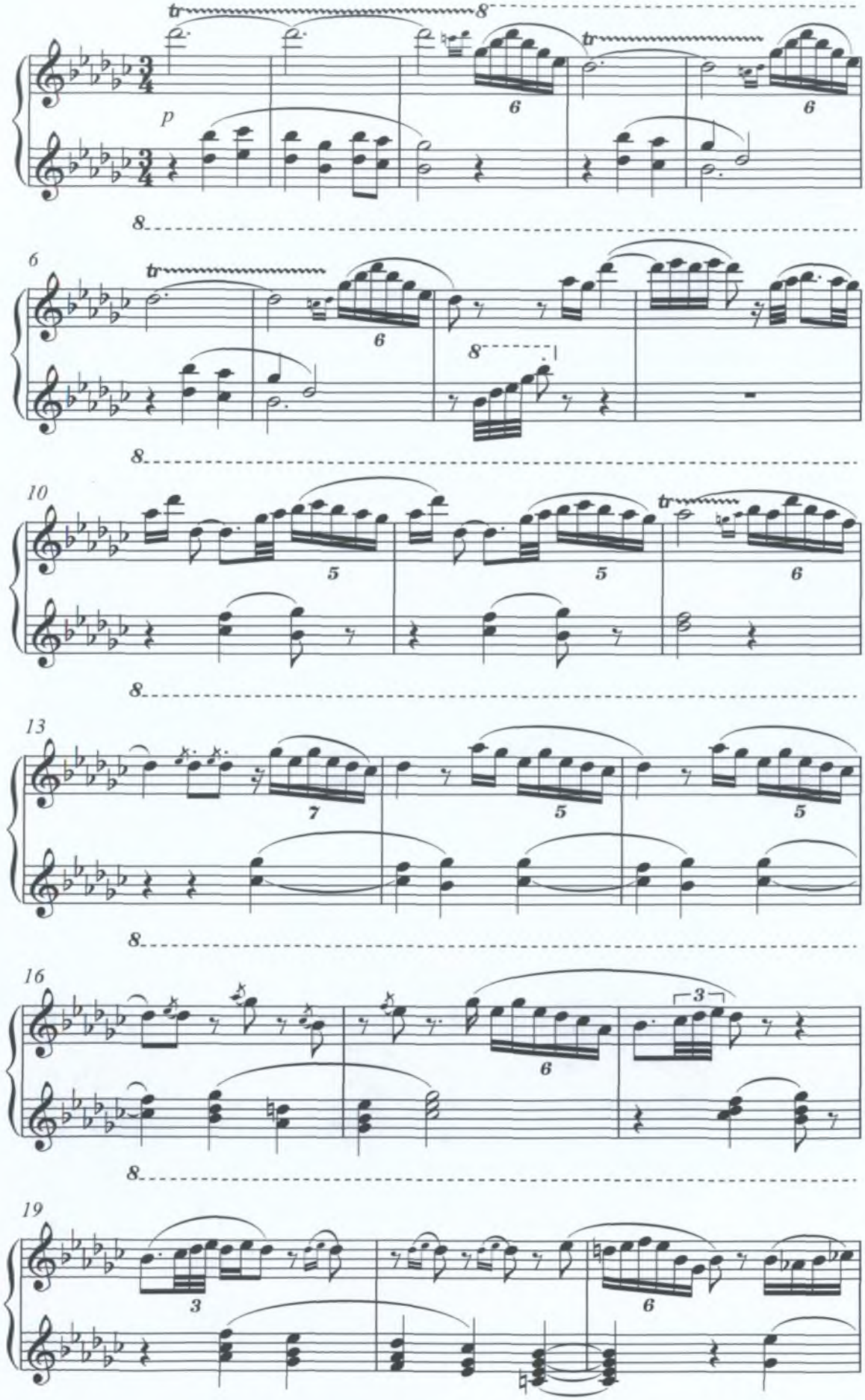

18
mf
Col 8
21
cresc.
(8)
24
ff
(8)
27
30
mp
dim.
Col 8
33
p
(8)

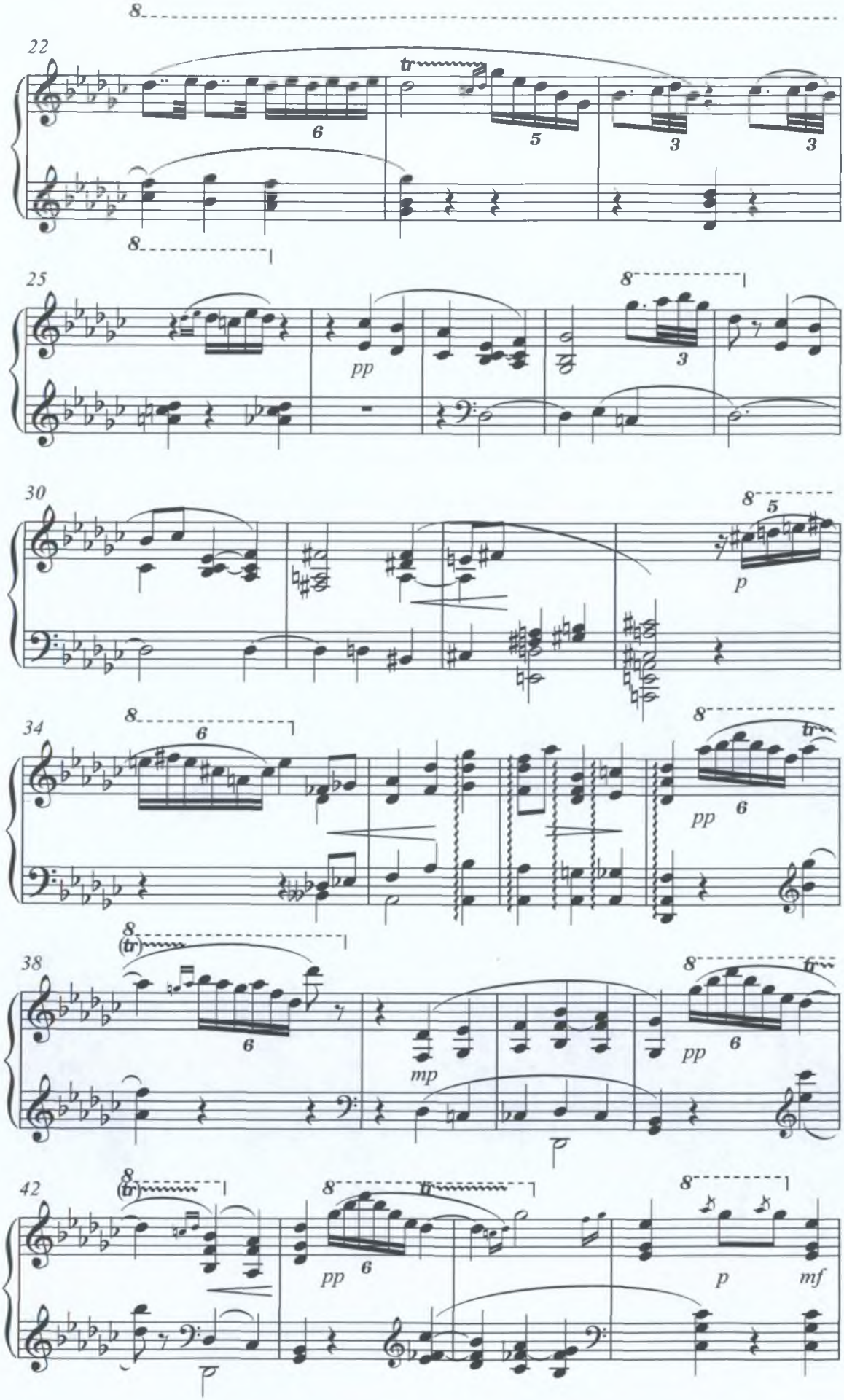

36
fff
sf
(8)

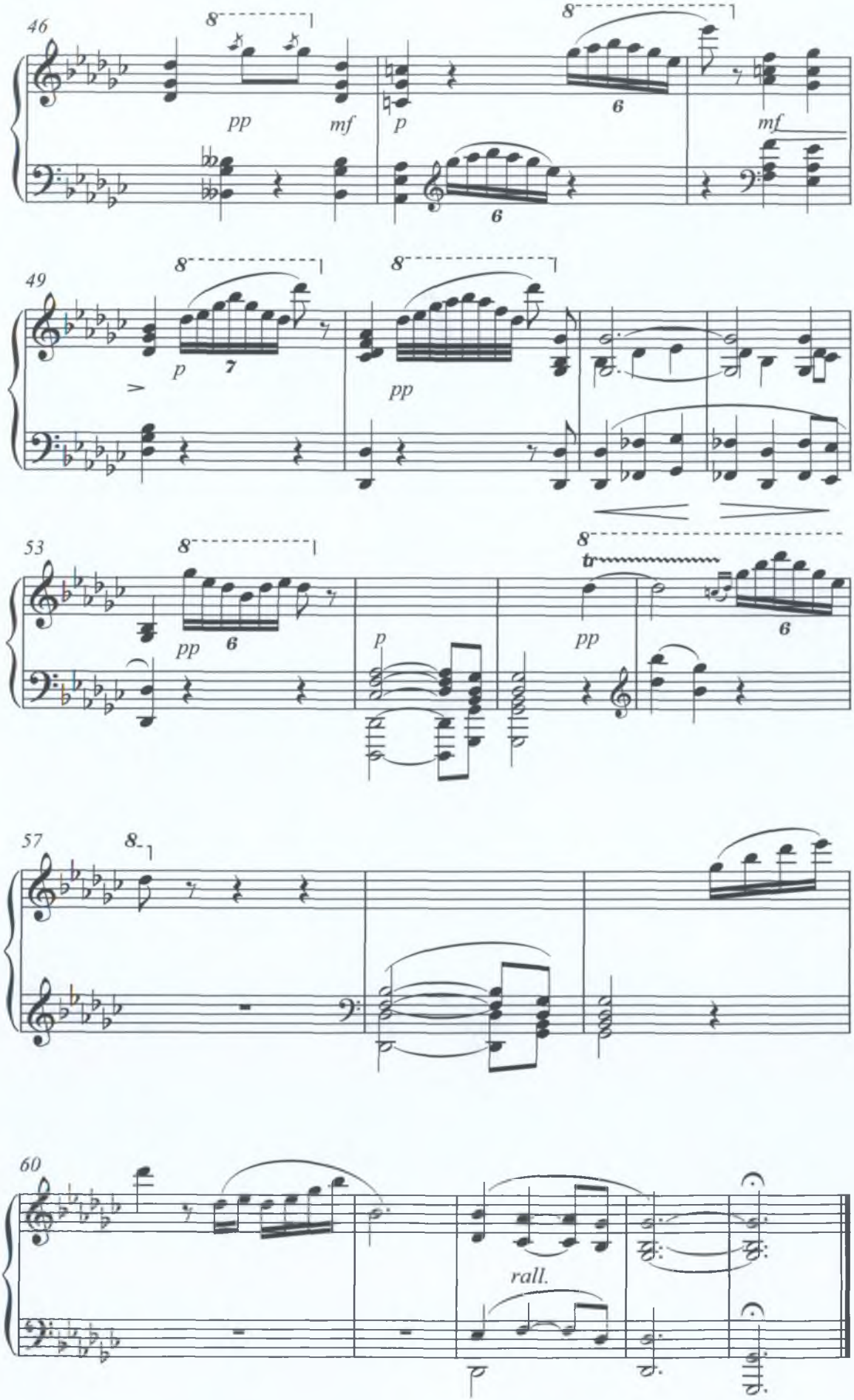
XIII

In the Woodland

Andante

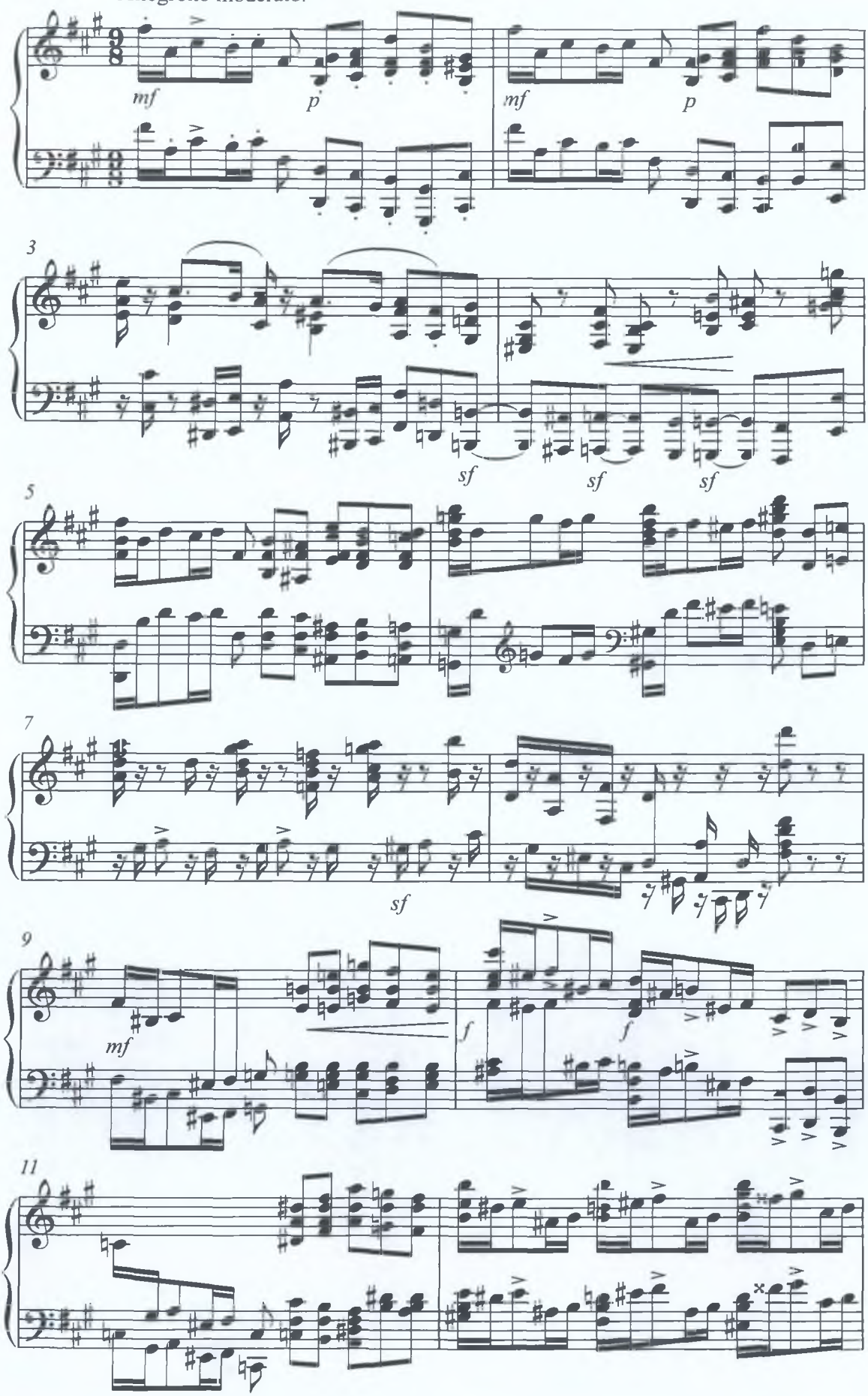


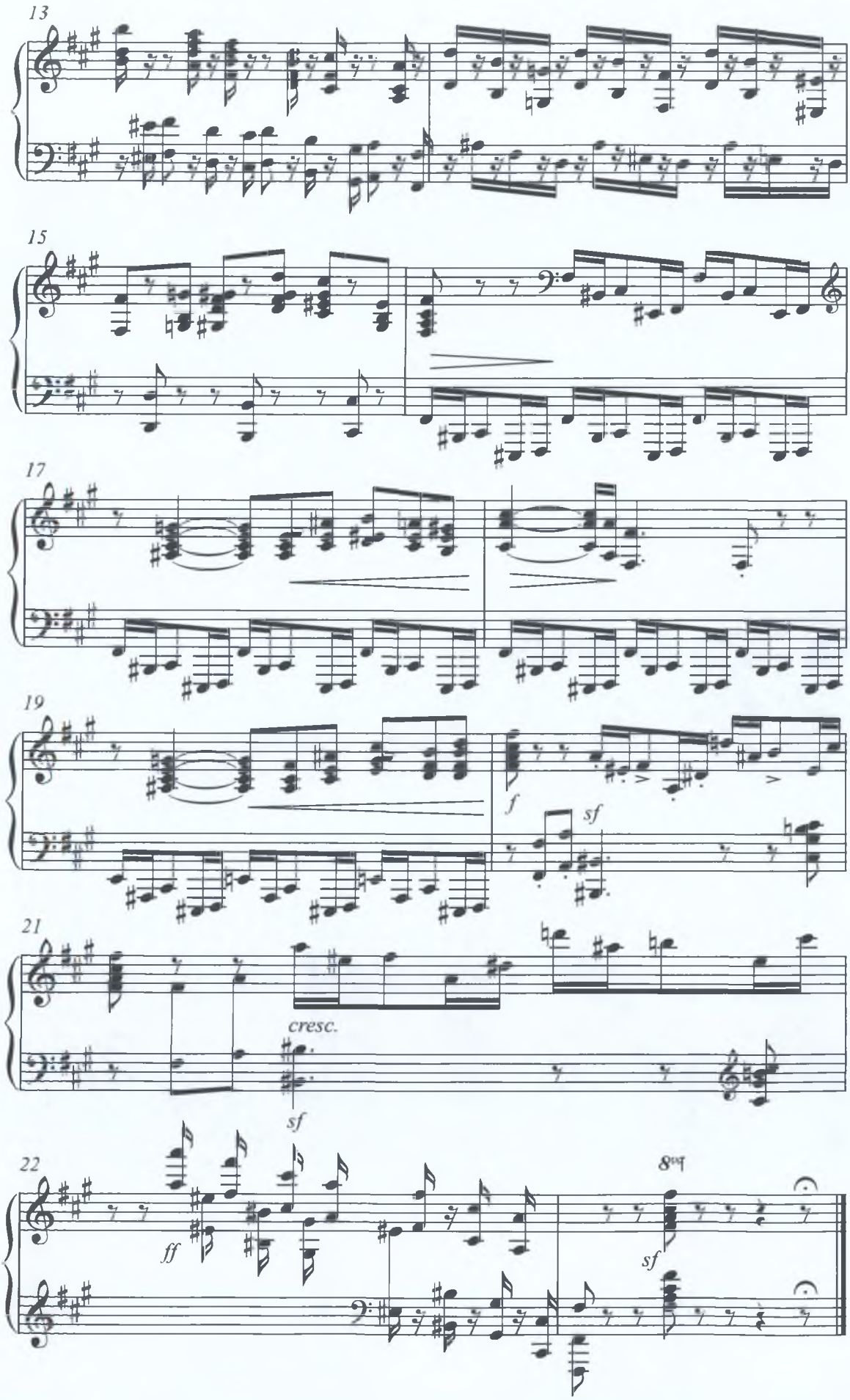

22
25
pp
30
p
34
pp
38
mp
pp
42
pp
p
mf


46
8
pp
mf
p
6
mf
49
8
p
7
pp
53
8
pp
6
p
8
tr
pp
6
57
8
60
rall.

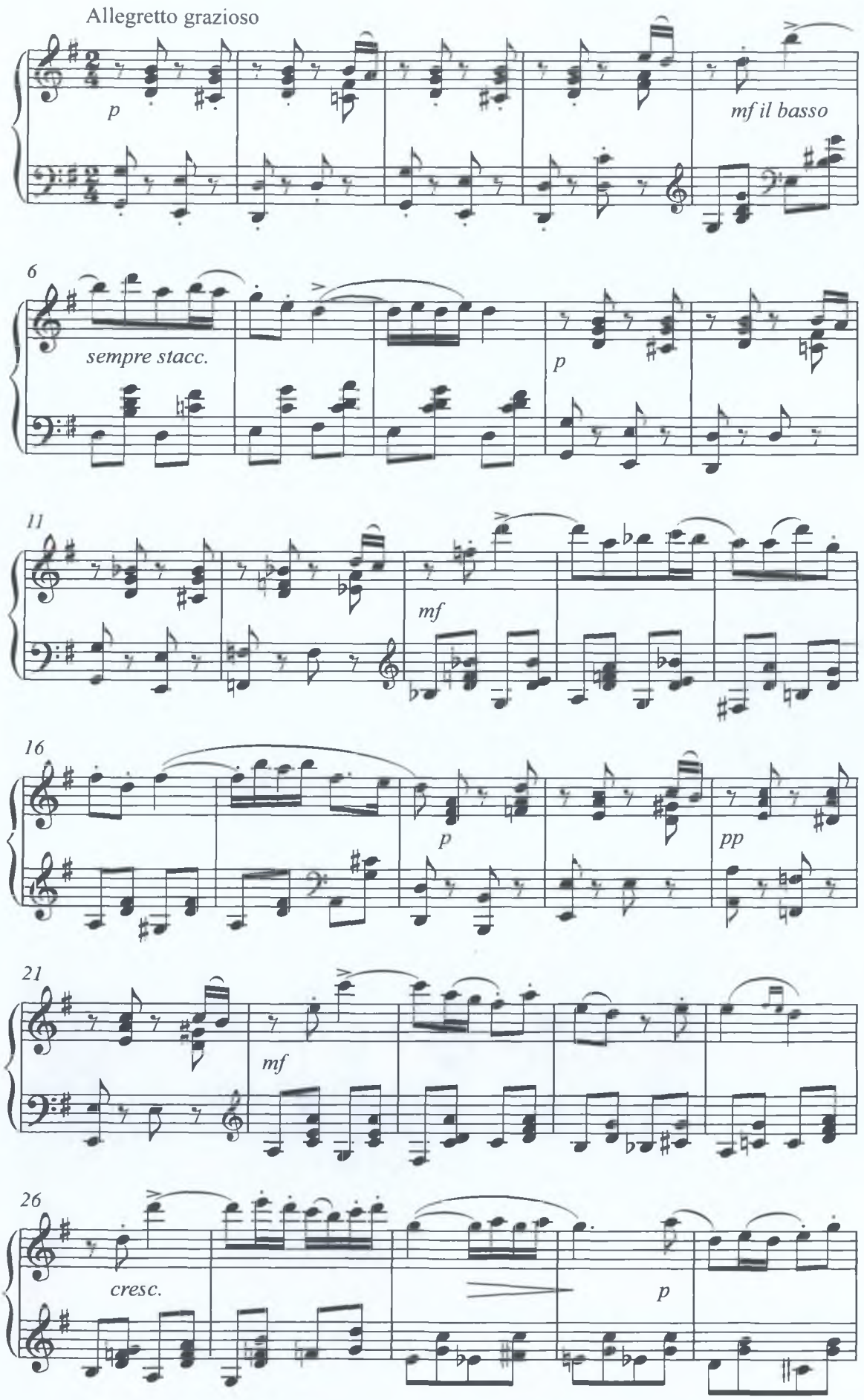
XIV

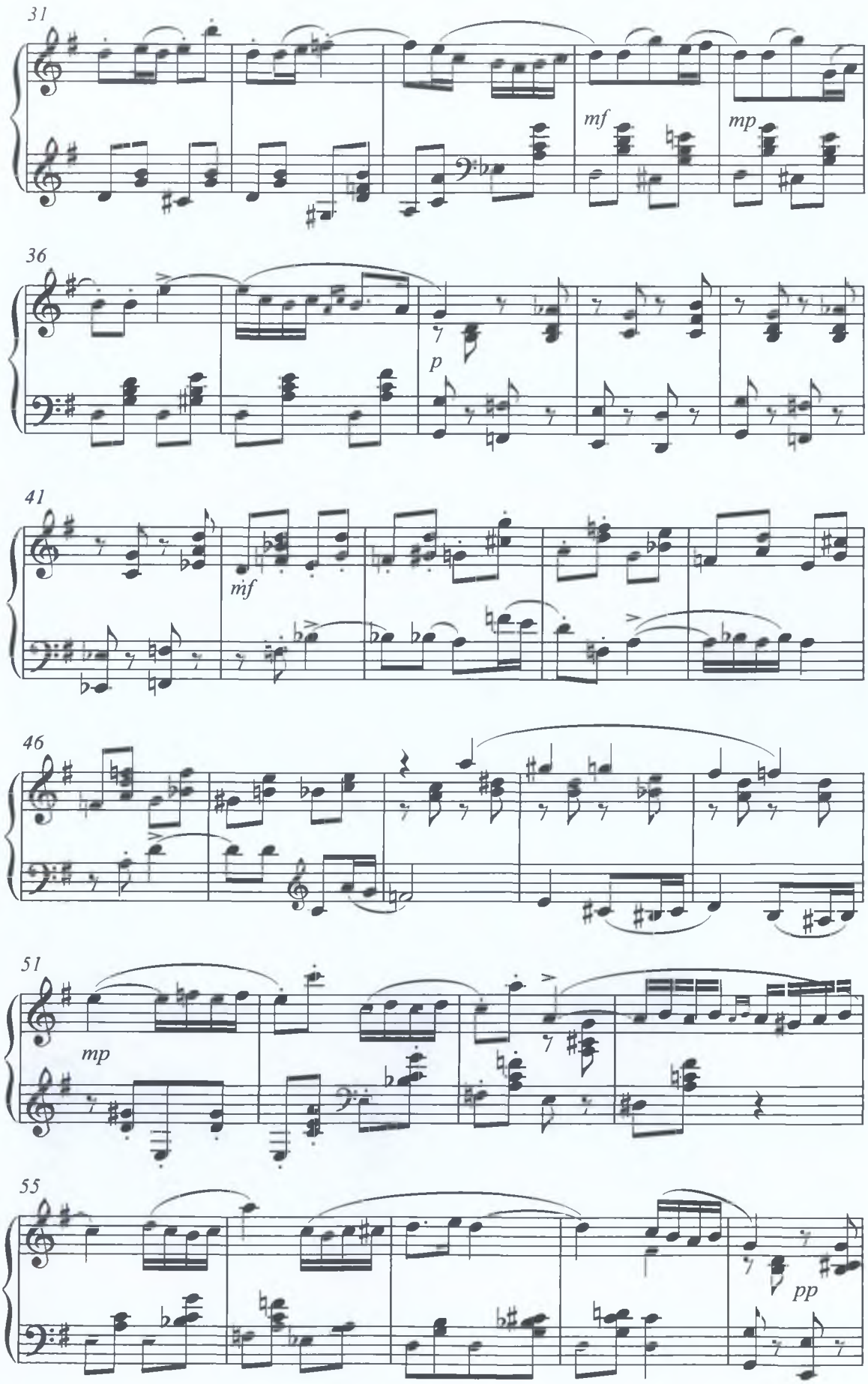
Allegretto moderato.

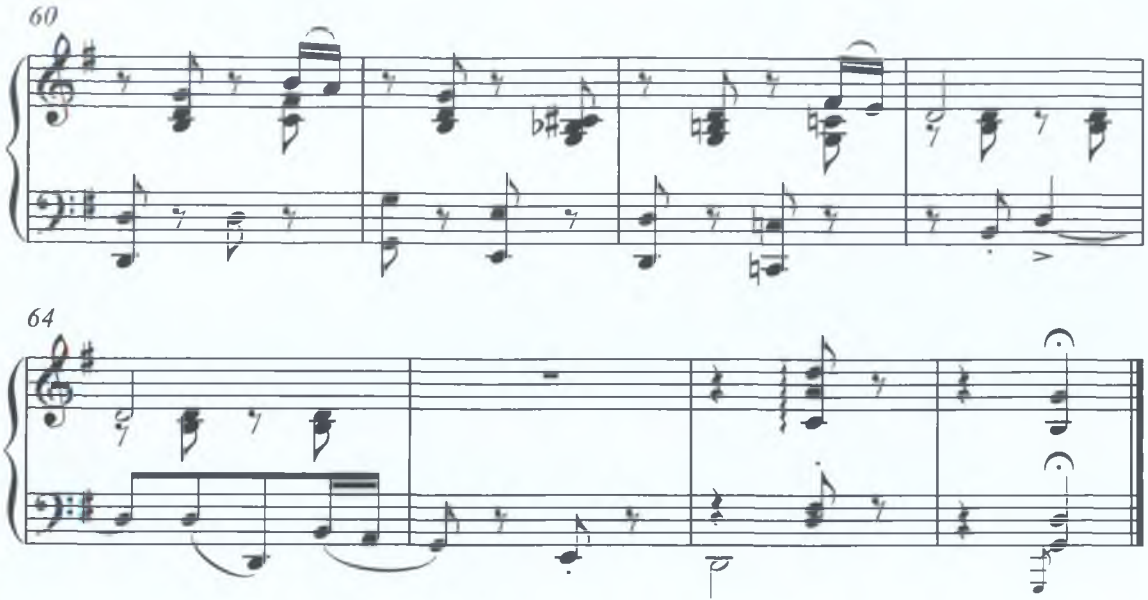



13
15
17
19
f
sf
21
cresc.
sf
22
ff
8va
sf

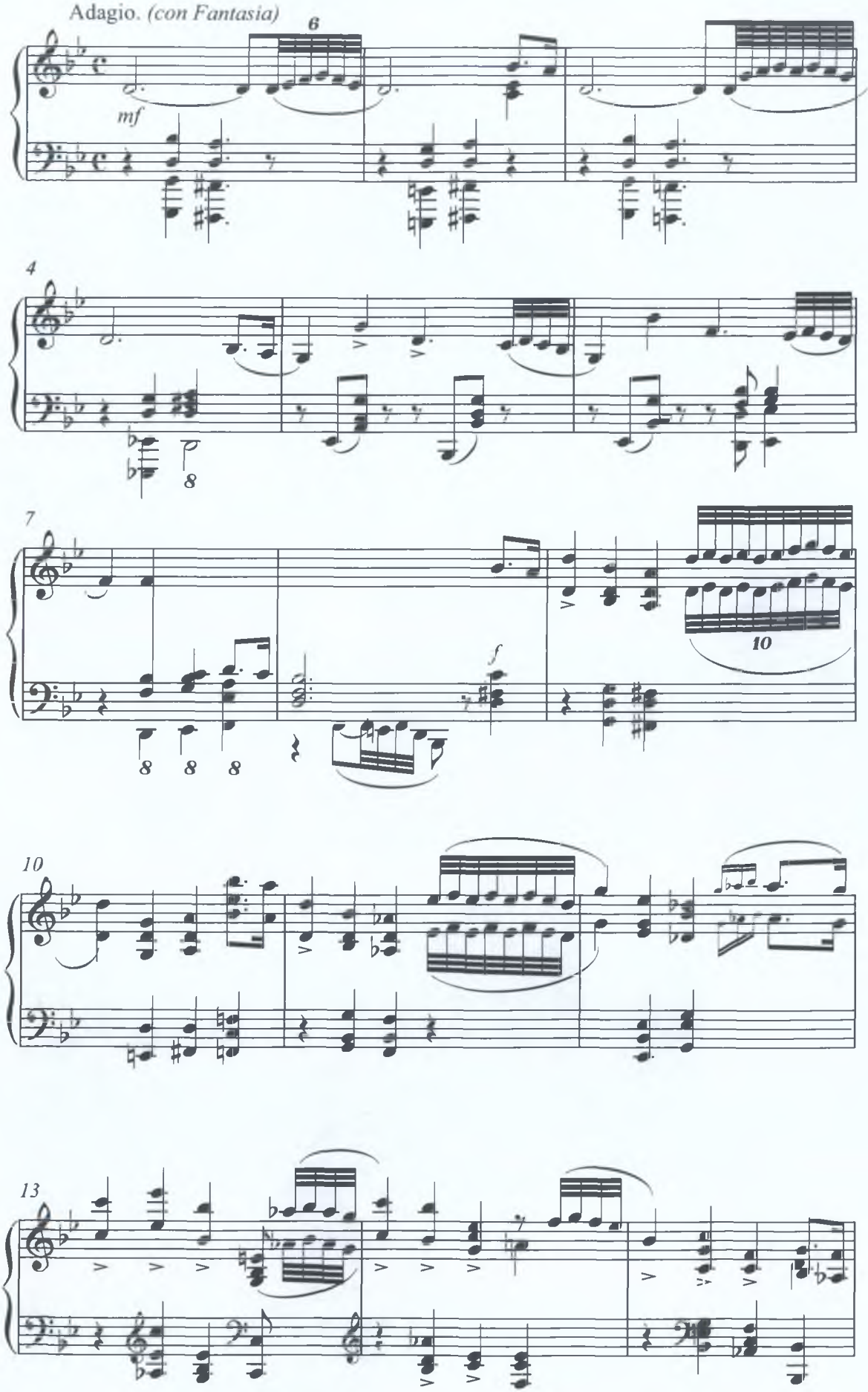
XV

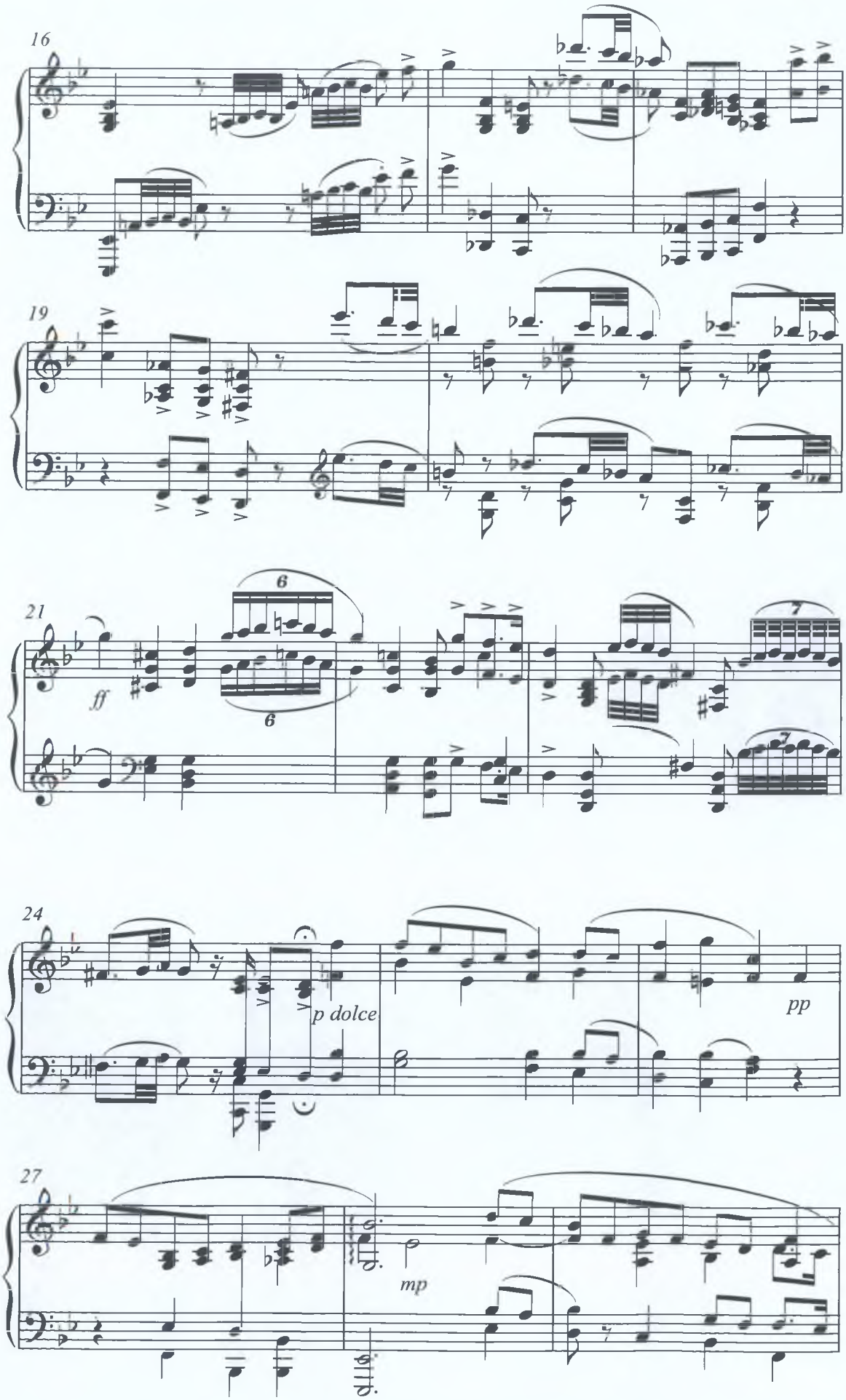

Allegretto grazioso
p
mf il basso
6
sempre stacc.
p
11
mf
16
p
pp
21
mf
26
cresc.
p

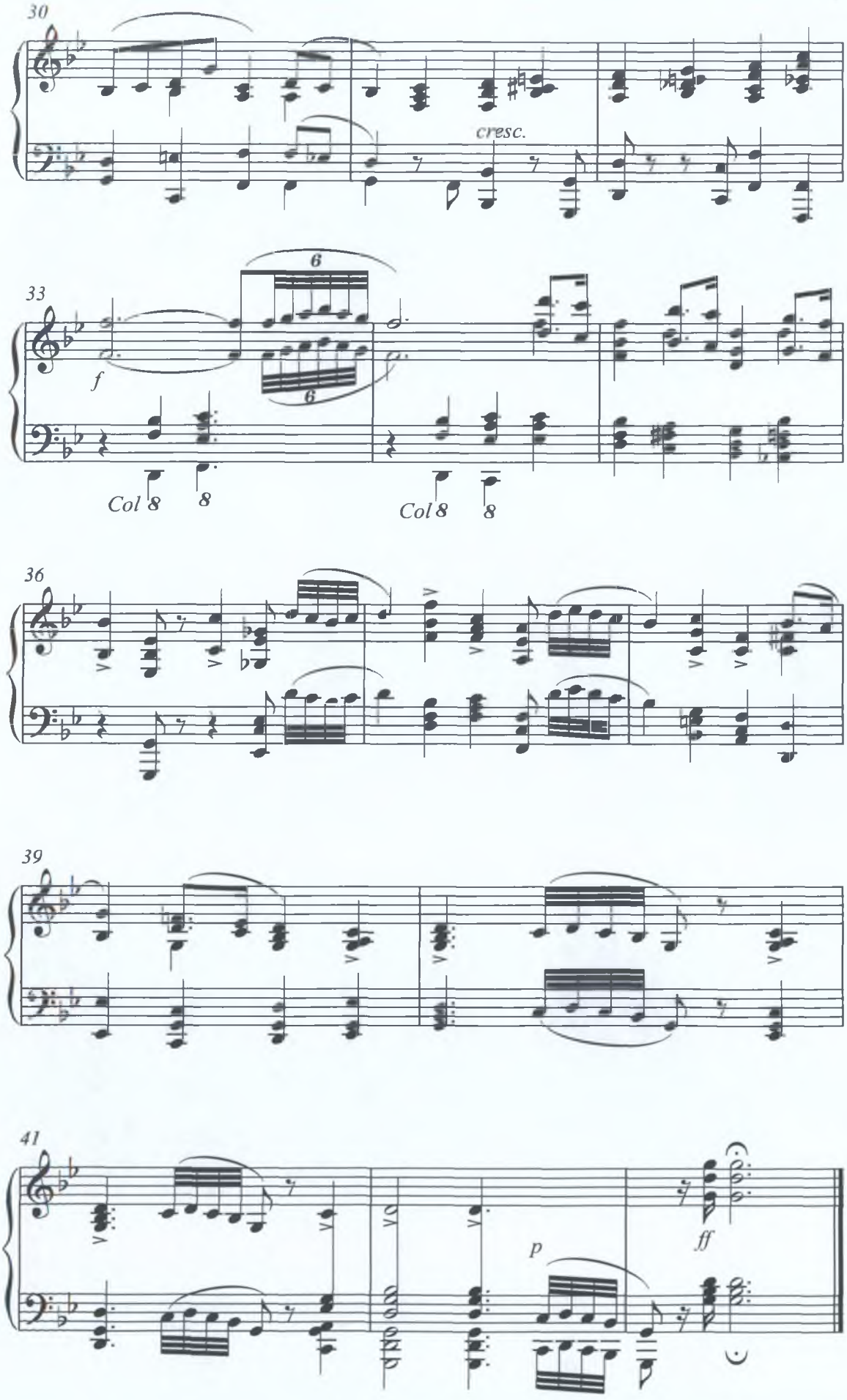

31
mf
mp
36
p
41
mf
46
51
mp
55
pp


60
64

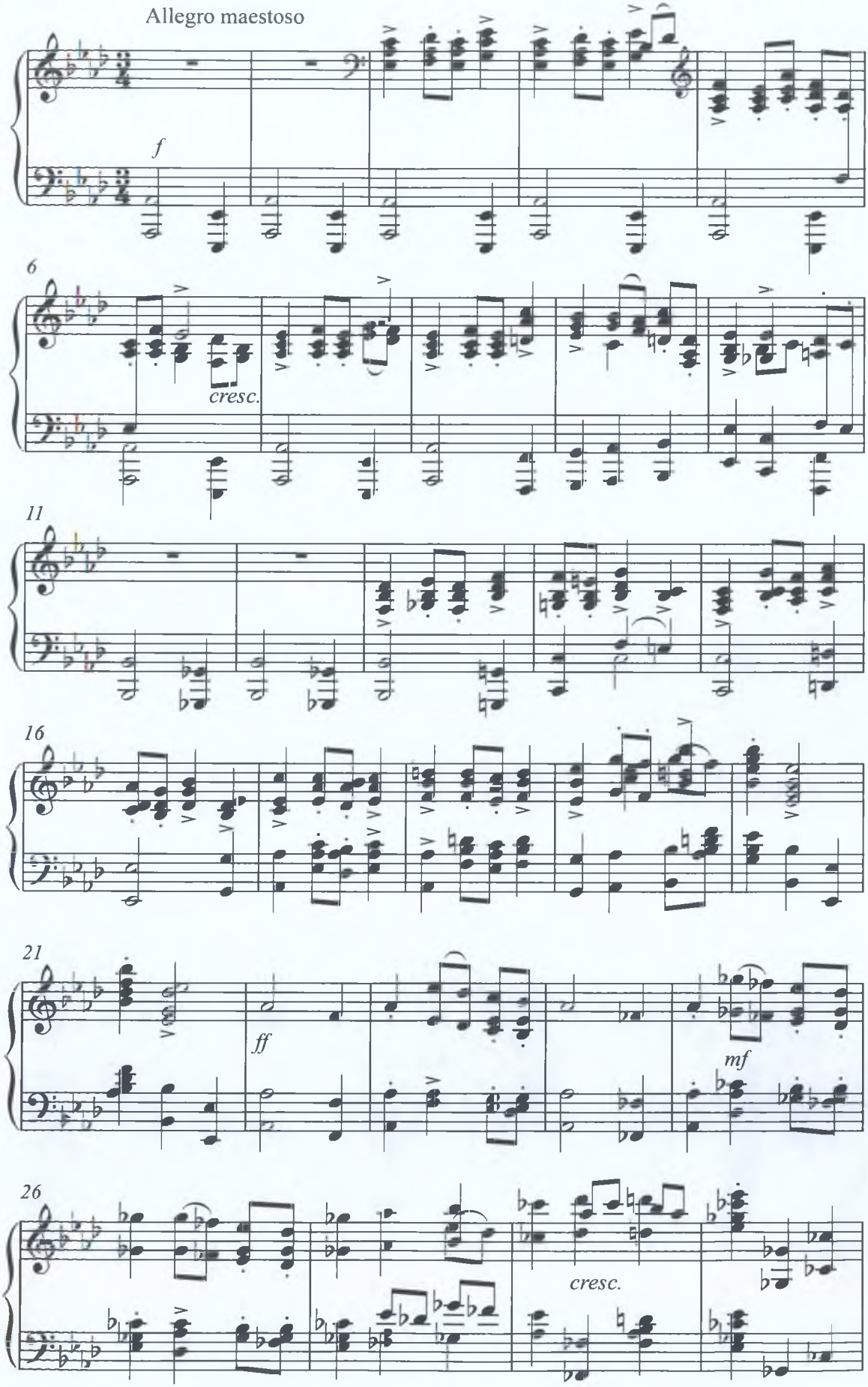
XVI

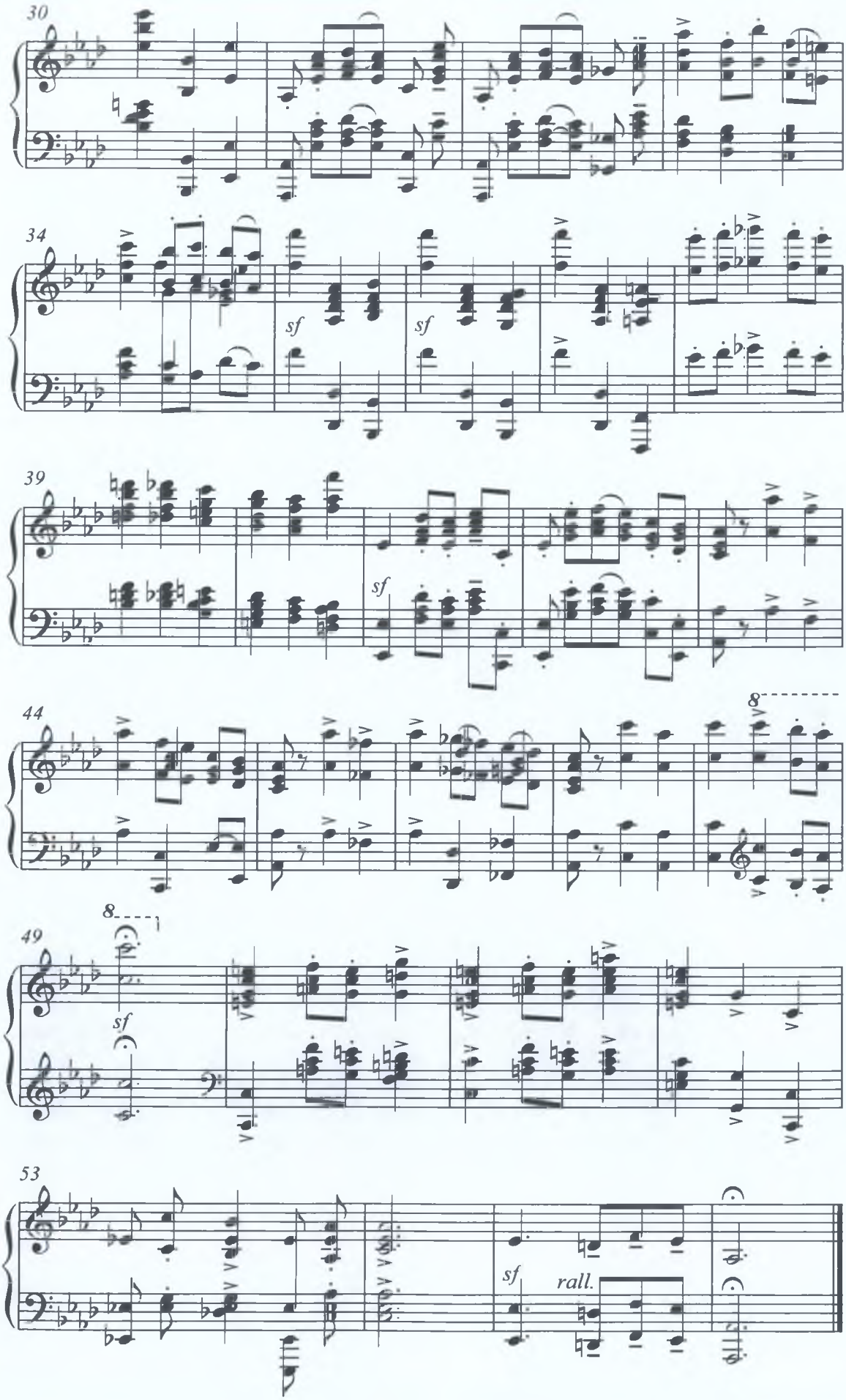



16
19
21
ff
6
6
7
7
24
p dolce
pp
27
mp


30
cresc.
33
6
f
6
Col 8
8
Col 8
8
36
39
41
p
ff

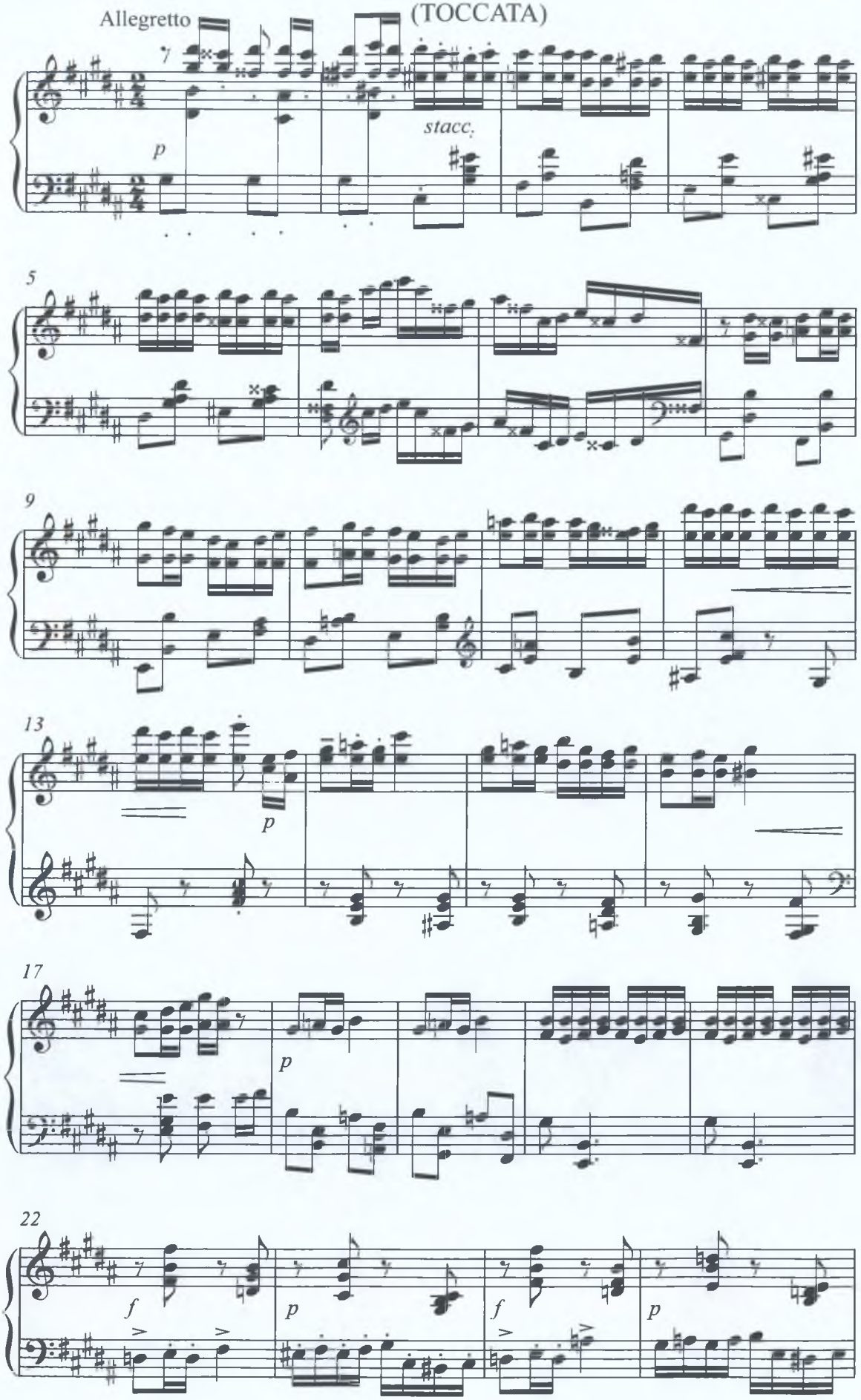
XVII

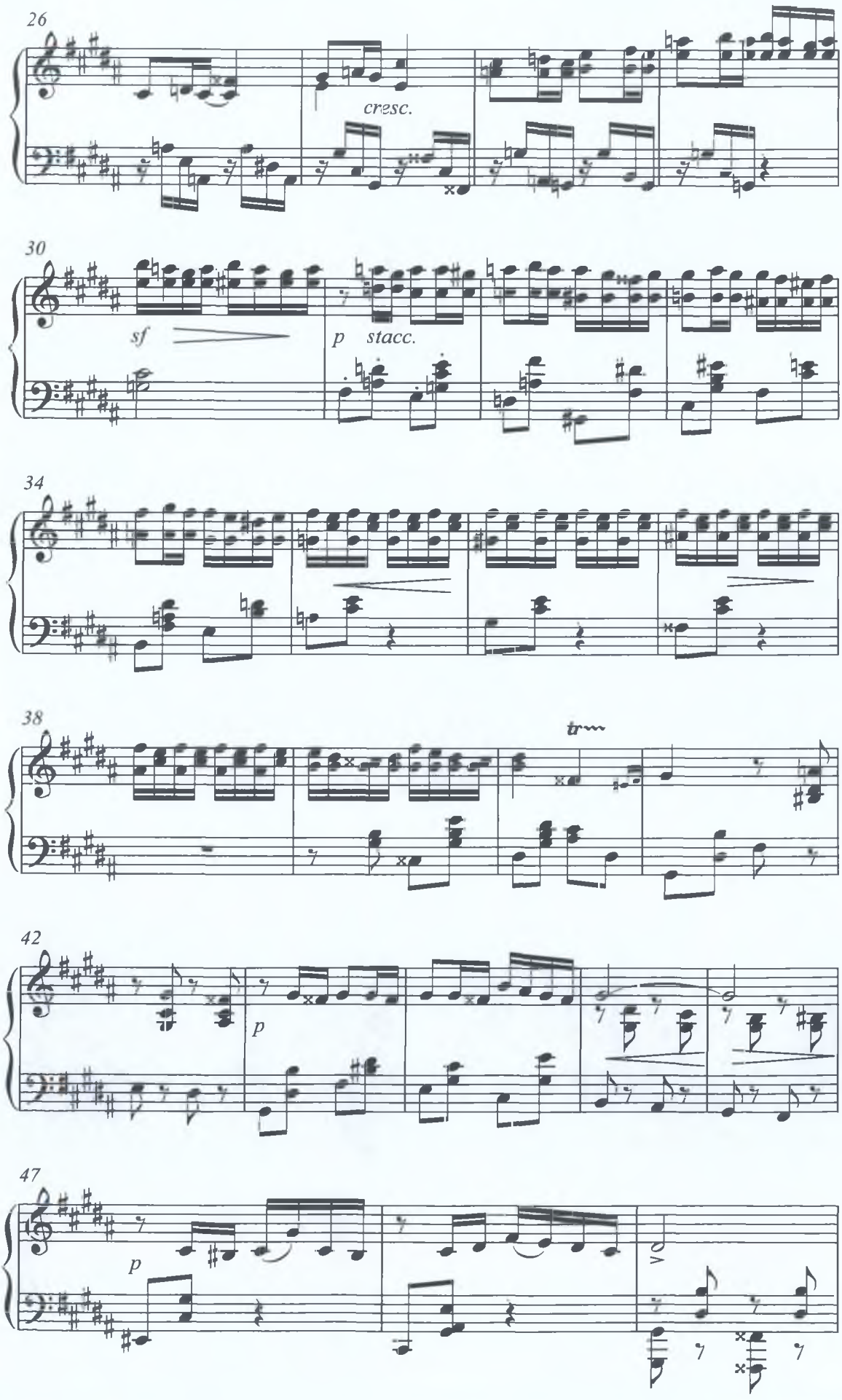


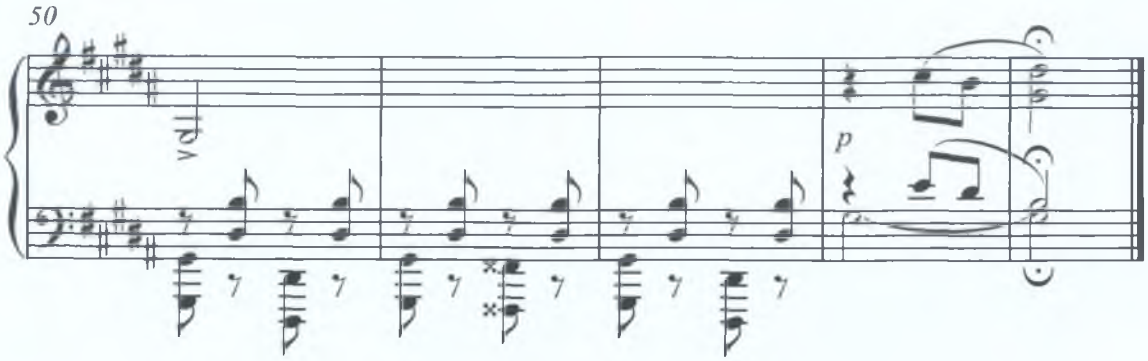

30
34
sf
sf
39
sf
44
8
49
8
sf
53
sf
rall.

XVIII

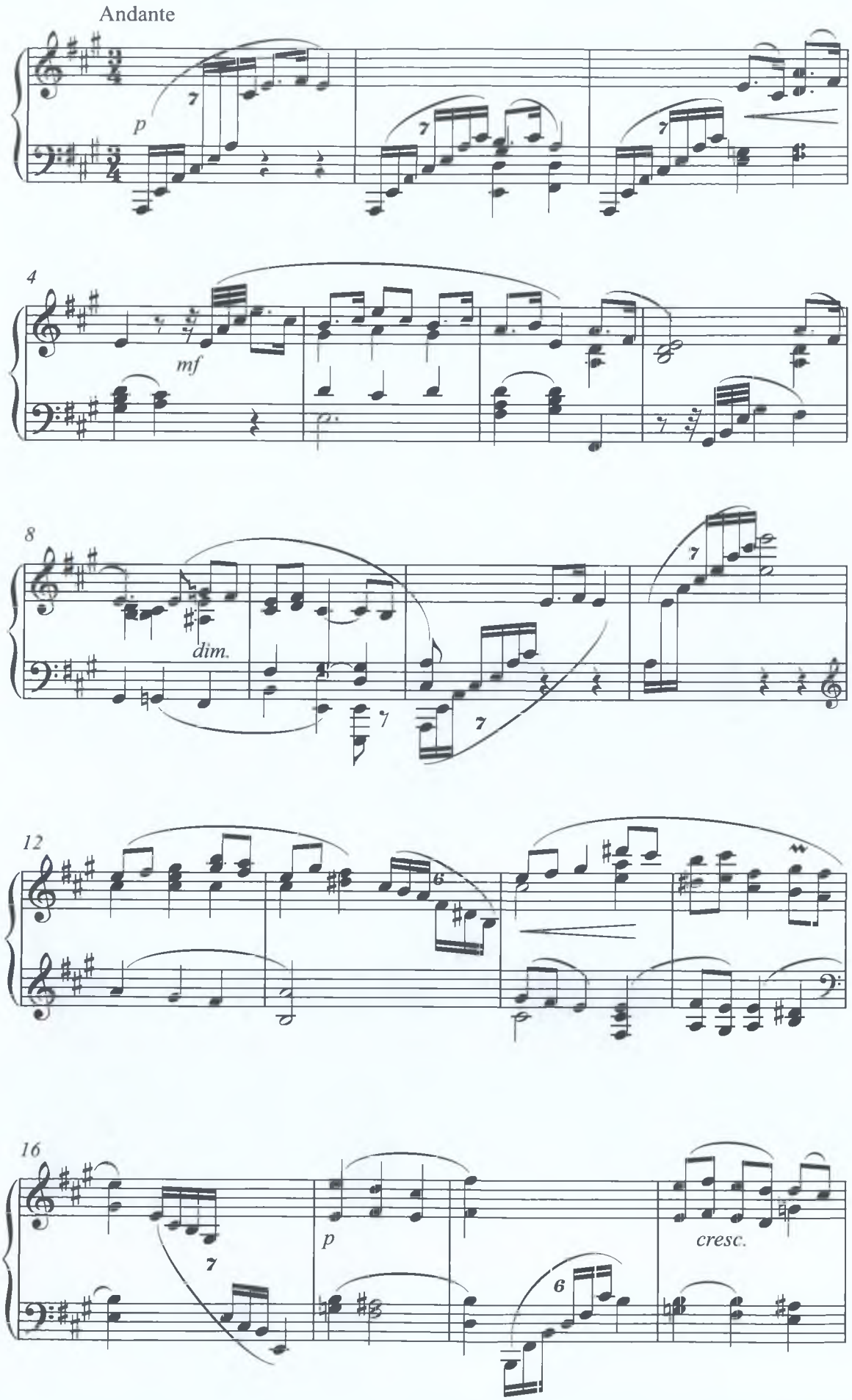
(TOCCATA)

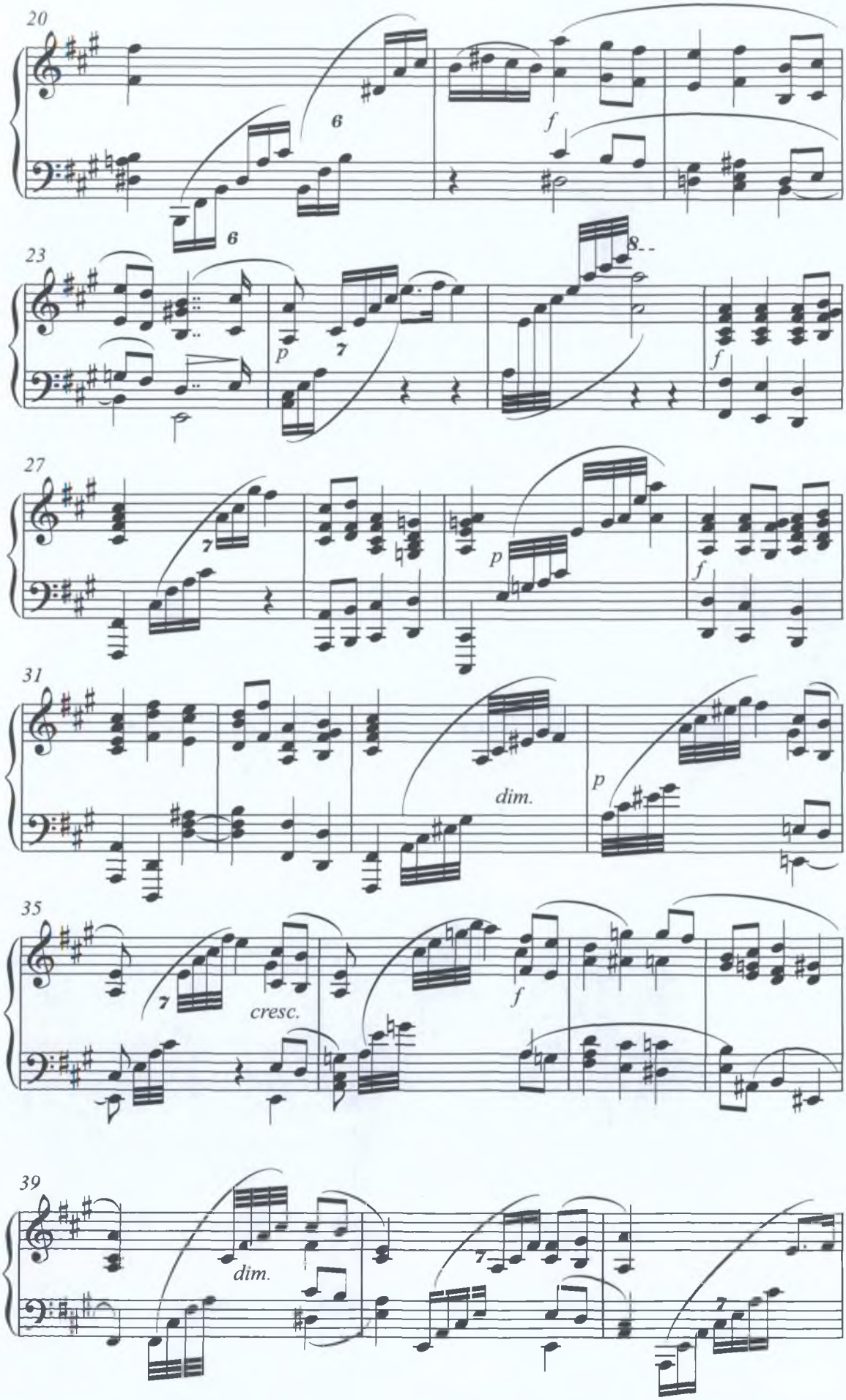


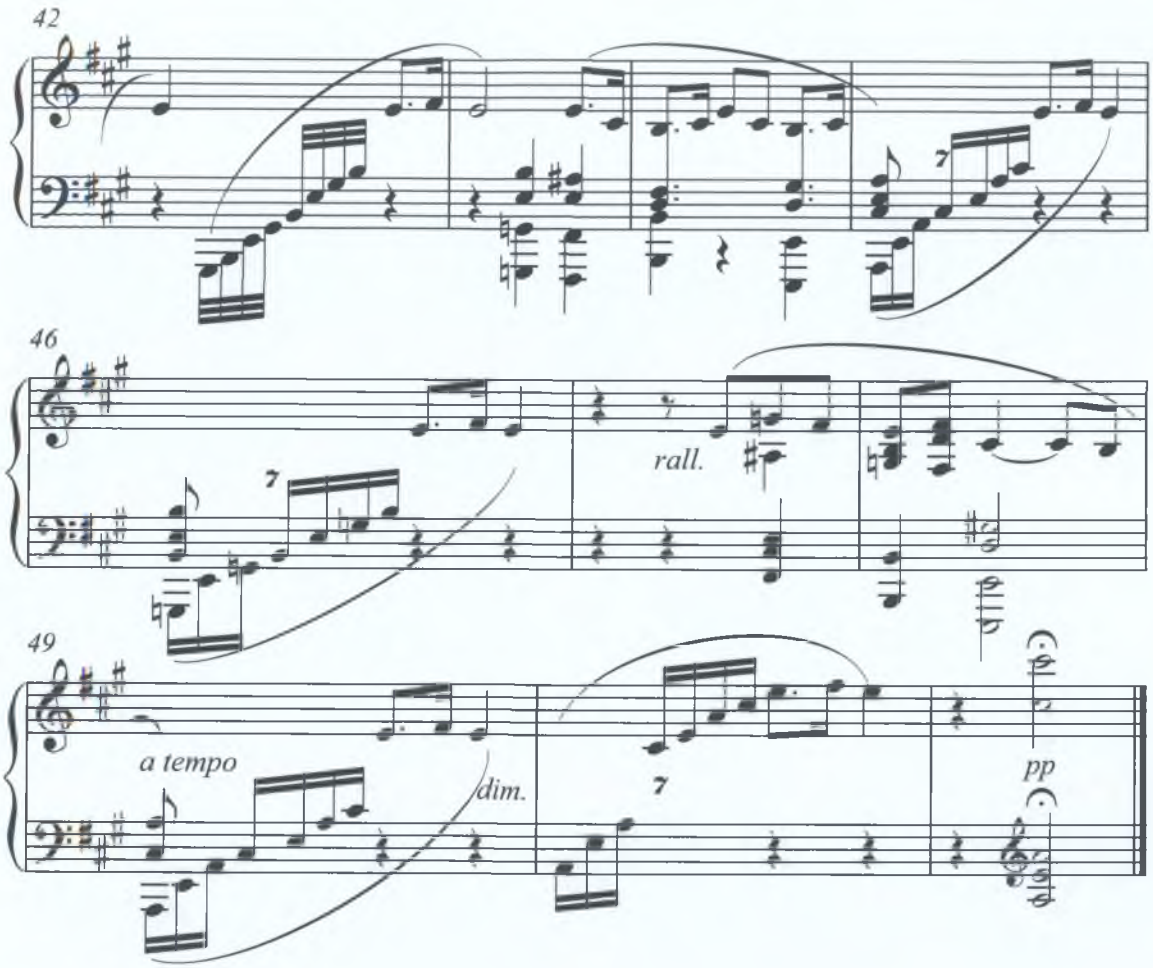

26
cresc.
30
sf
p stacc.
34
38
tr
42
p
47
p


50
TRA
p

IX

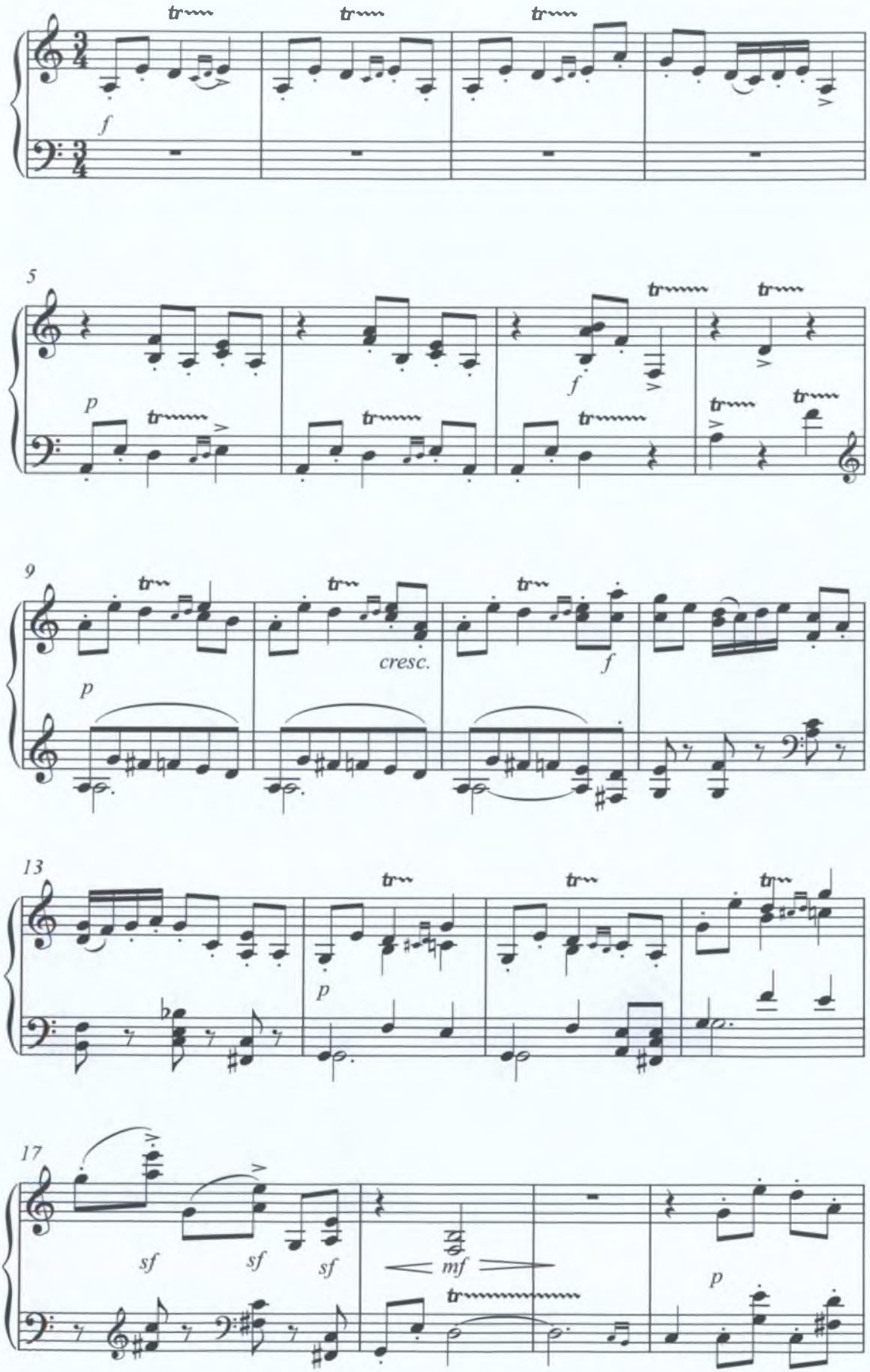


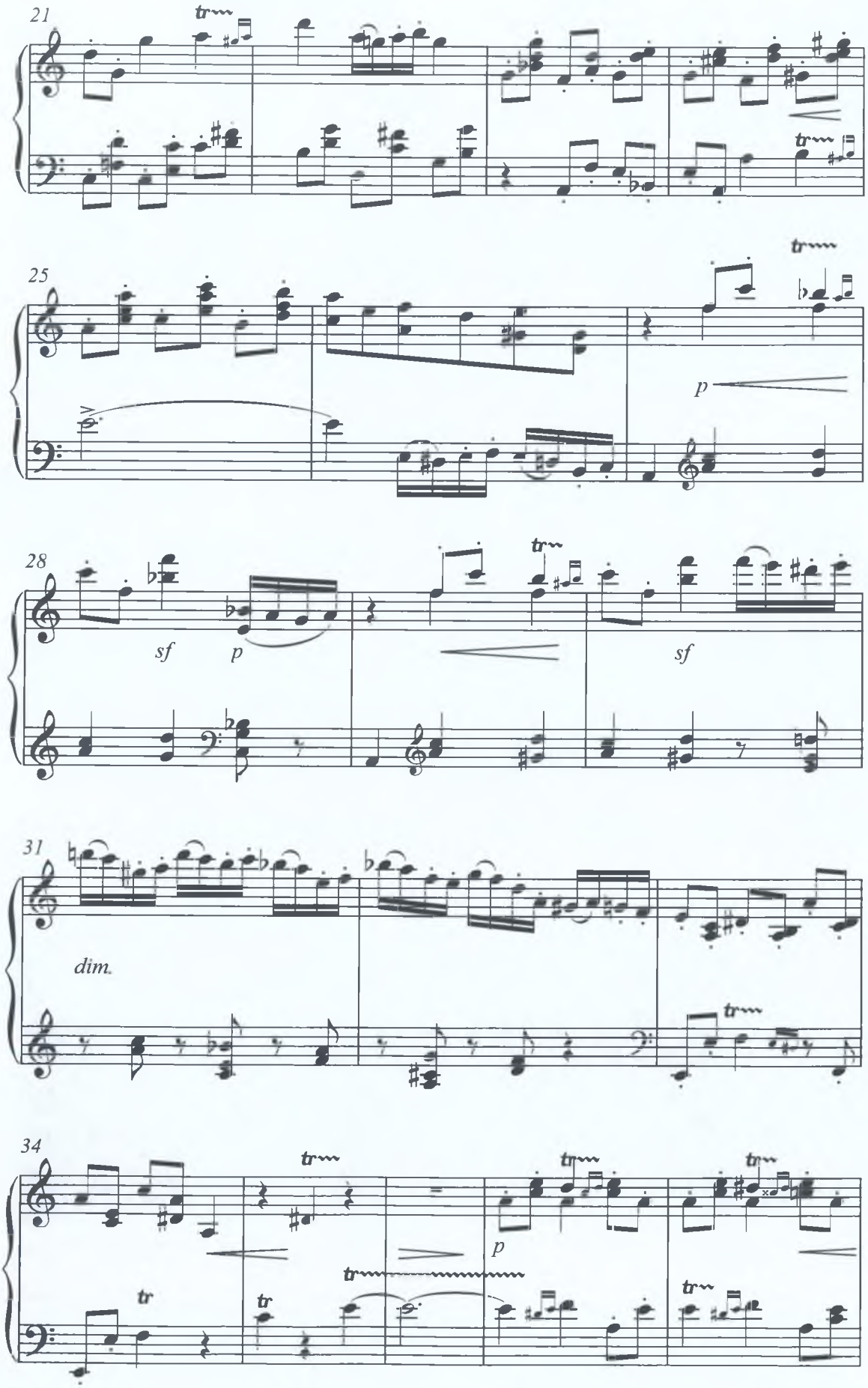

20
6
6
f
23
p
7
8
f
27
7
p
f
31
dim.
p
35
7
cresc.
f
39
dim.
7
7

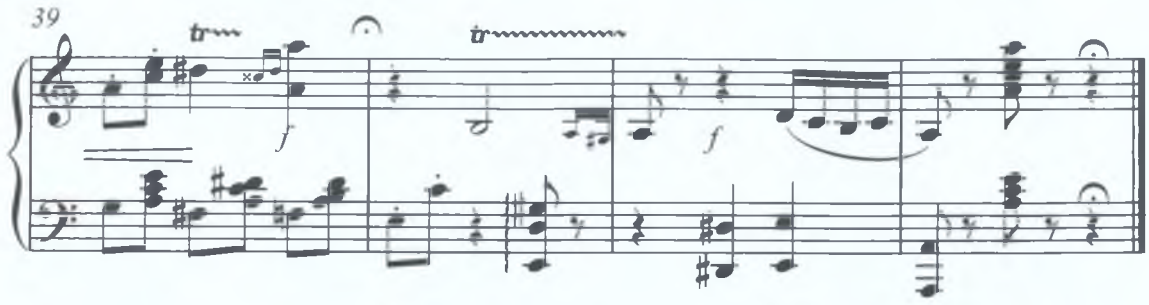

42
46
rall.
49
a tempo
dim.
pp

XX

Allegro giocoso

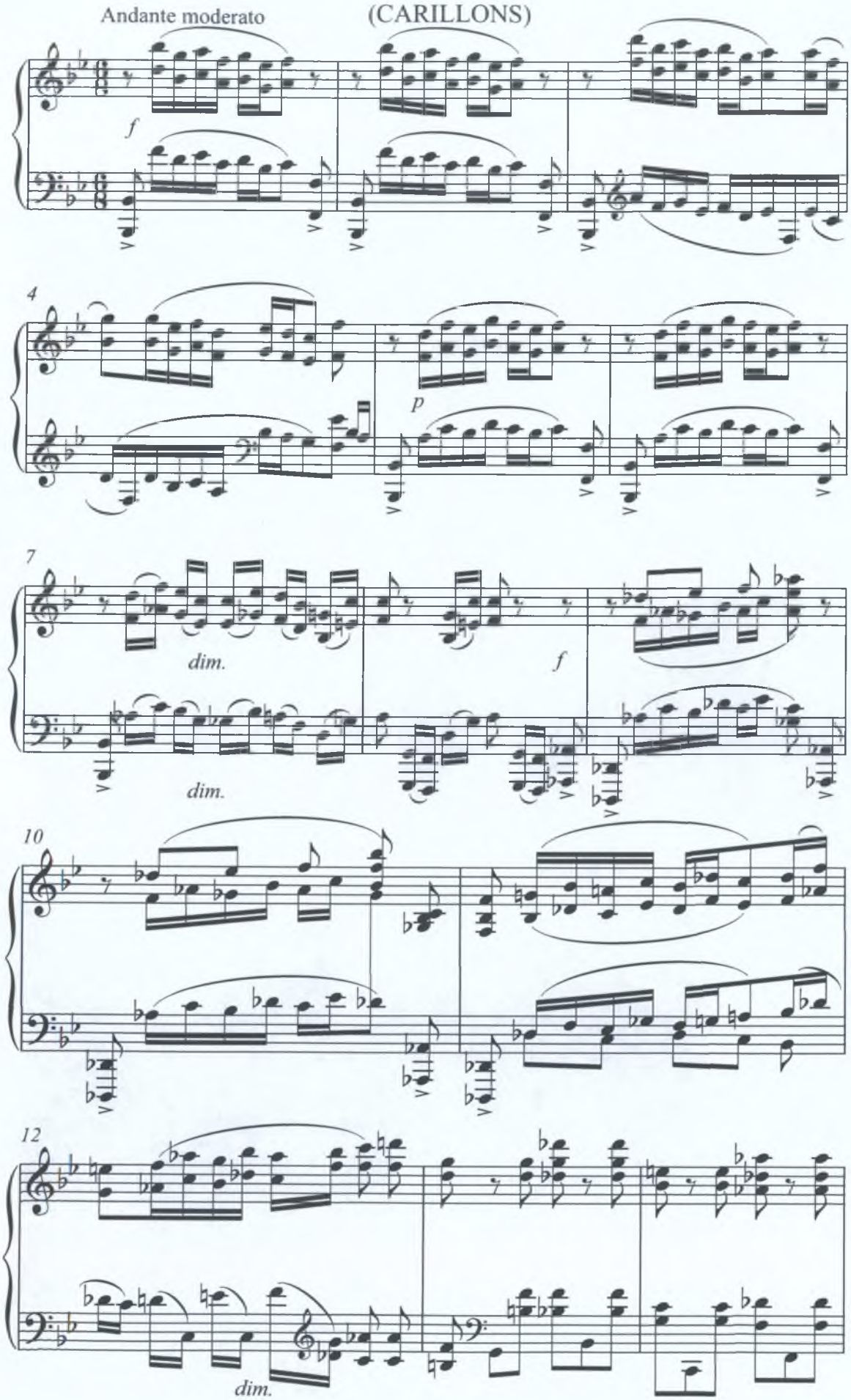


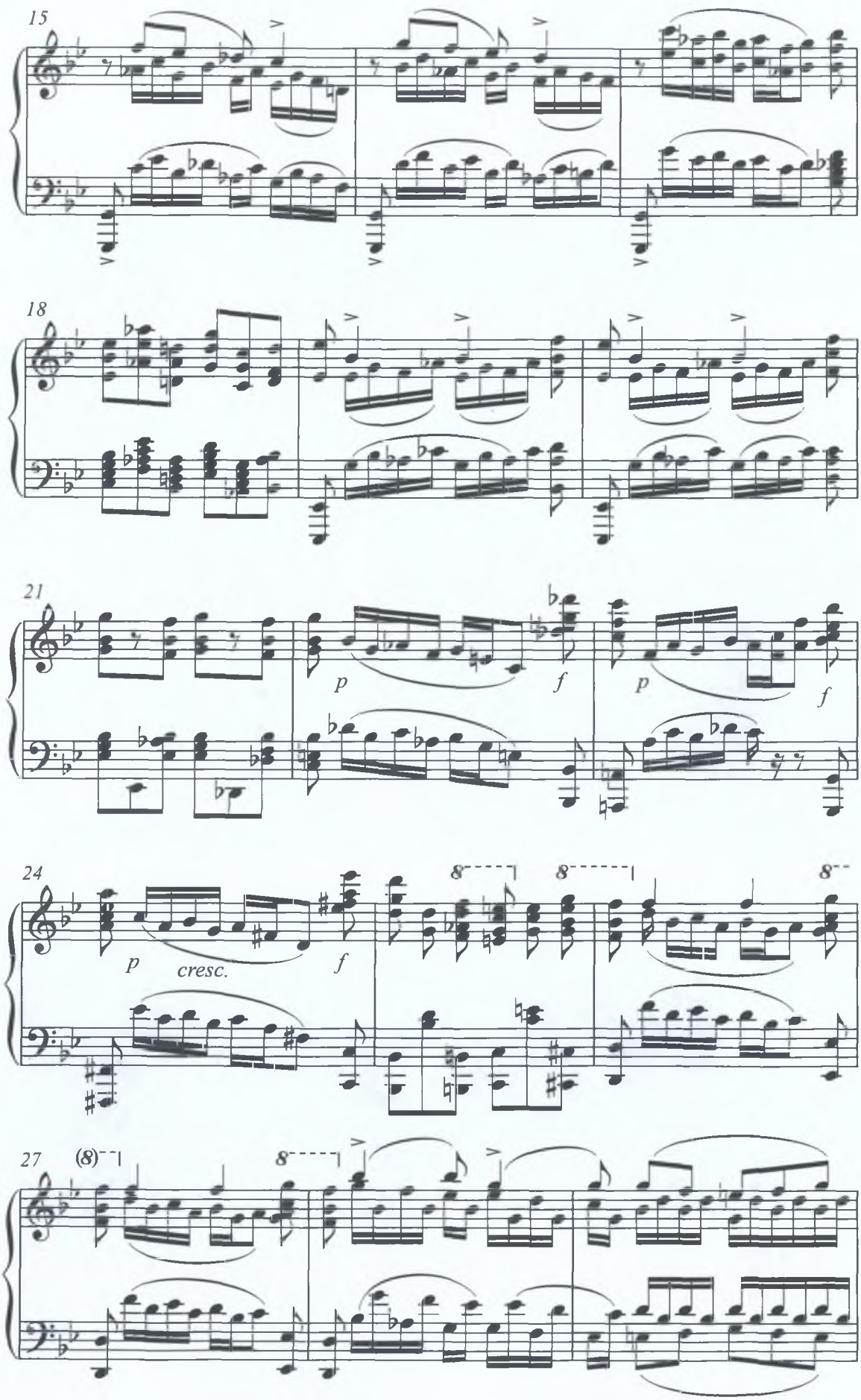

21
25
p
28
sf
p
sf
31
dim.
34
p

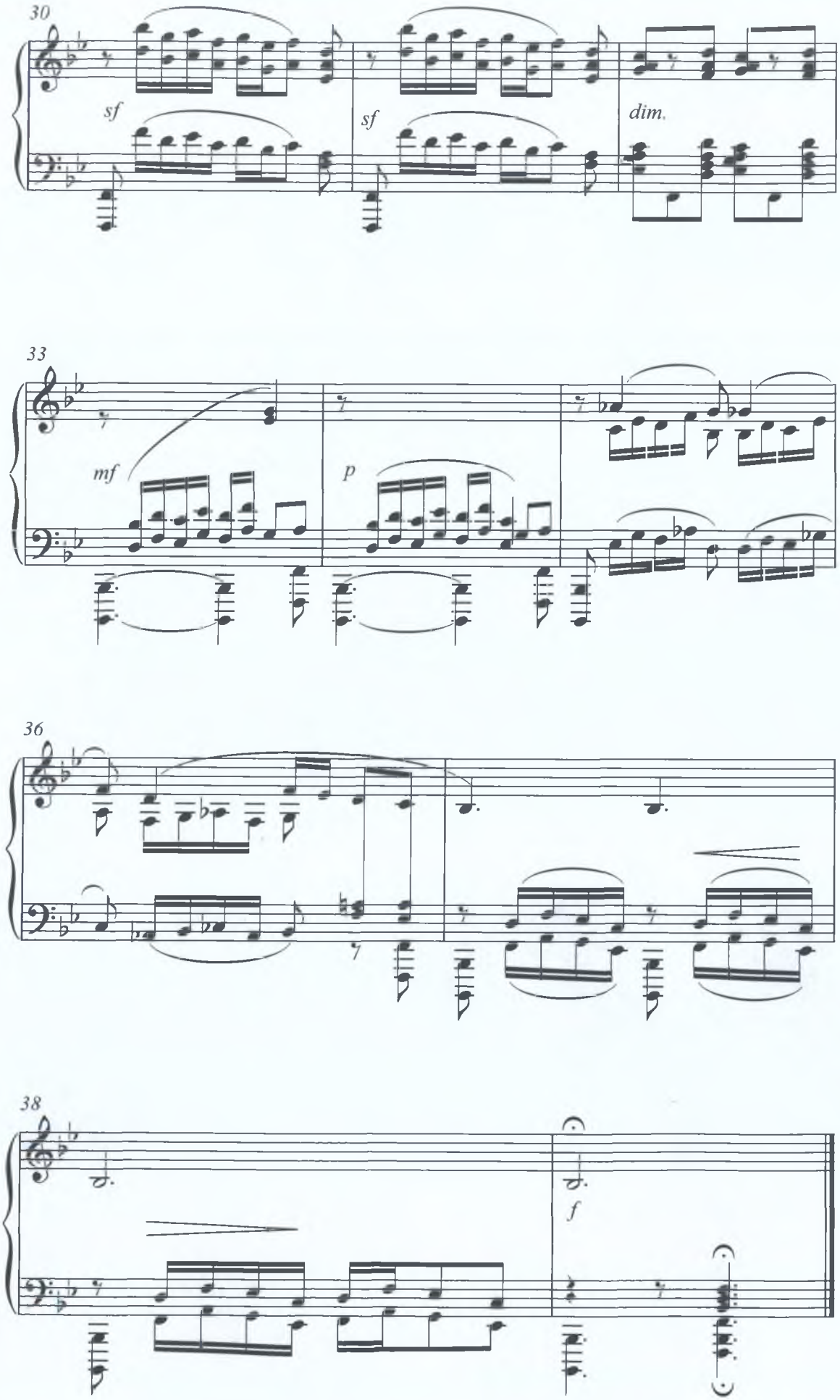

39
tr
f
tr
f

XXI

(CARILLONS)

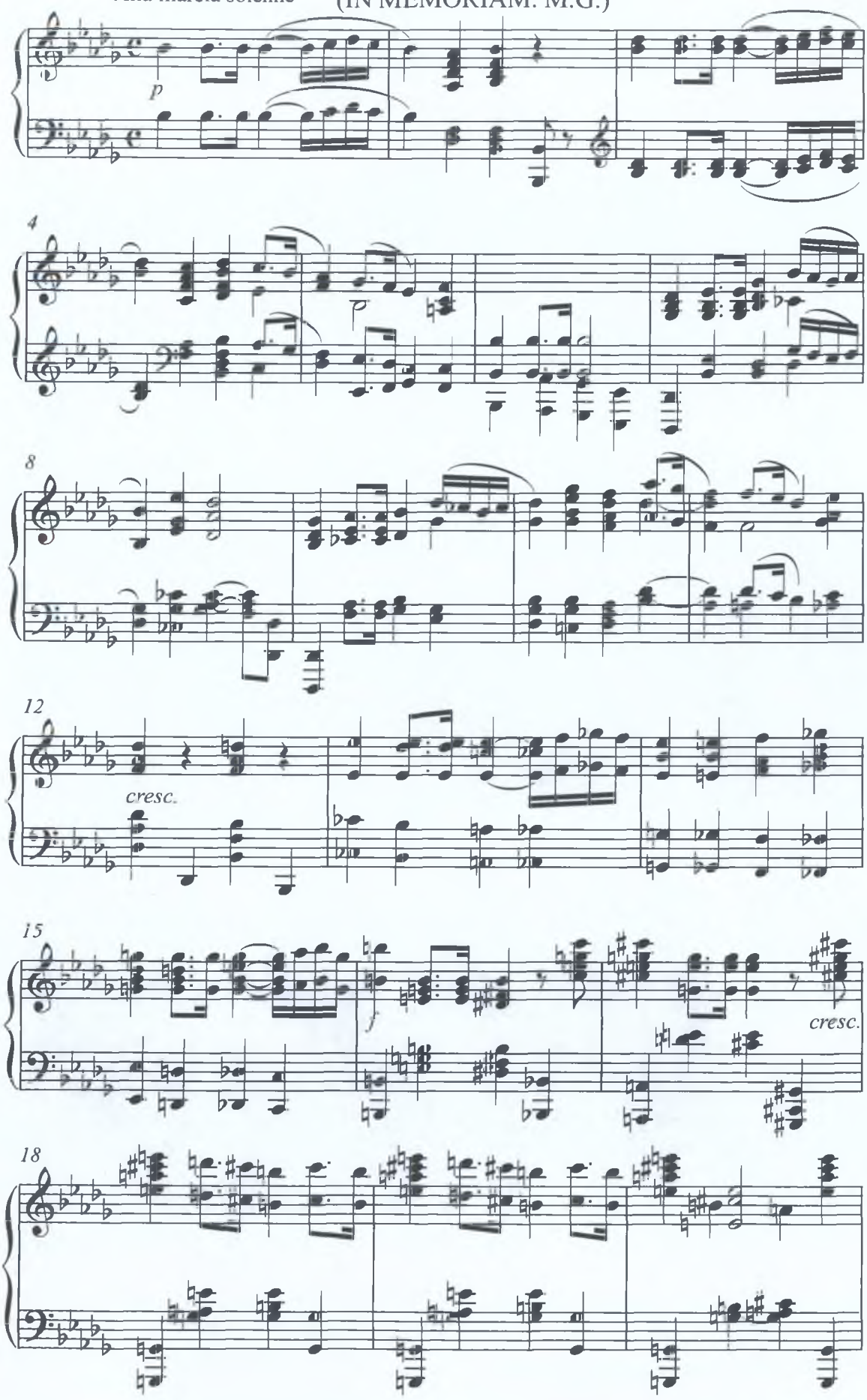


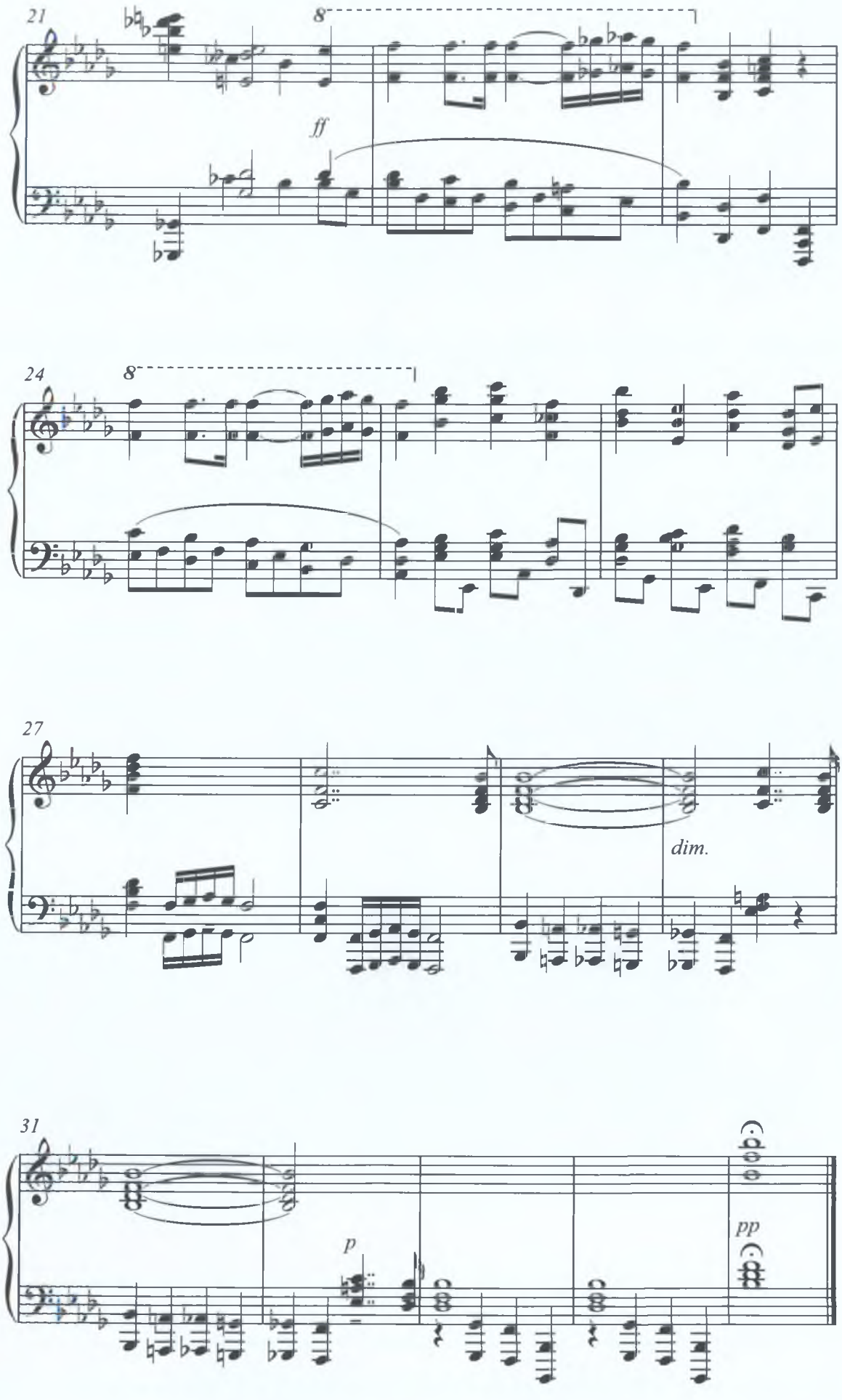

15
18
21
p
f
p
f
24
p
cresc.
f
8
8
8
27
(8)
8


30
sf
sf
dim.
33
mf
p
36
38
f

XXII

Alla marcia solenne (IN MEMORIAM. M.G.)

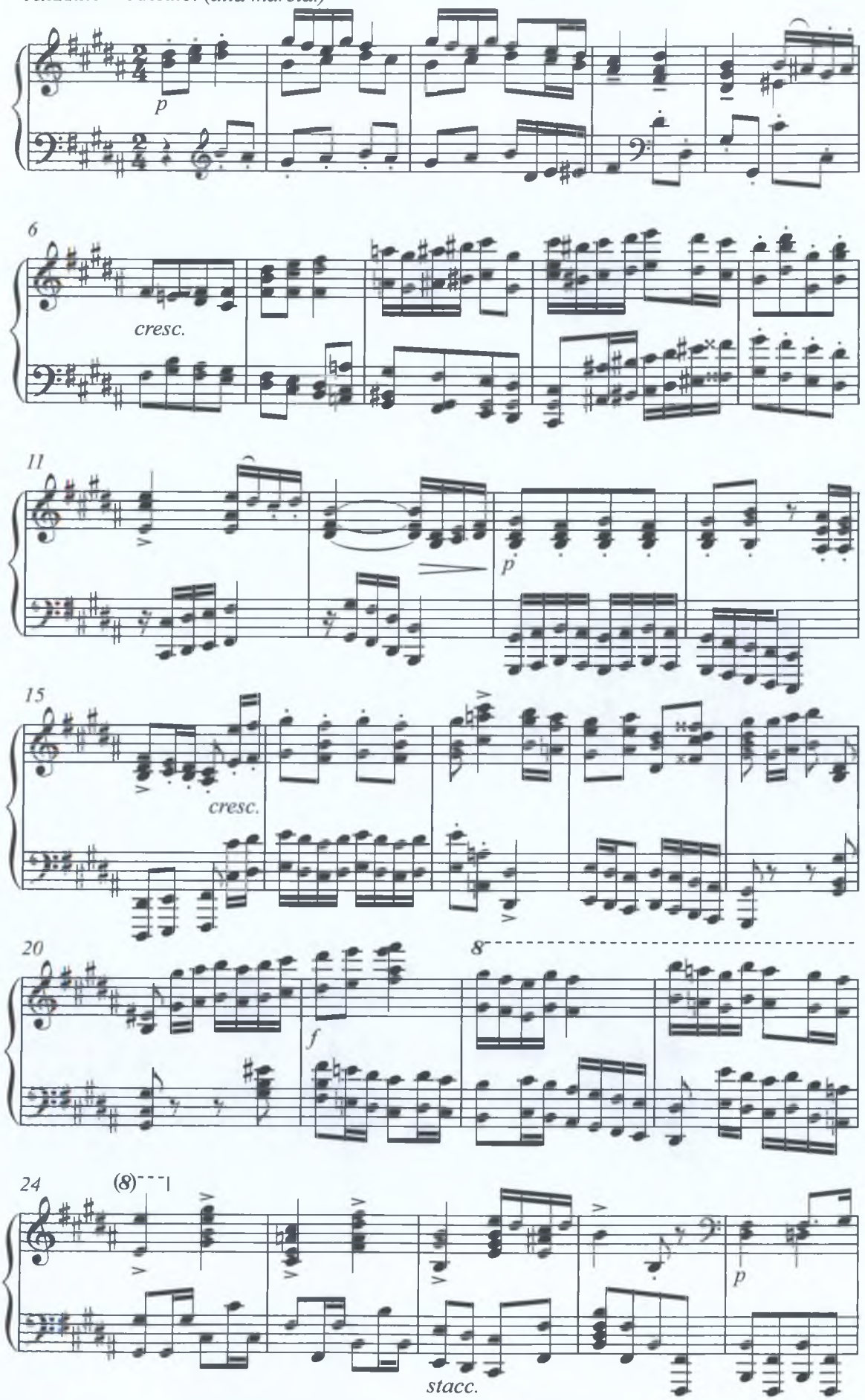


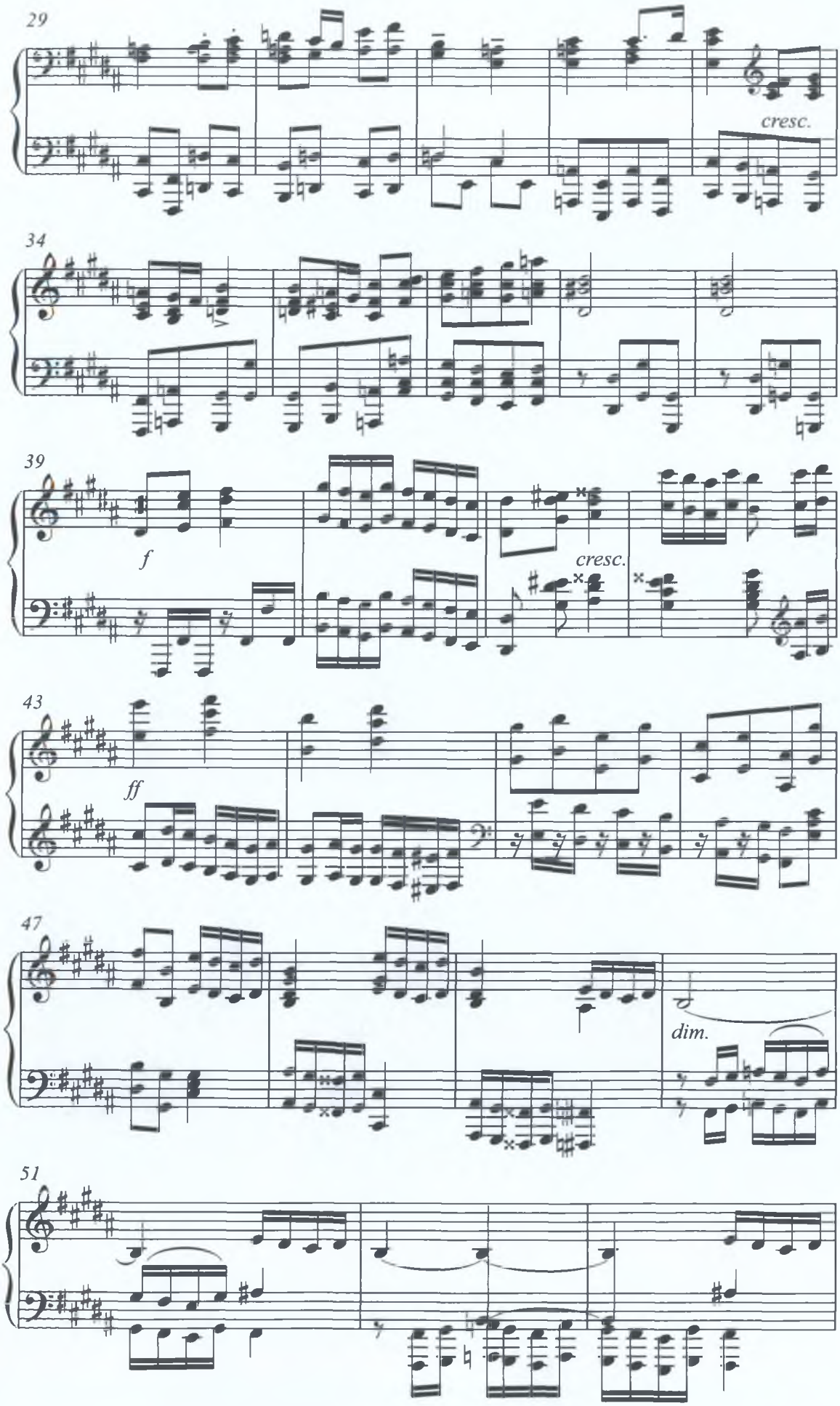

21
8
ff
24
8
27
dim.
31
p
pp

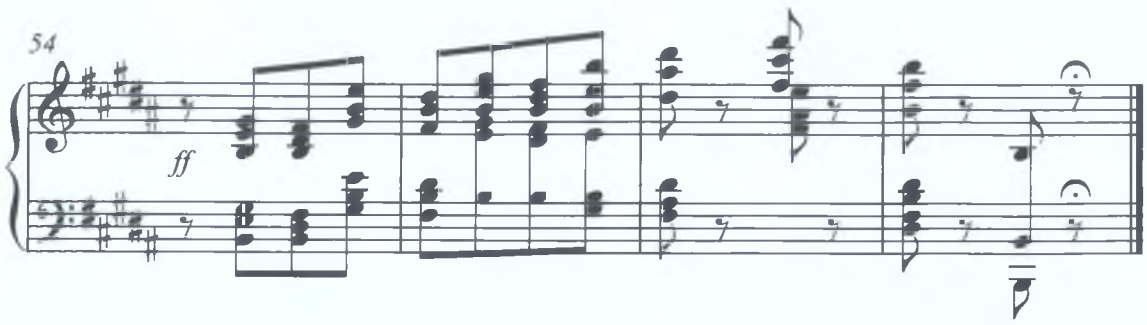
XXIII

En Rondeau

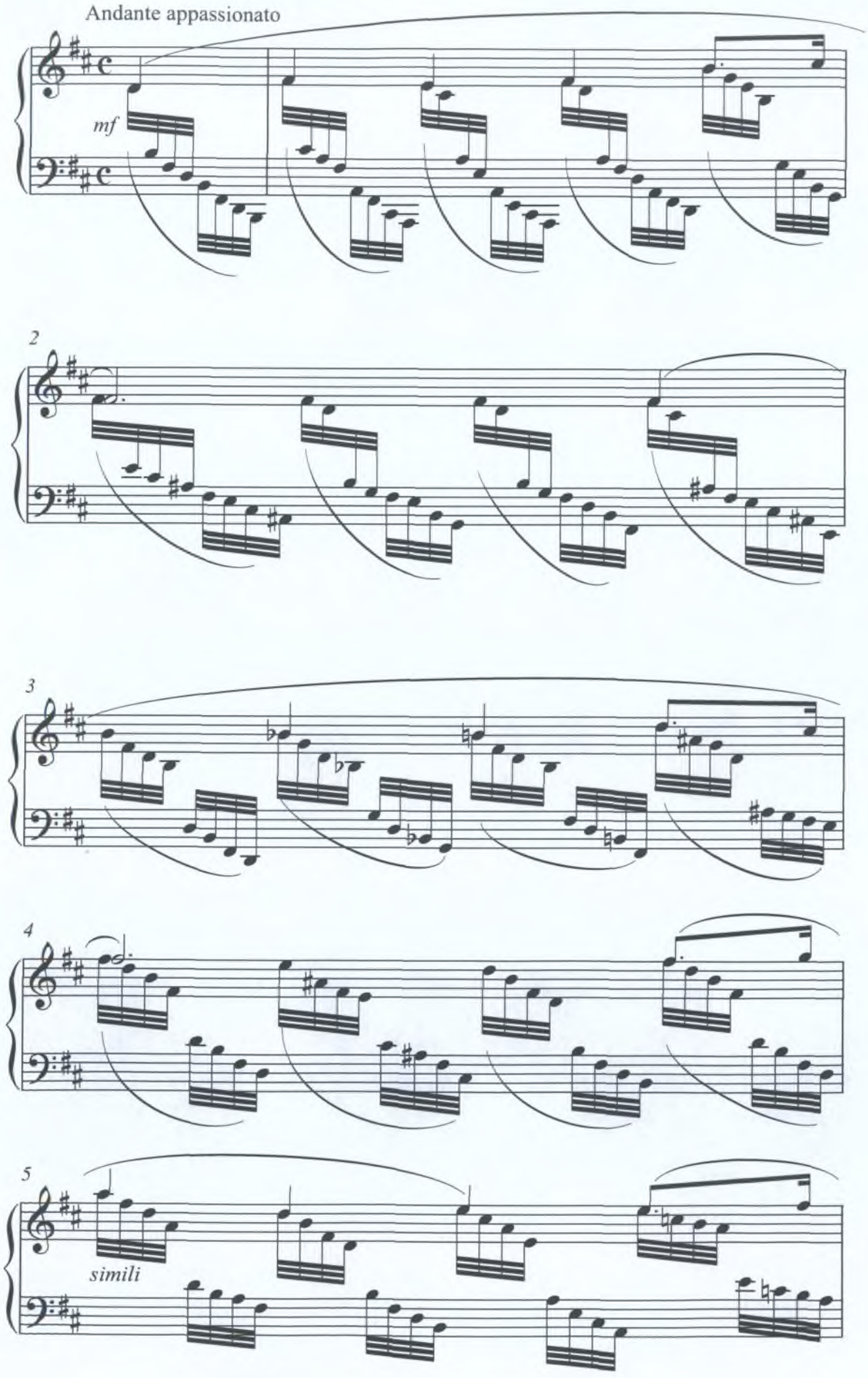
Andante moderato. (*alla marcia.*)

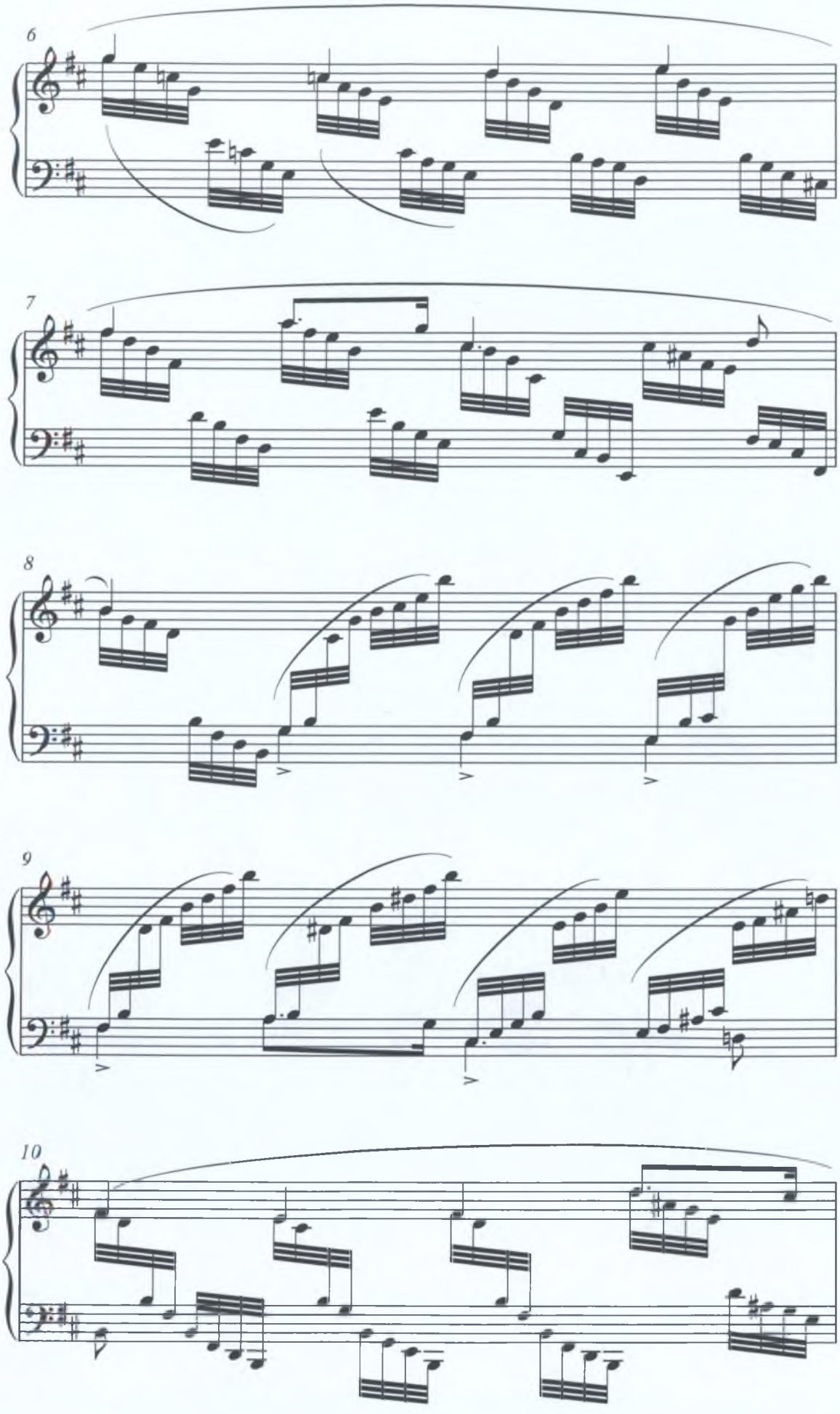


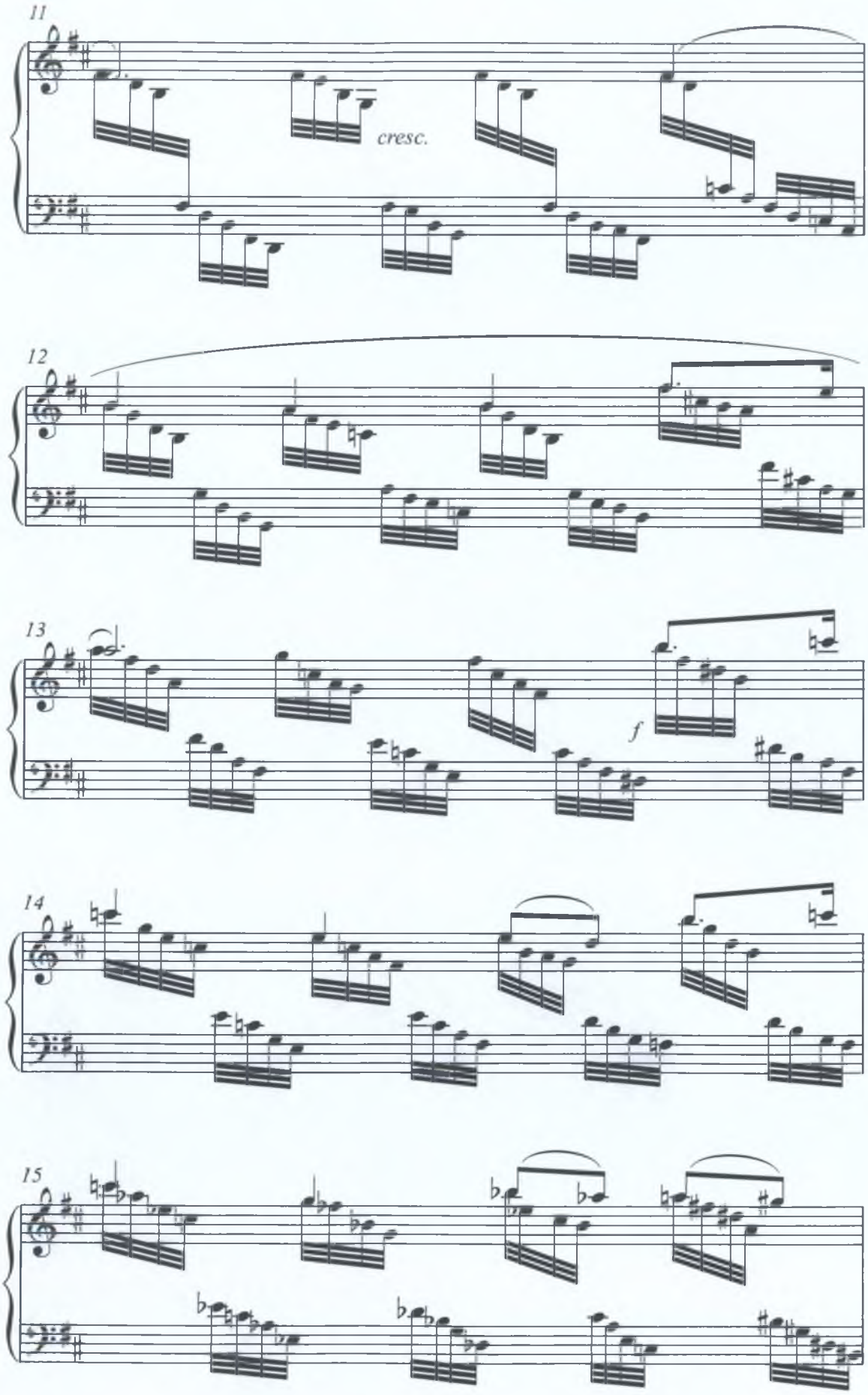

29
cresc.
34
39
f
cresc.
43
ff
47
dim.
51

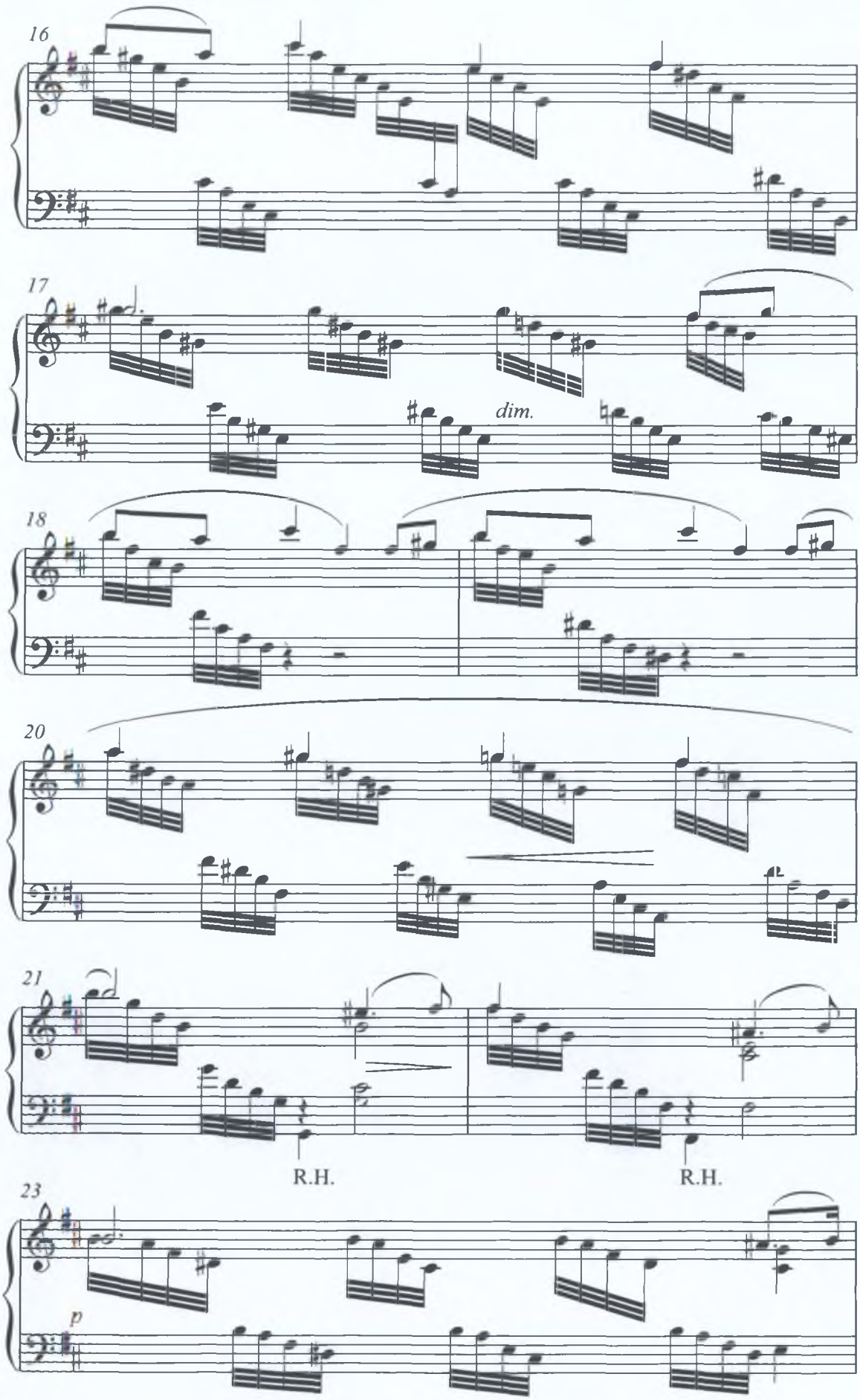

54
ff

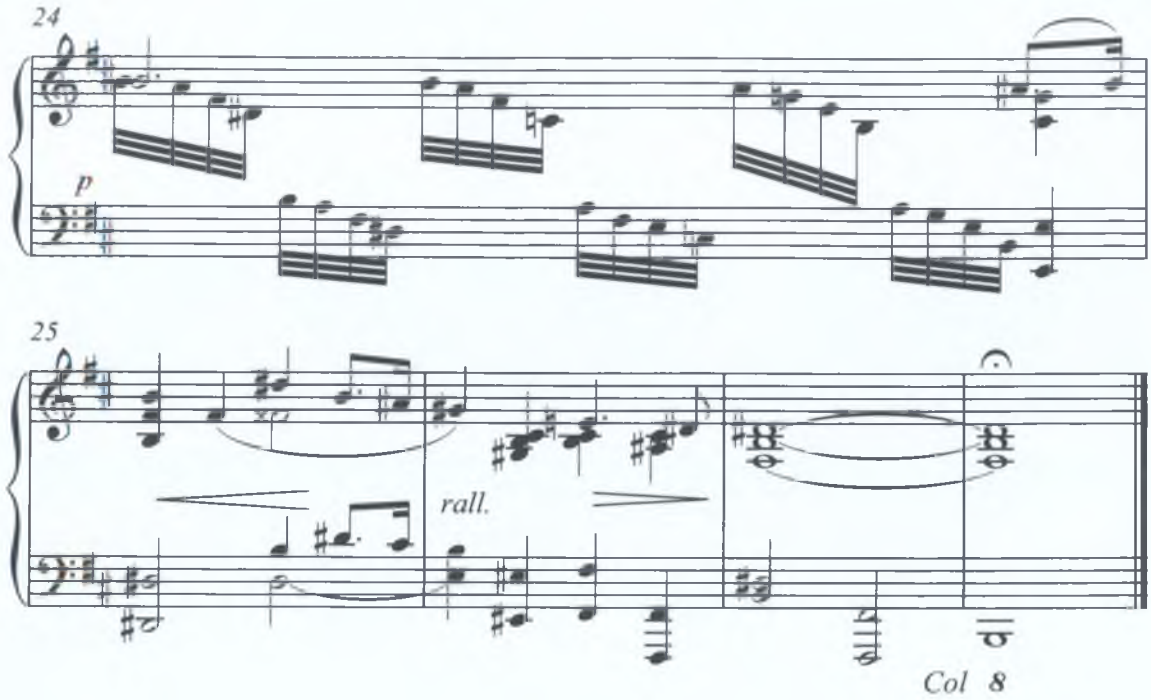
XXIV




6
7
8
9
10

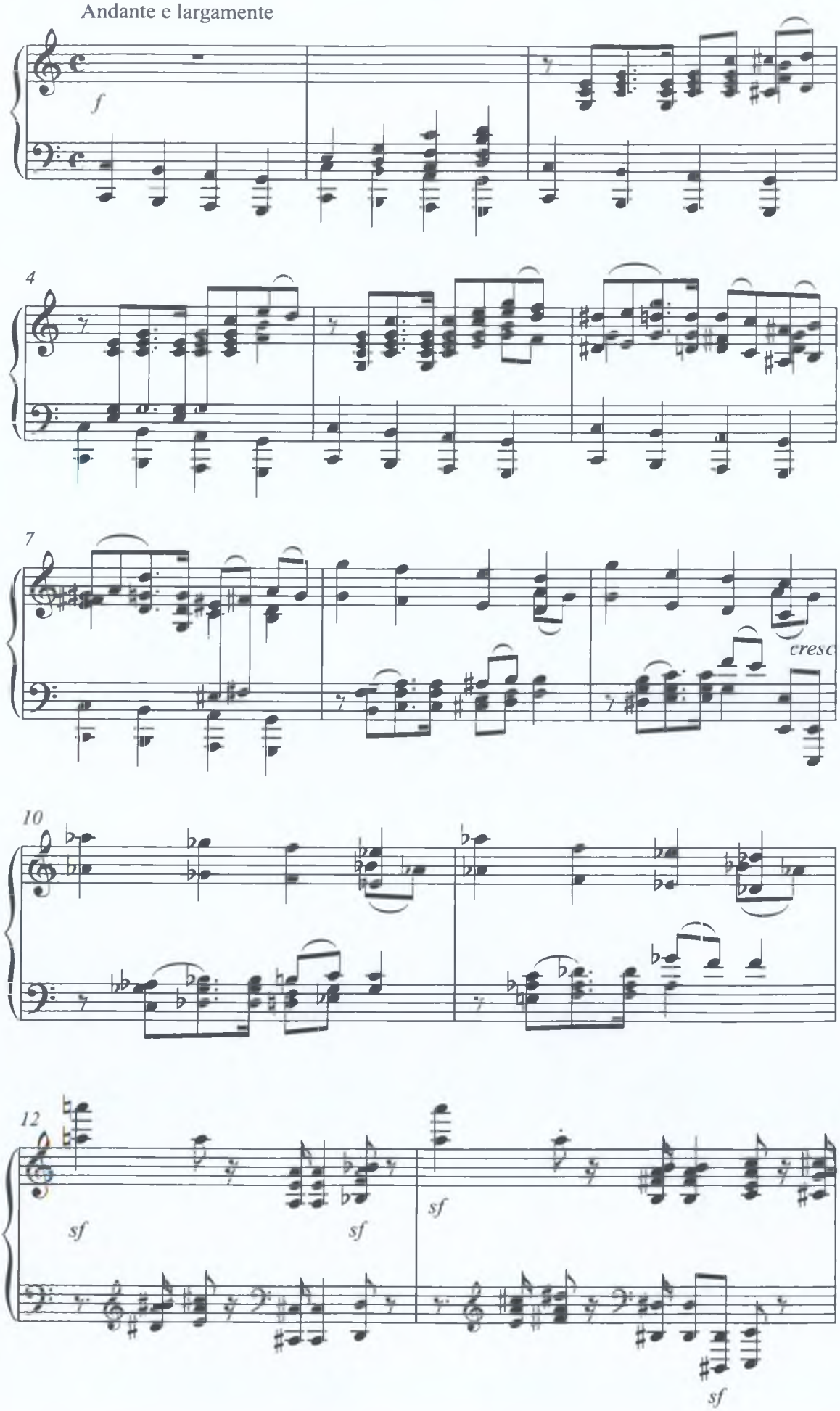

11
cresc.
12
13
f
14
15

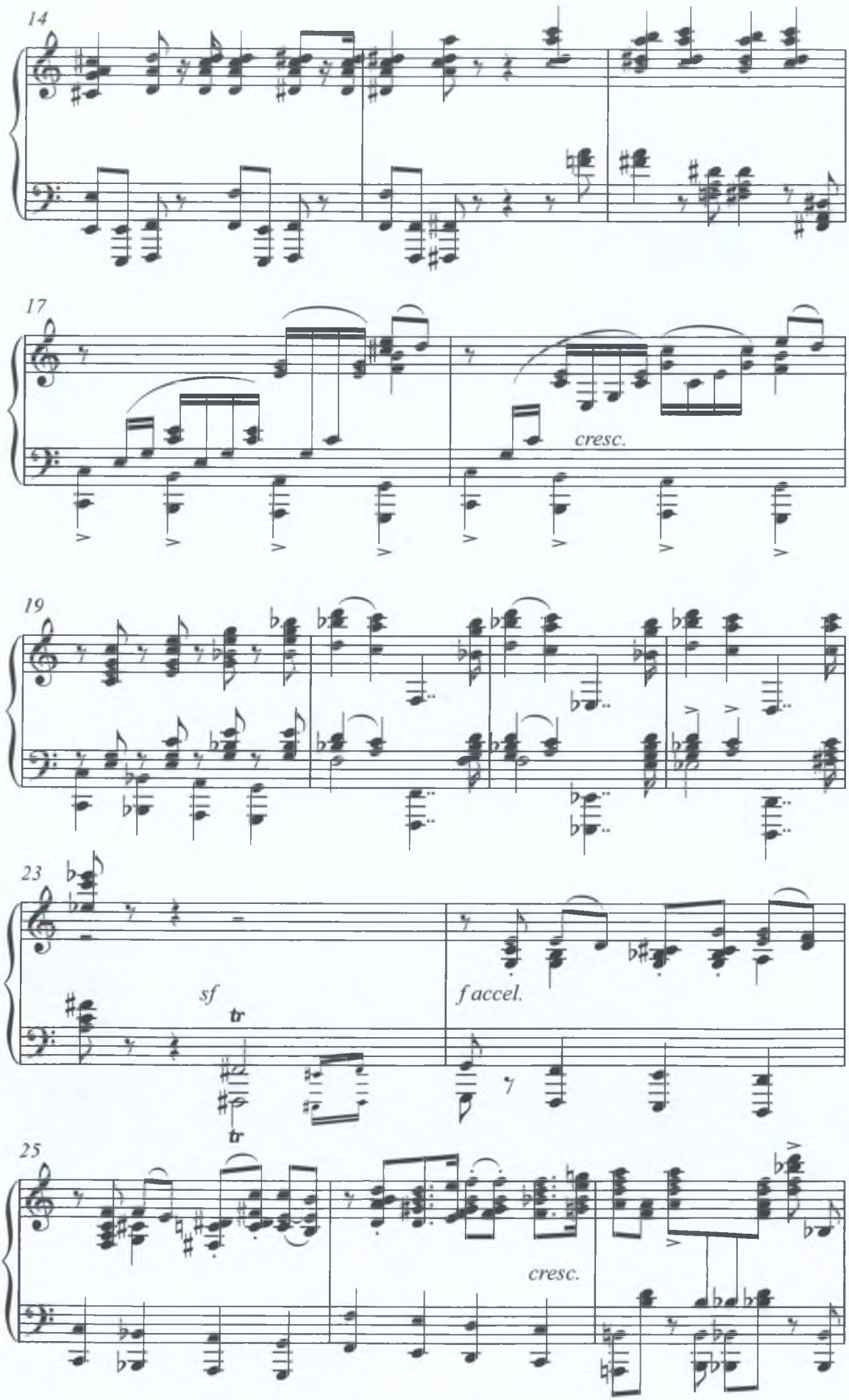

16
17
dim.
18
20
21
R.H.
R.H.
23
p

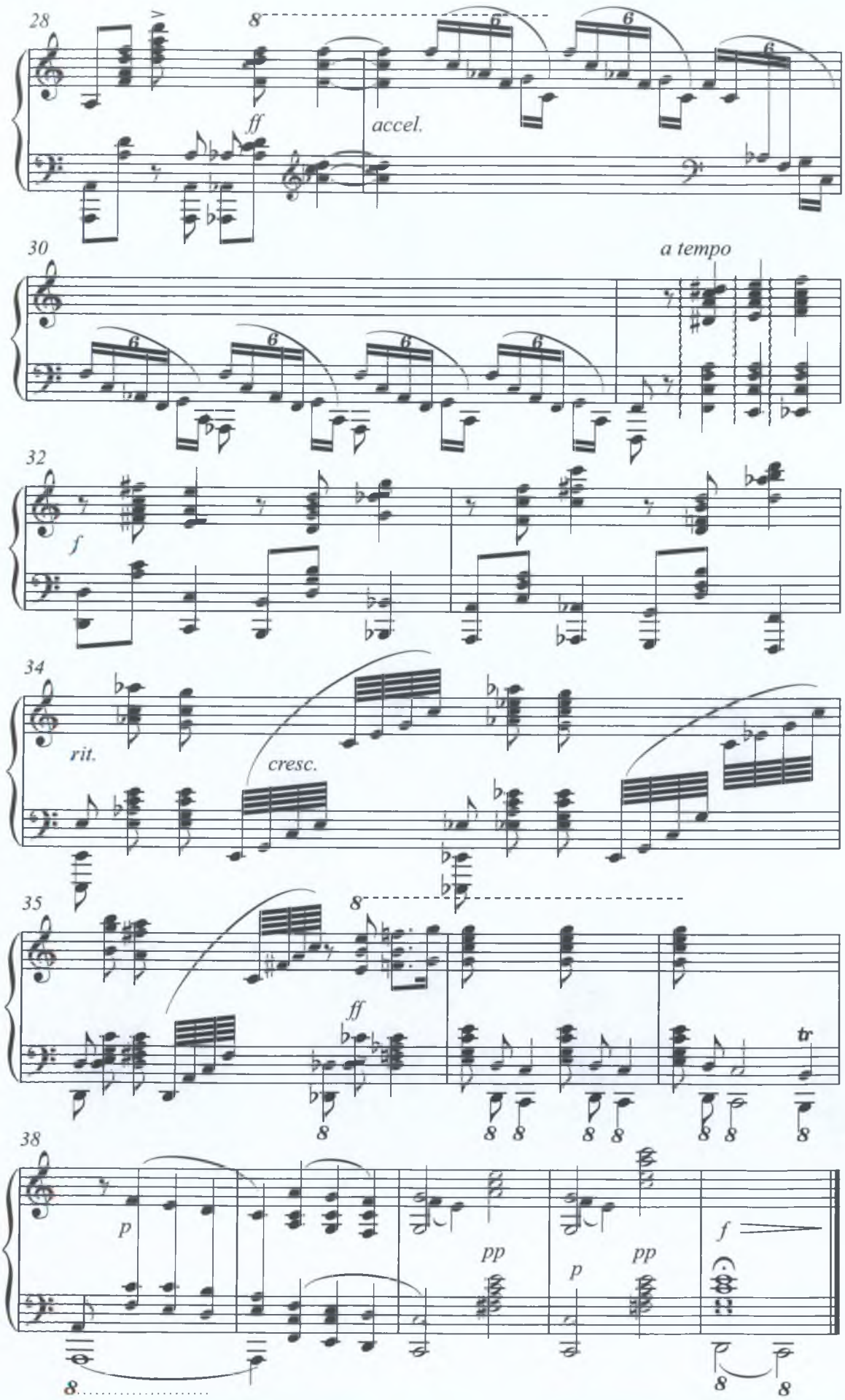

24
p
25
rall.
Col 8

XXV

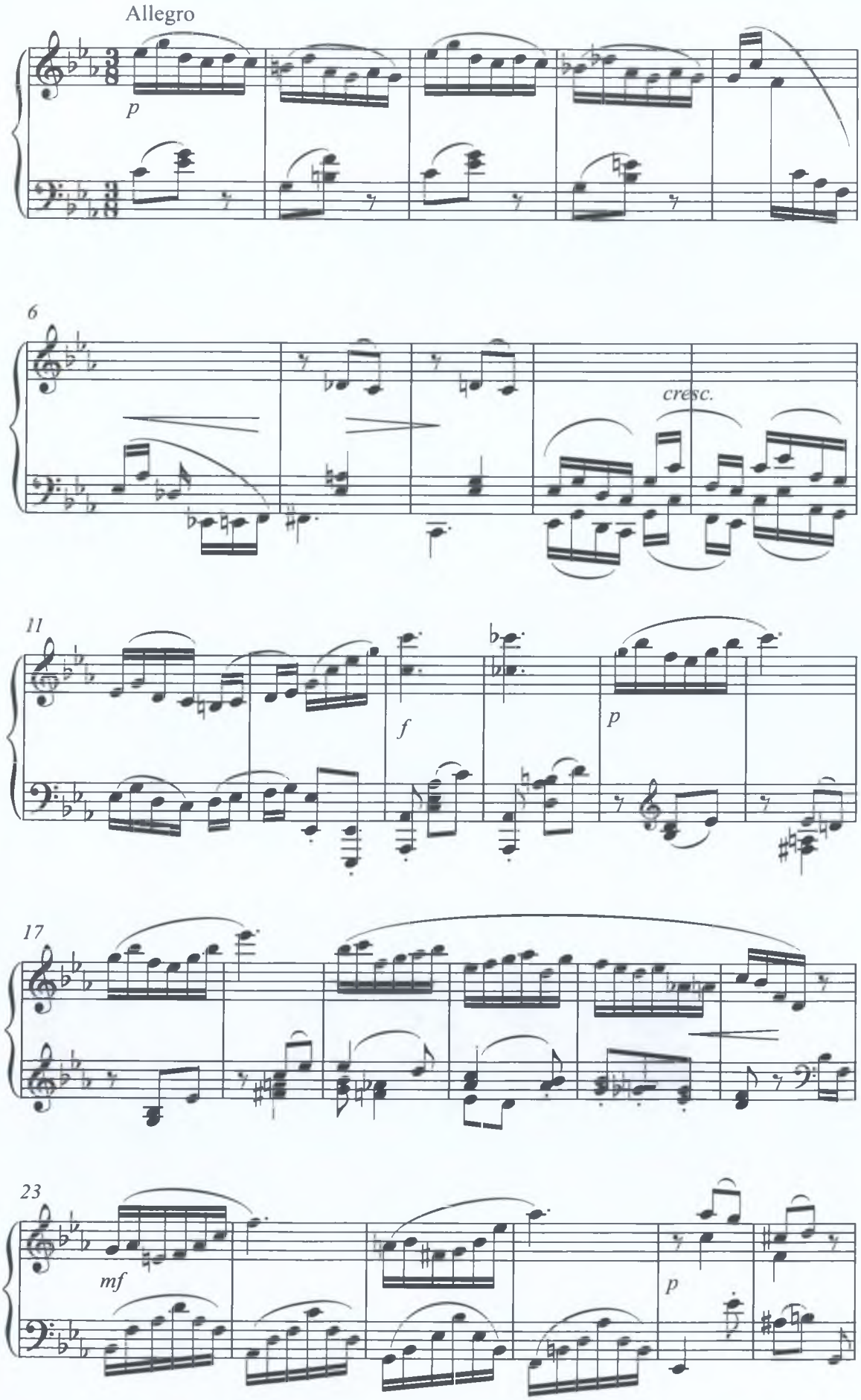
Andante e largamente

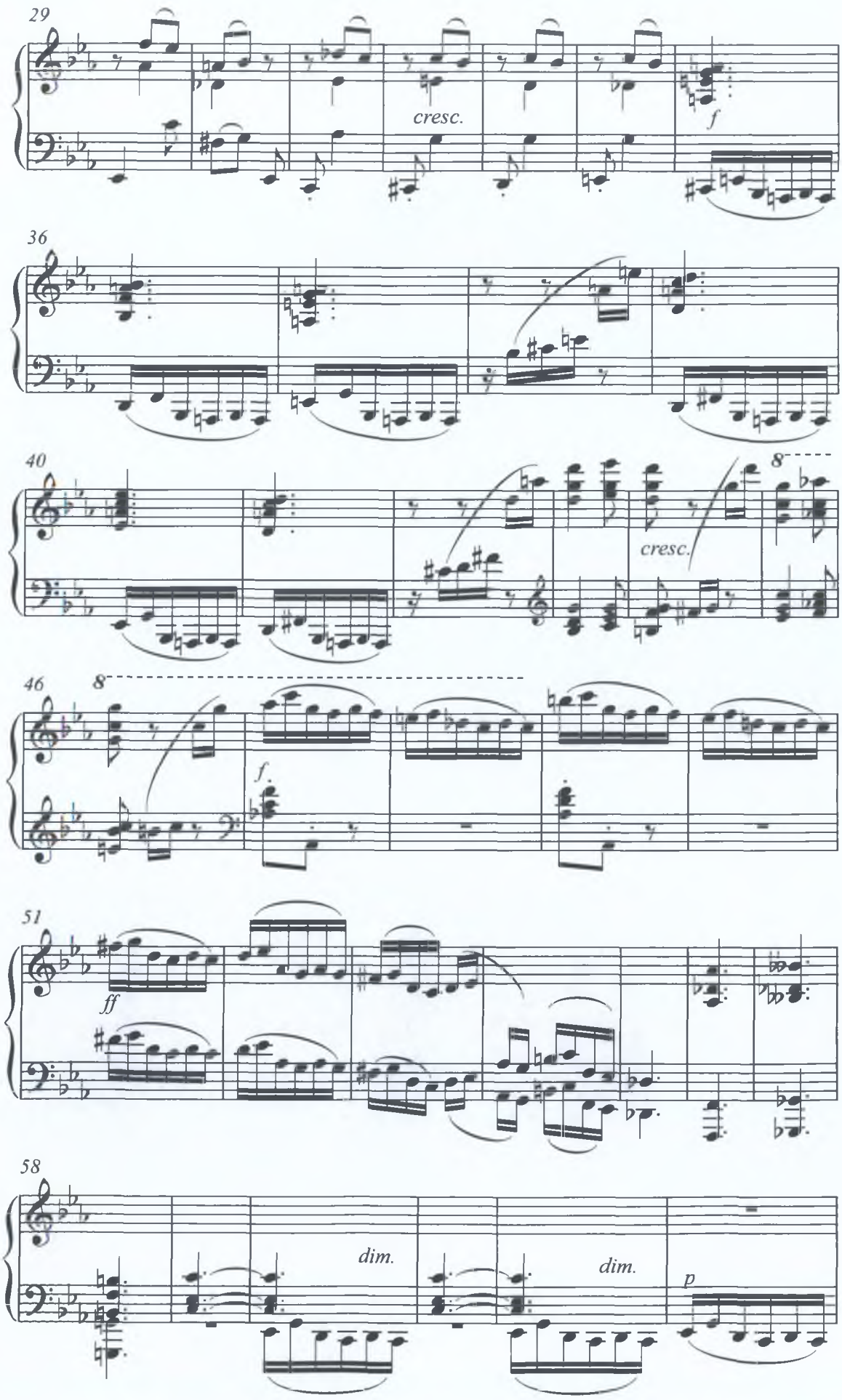


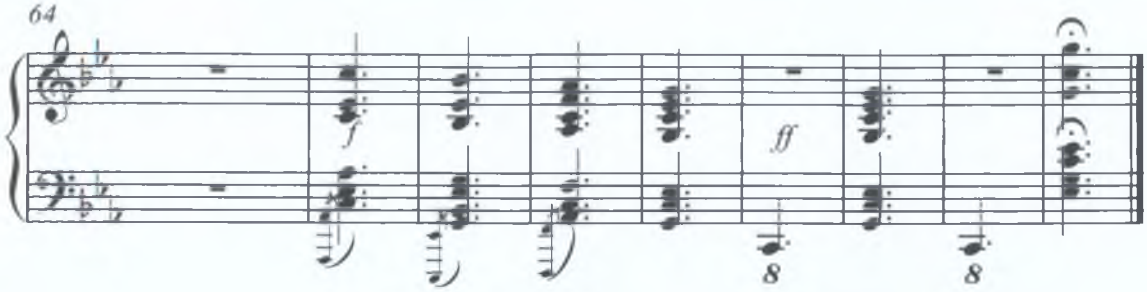

14
17
cresc.
19
23
sf
tr
f accel.
25
cresc.


28
ff
accel.
30
a tempo
32
f
34
rit.
cresc.
35
ff
tr
38
p
pp
p
pp
f

XXVI

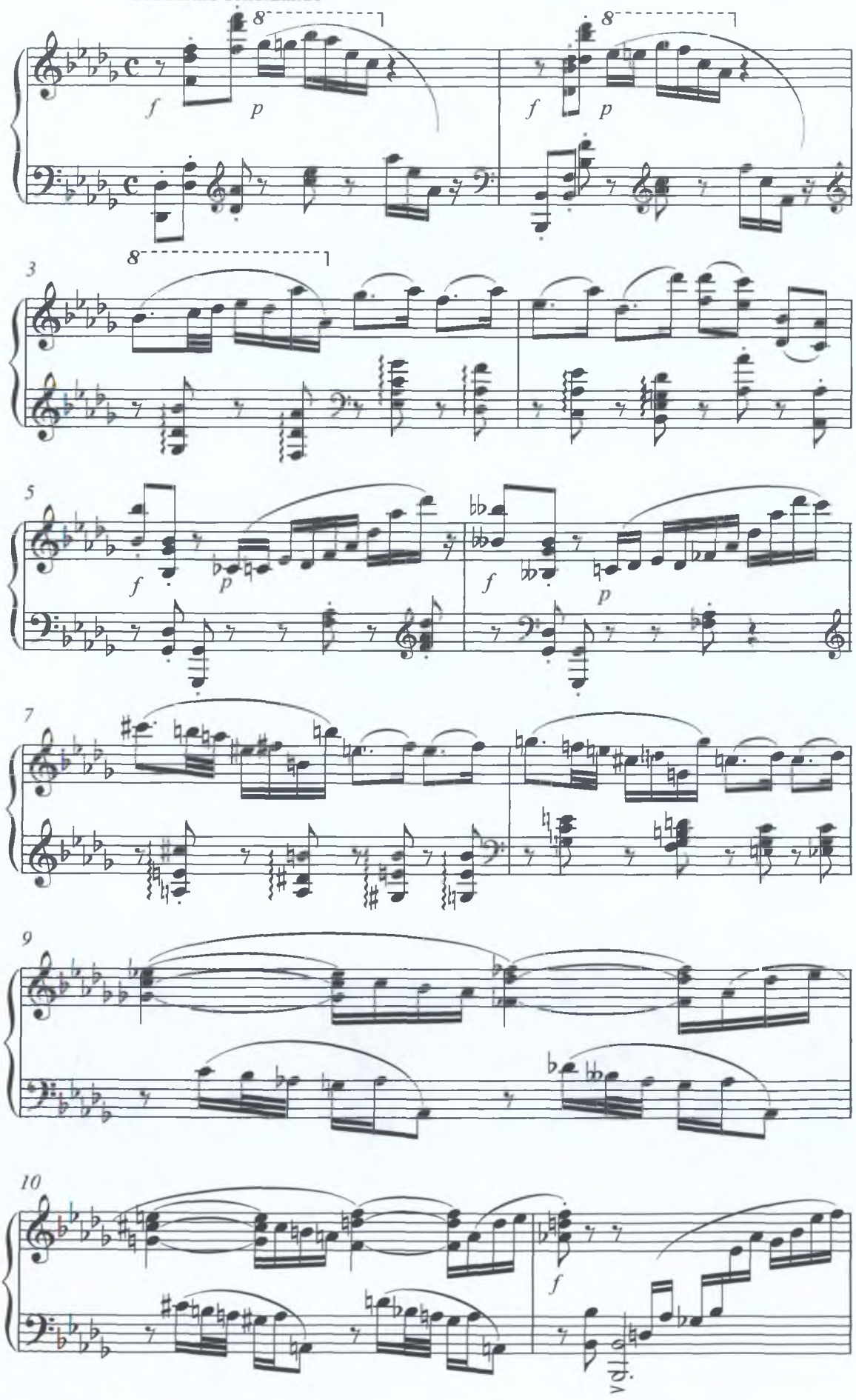


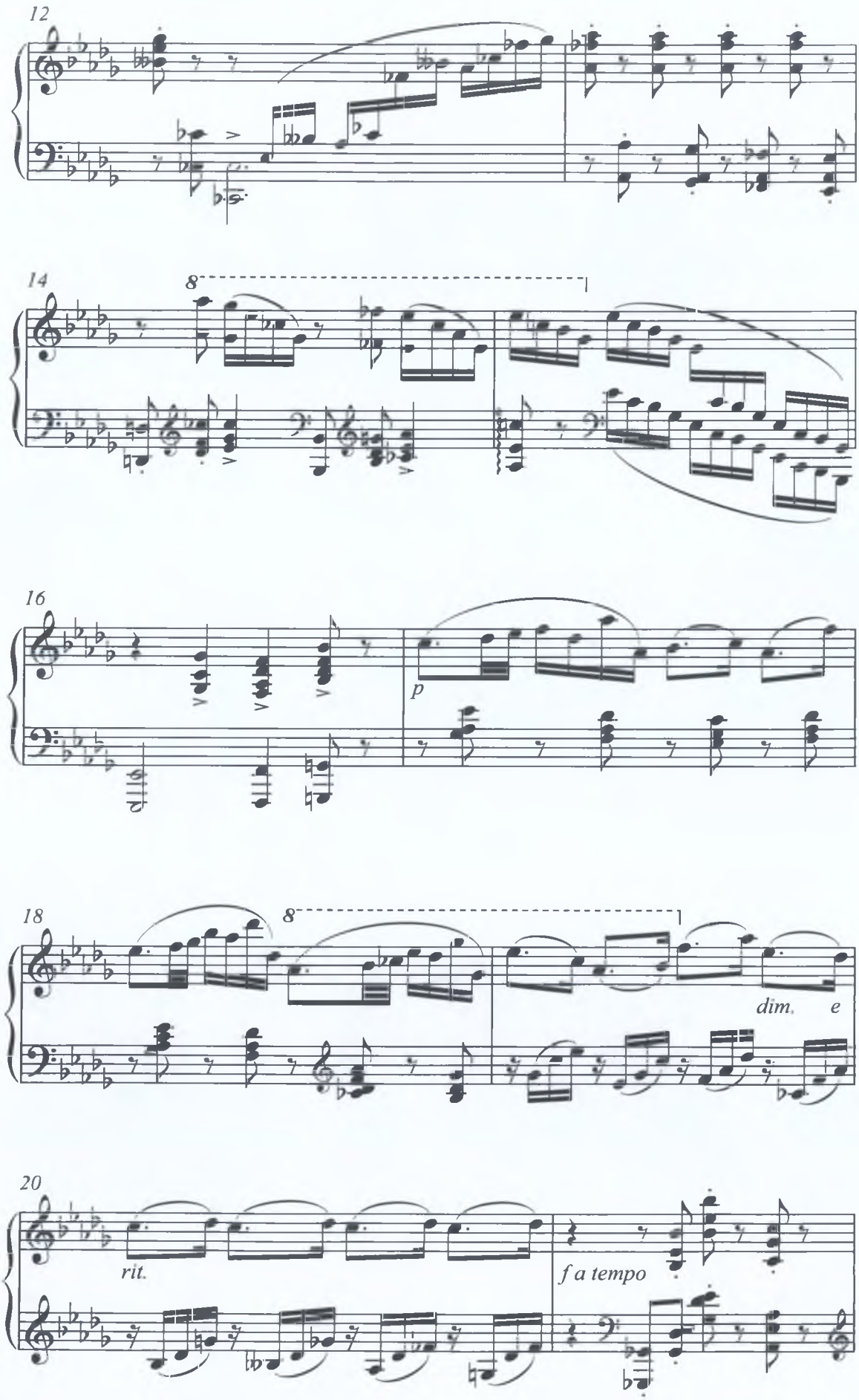

29
cresc.
f
36
40
8
cresc.
46
8
f.
51
ff
58
dim.
dim.
p

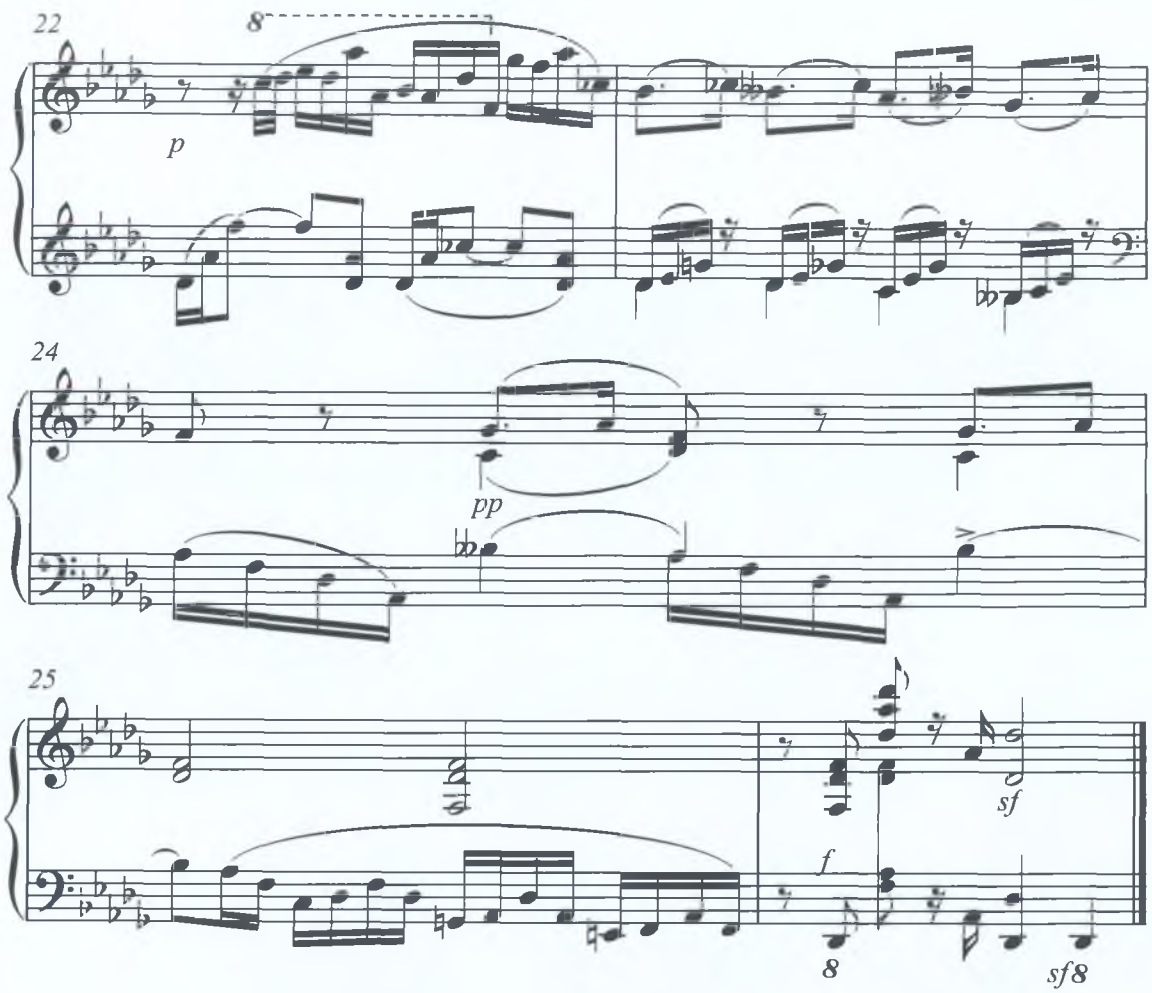

64
f
ff
8
8

XXVII

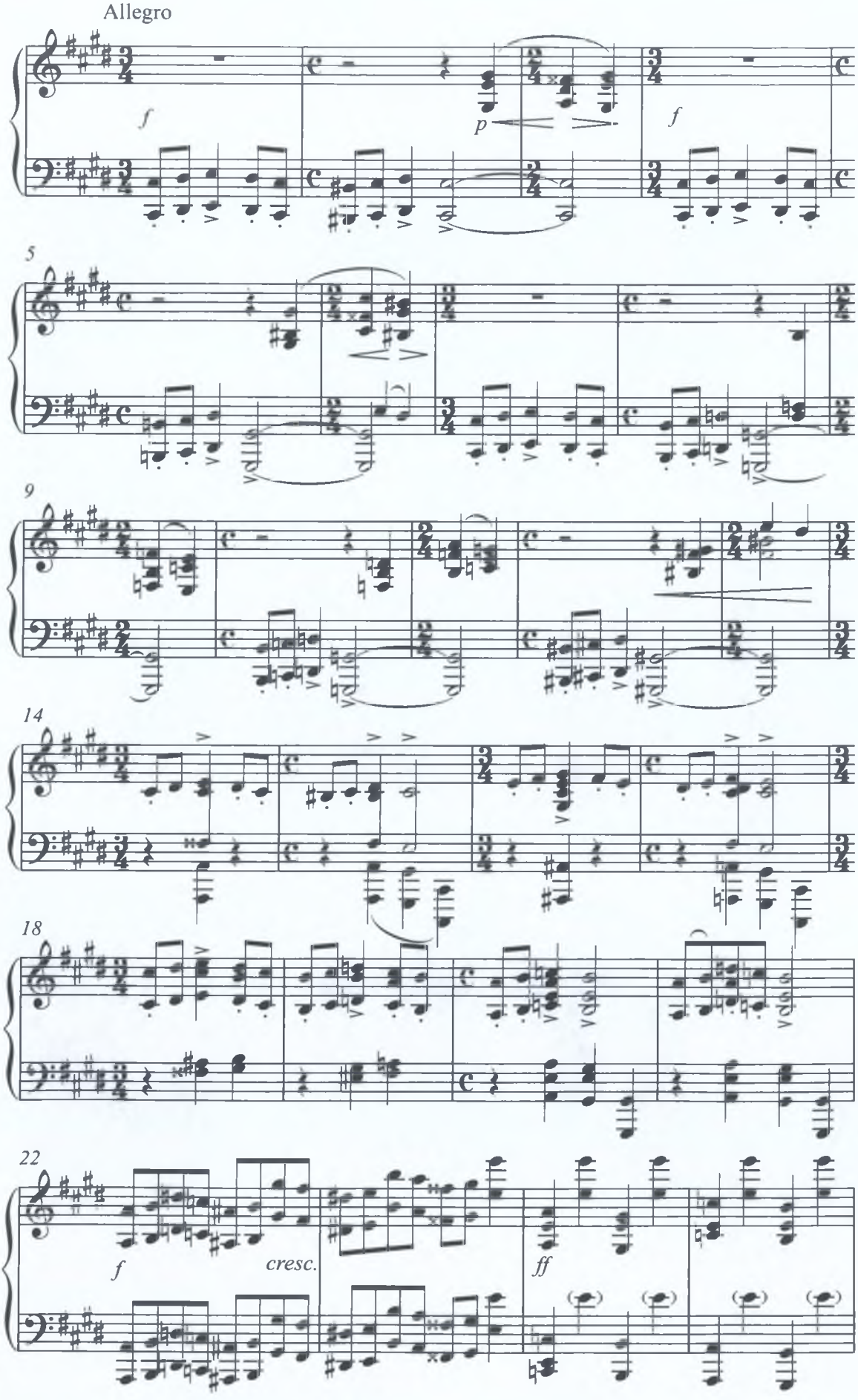
Moderato scherzando

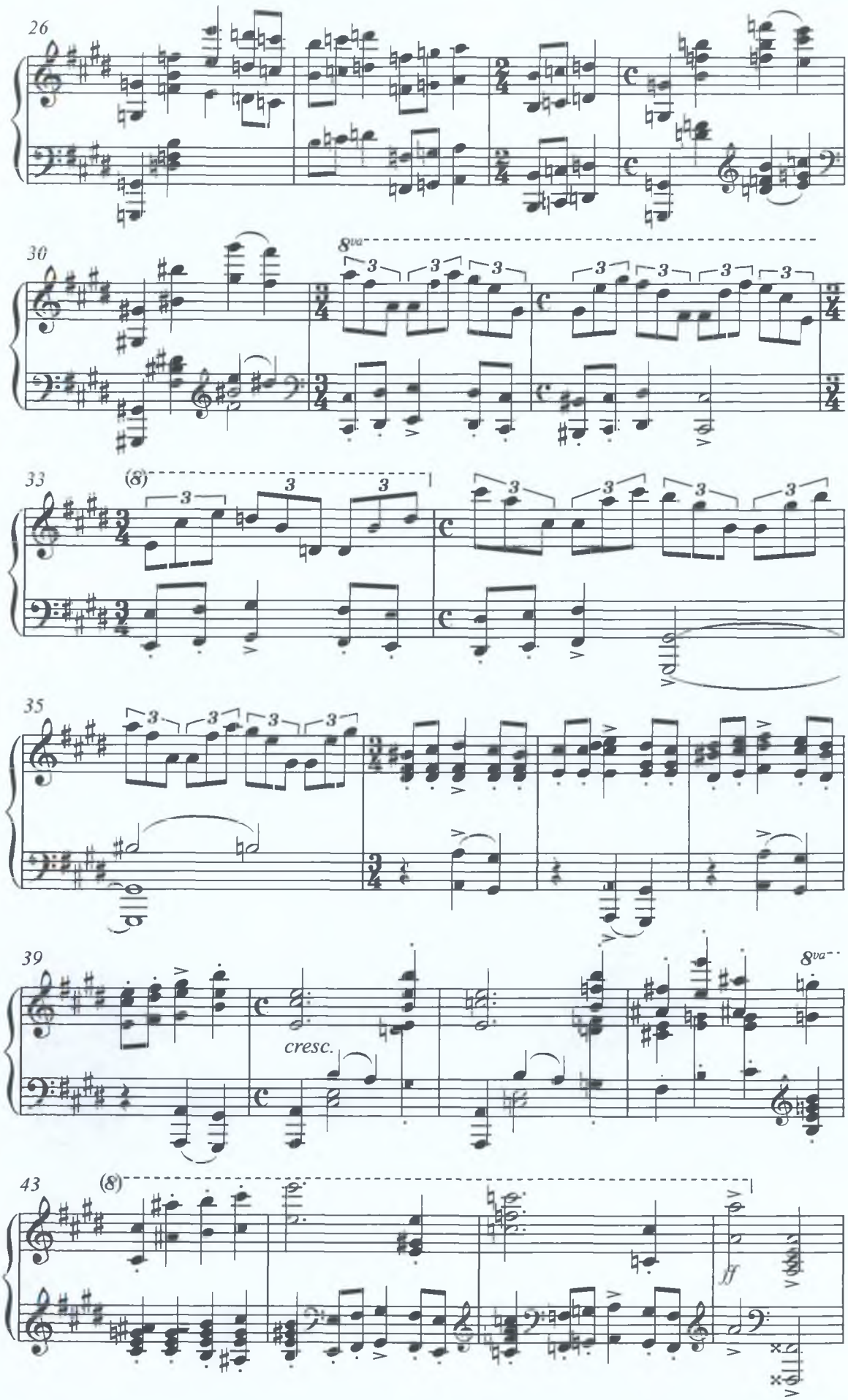


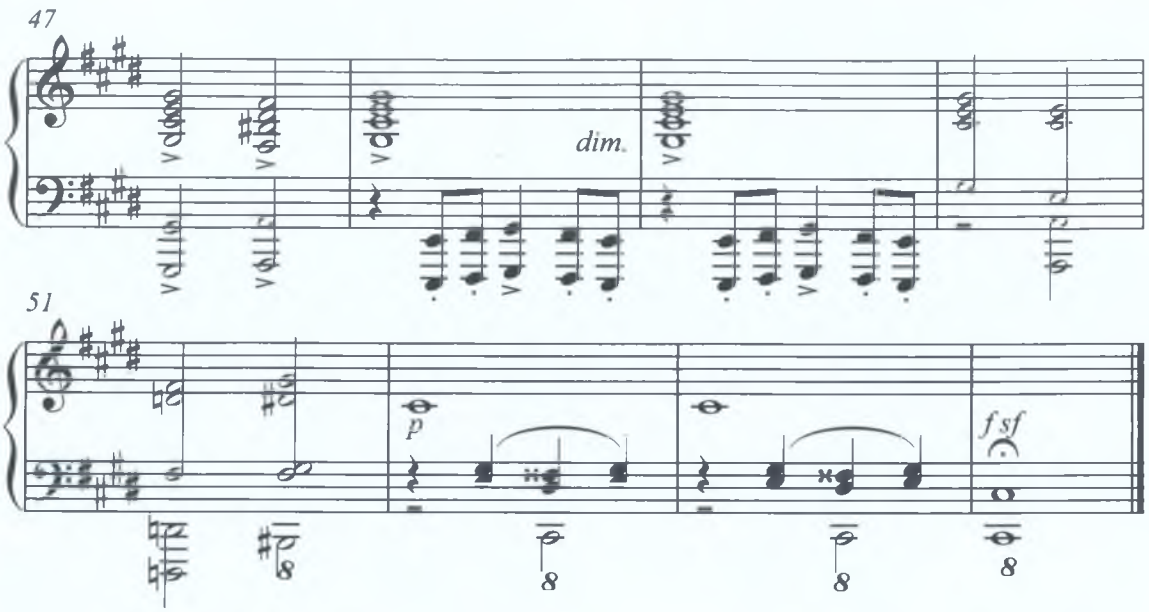

12
14
8
16
p
18
8
dim.
e
20
rit.
f a tempo


22
8
p
24
pp
25
sf
f
8
sf8

XXVIII

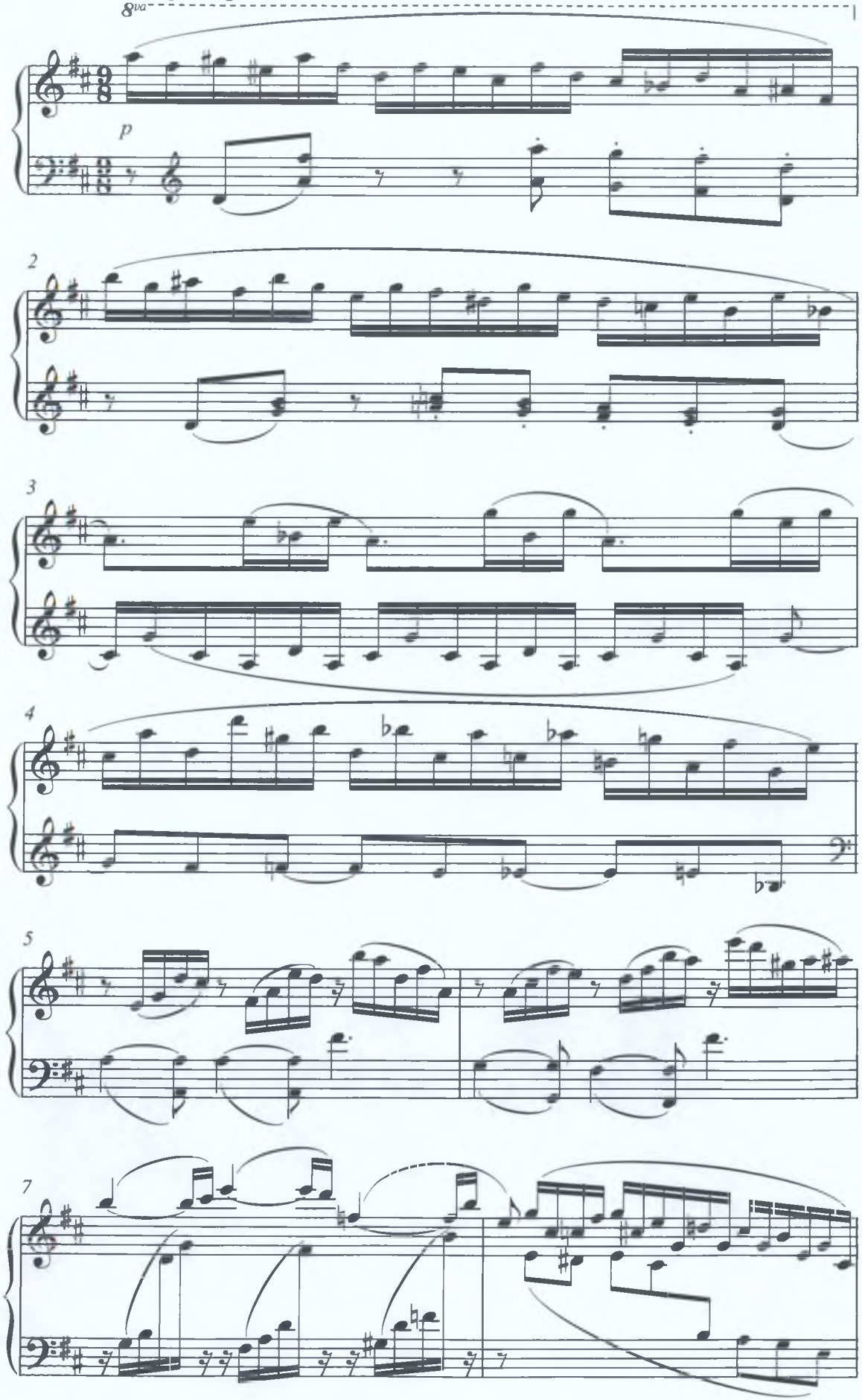



26
30
8va
33
(8)
35
39
cresc.
8va
43
(8)
ff

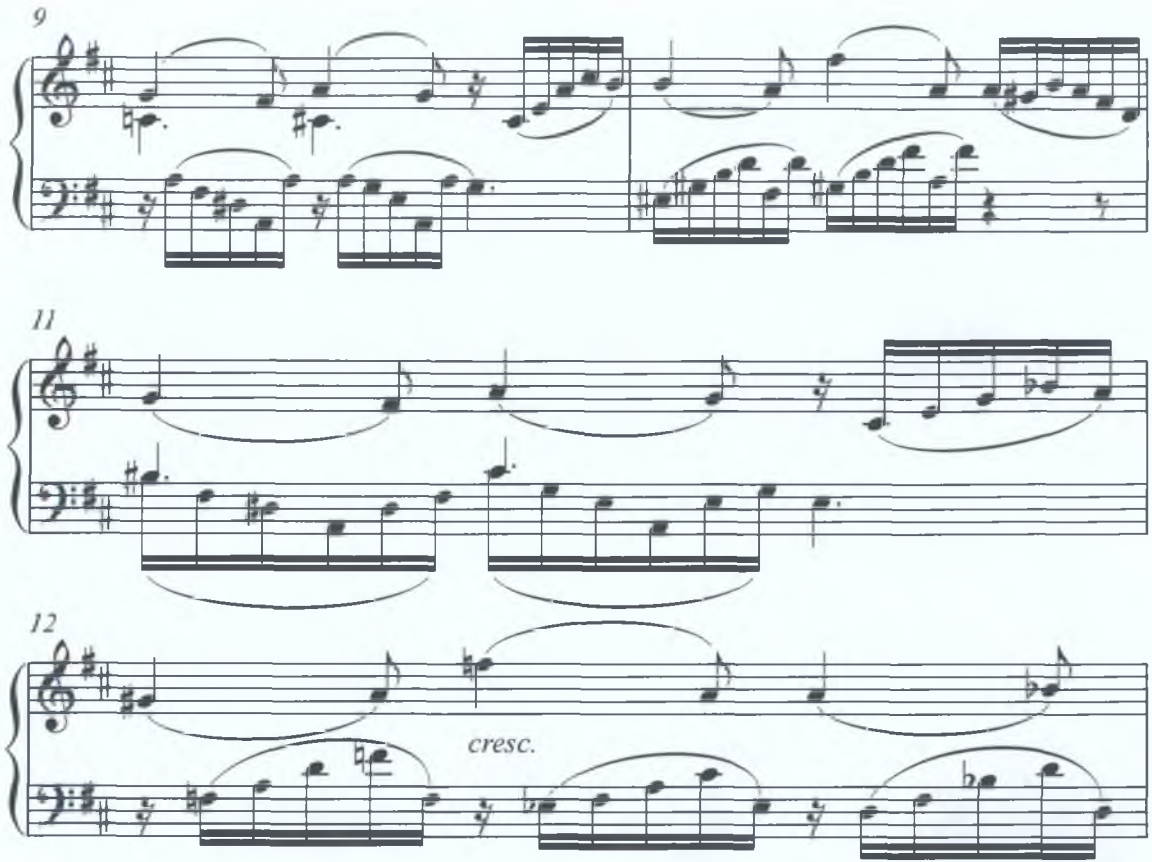

47
dim.
51
p
f sf
8
8
8
8

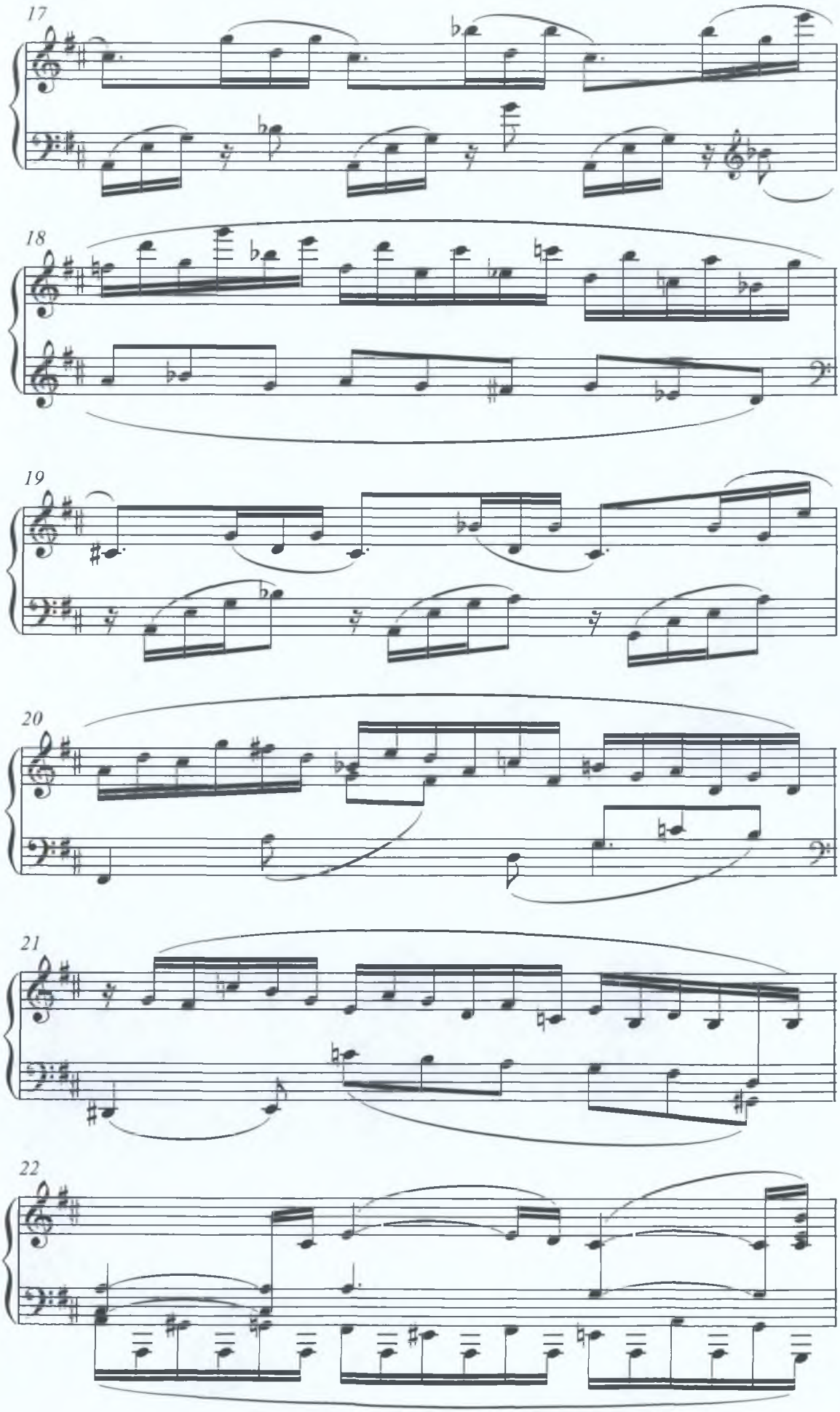
XXIX

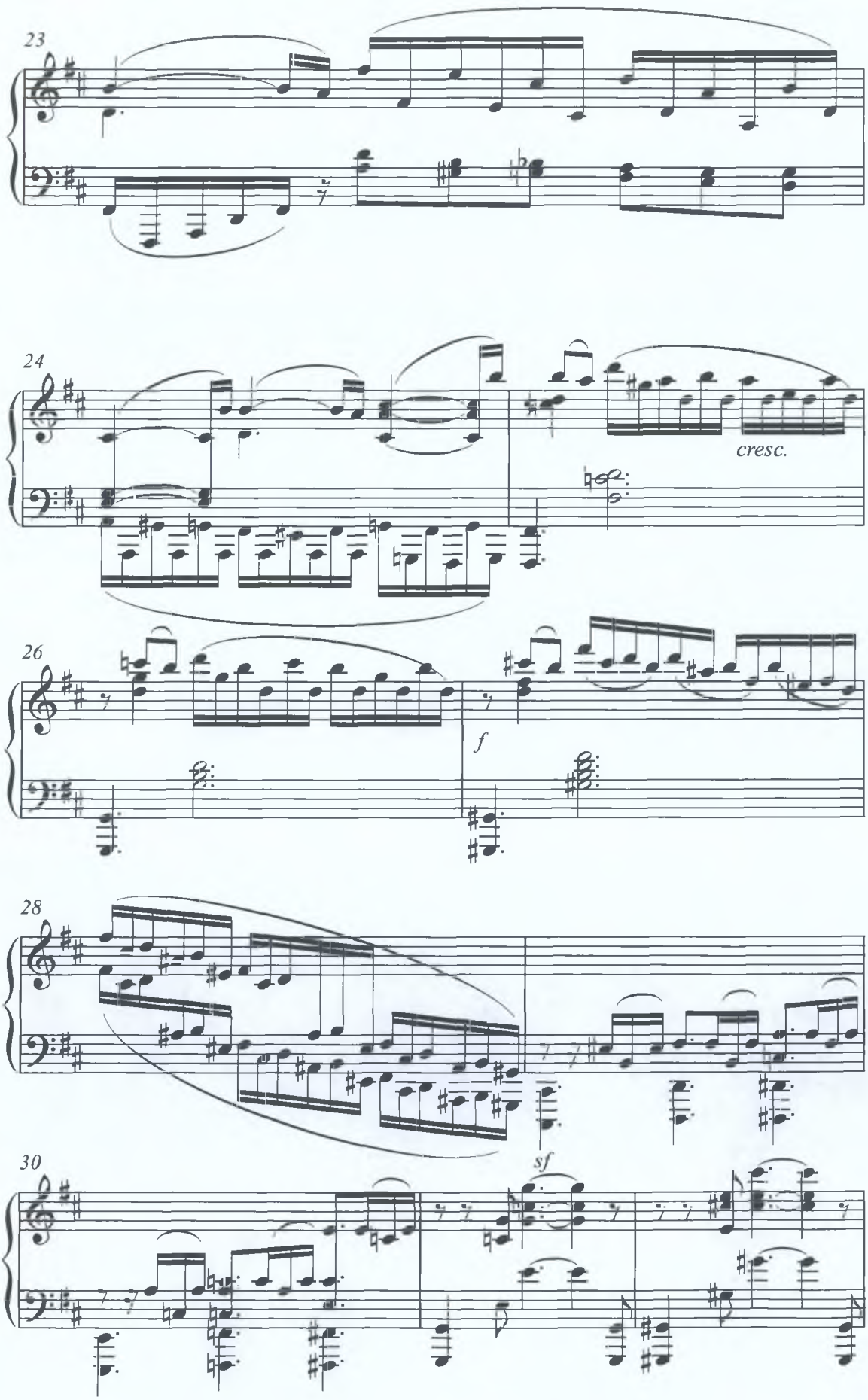
Allegretto grazioso

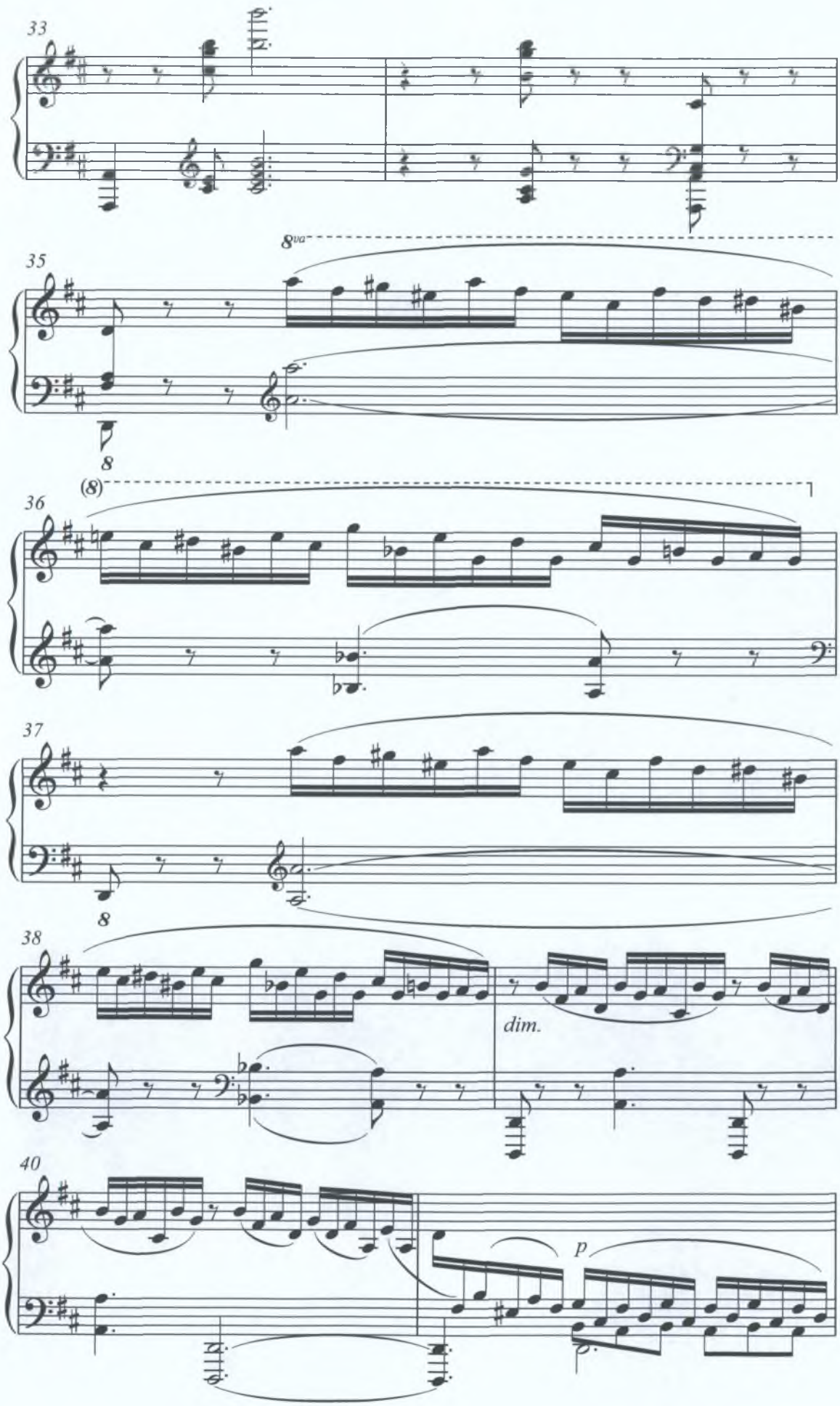


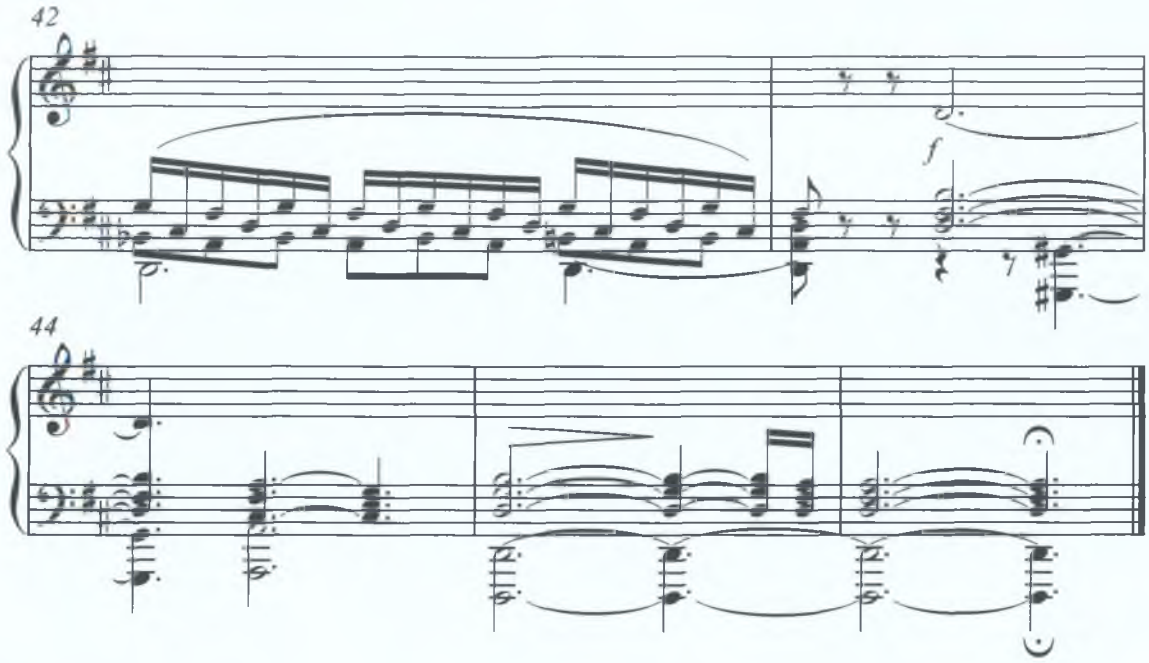
13
15
f
16


9
11
12
cresc.

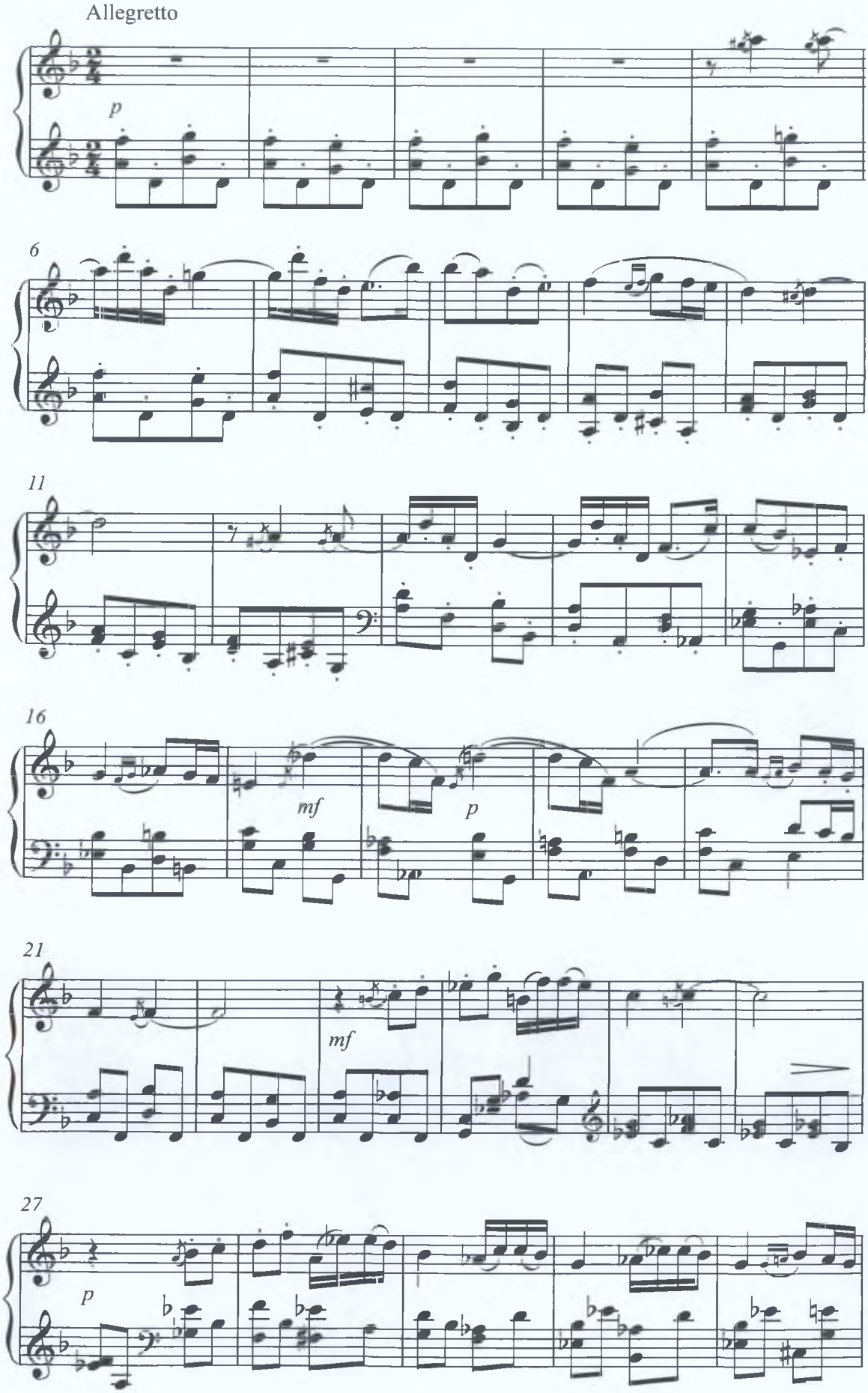

17
18
19
20
21
22

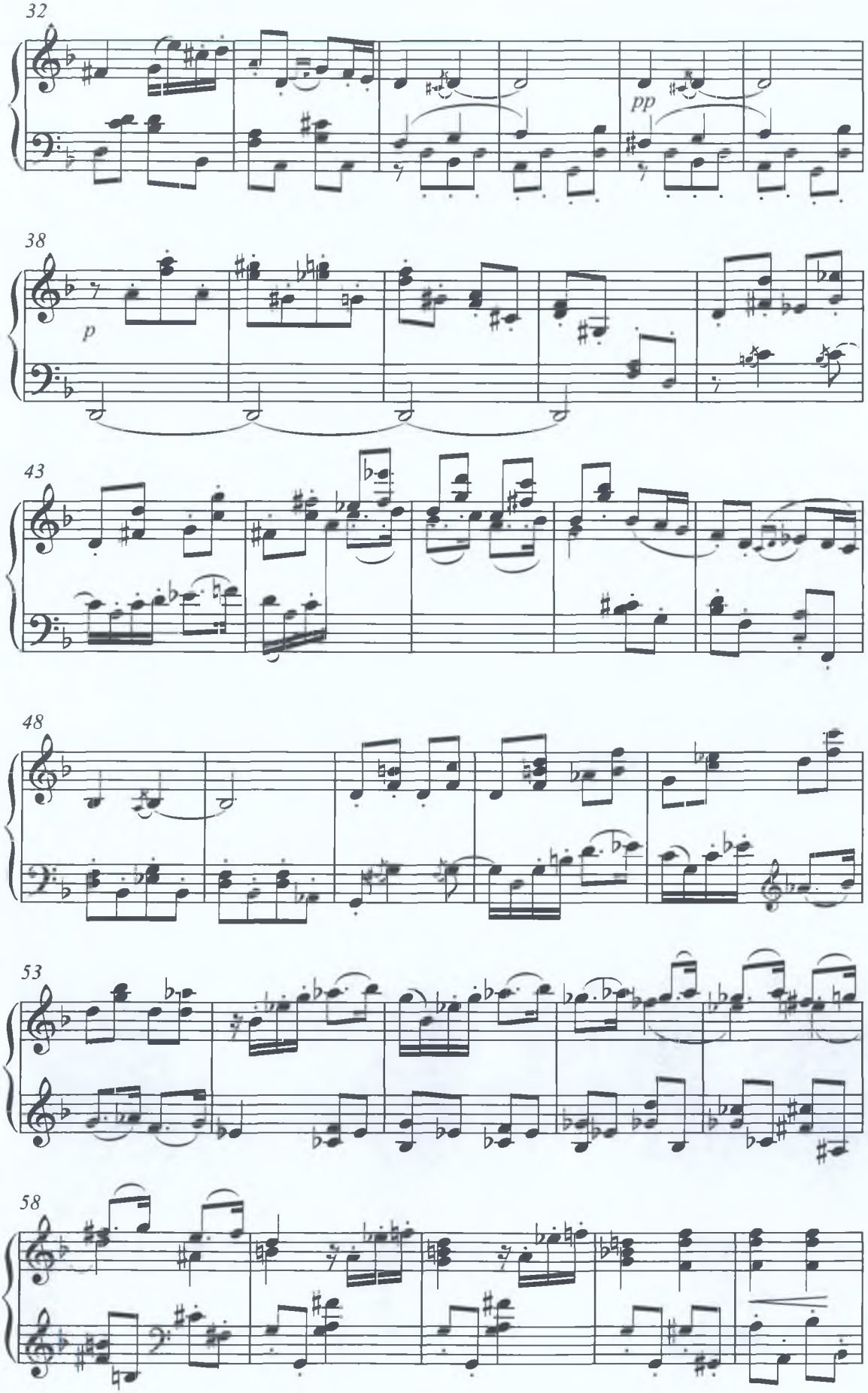

23
24
cresc.
26
f
28
30
sf

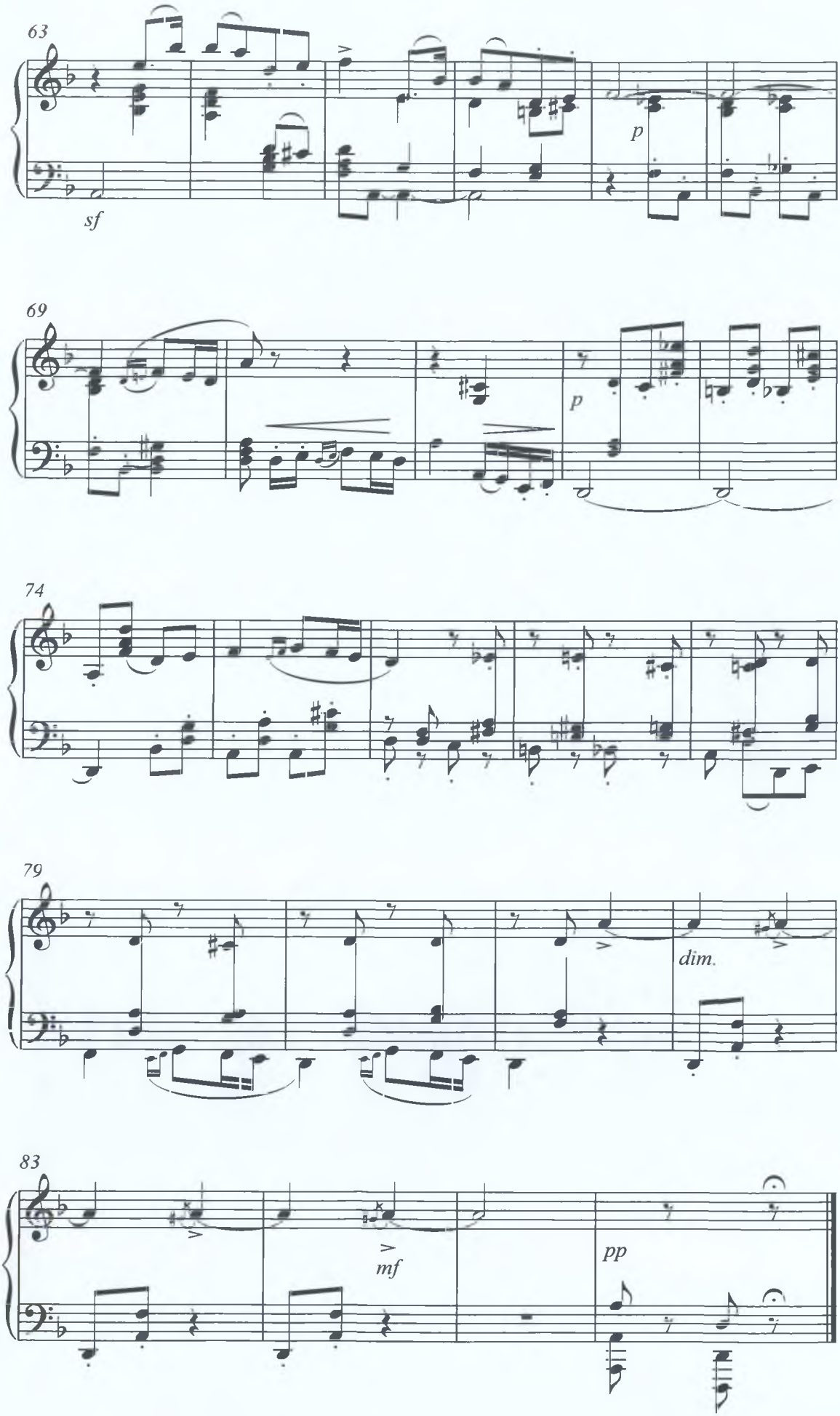

33
35
8va
8
(8)
36
37
8
38
dim.
40
p


42
f
44

XXX

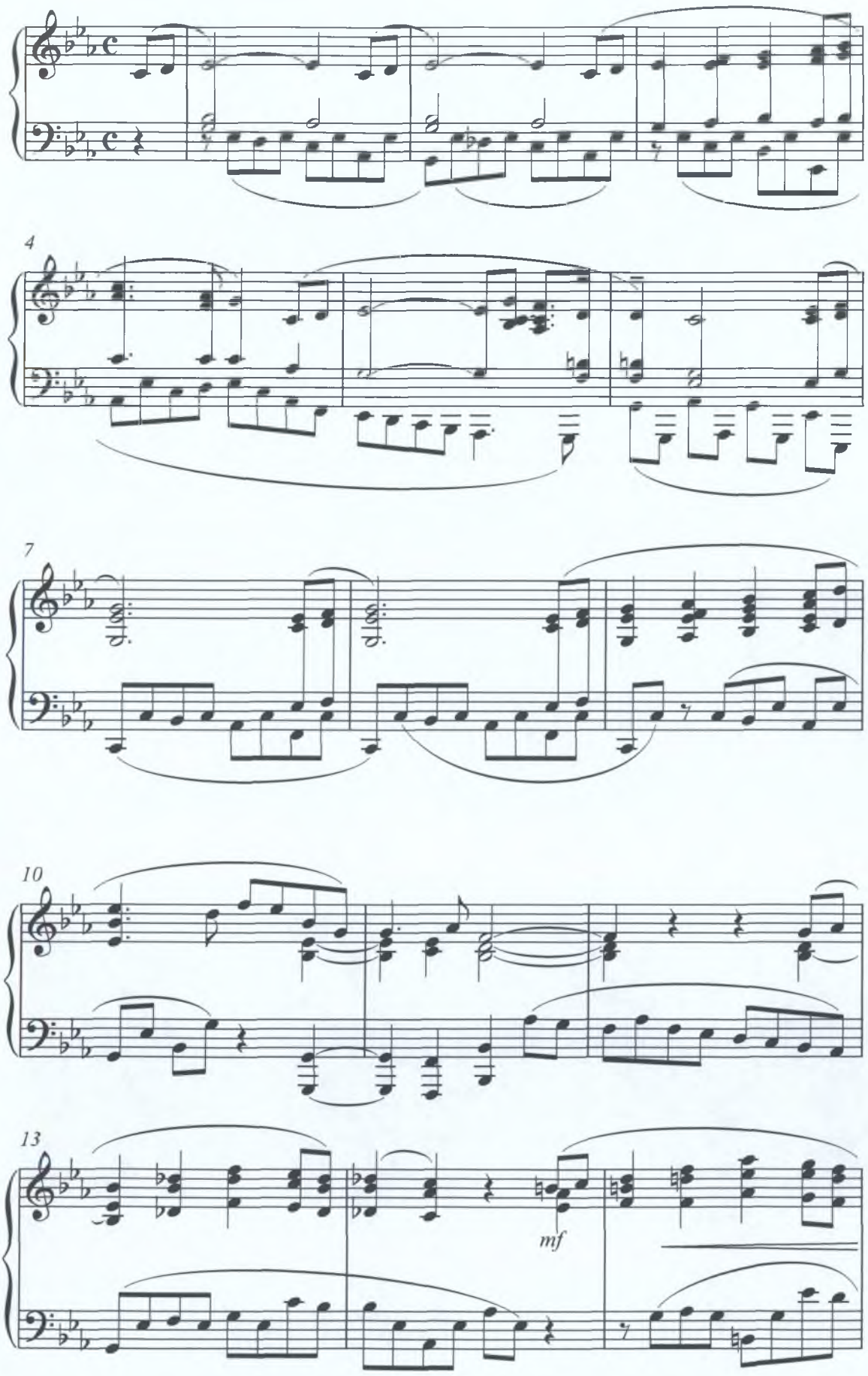


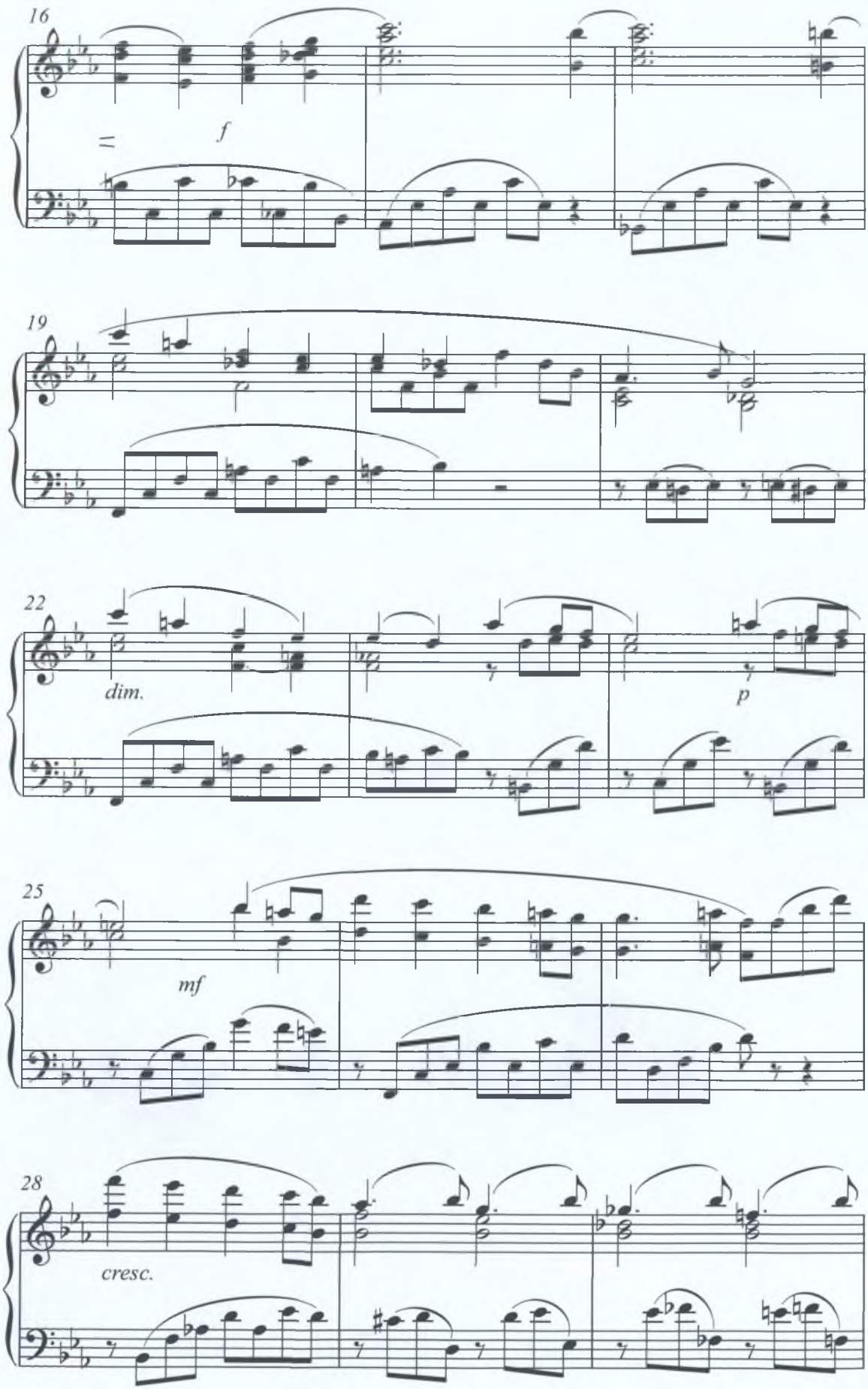

32
pp
38
p
43
48
53
58

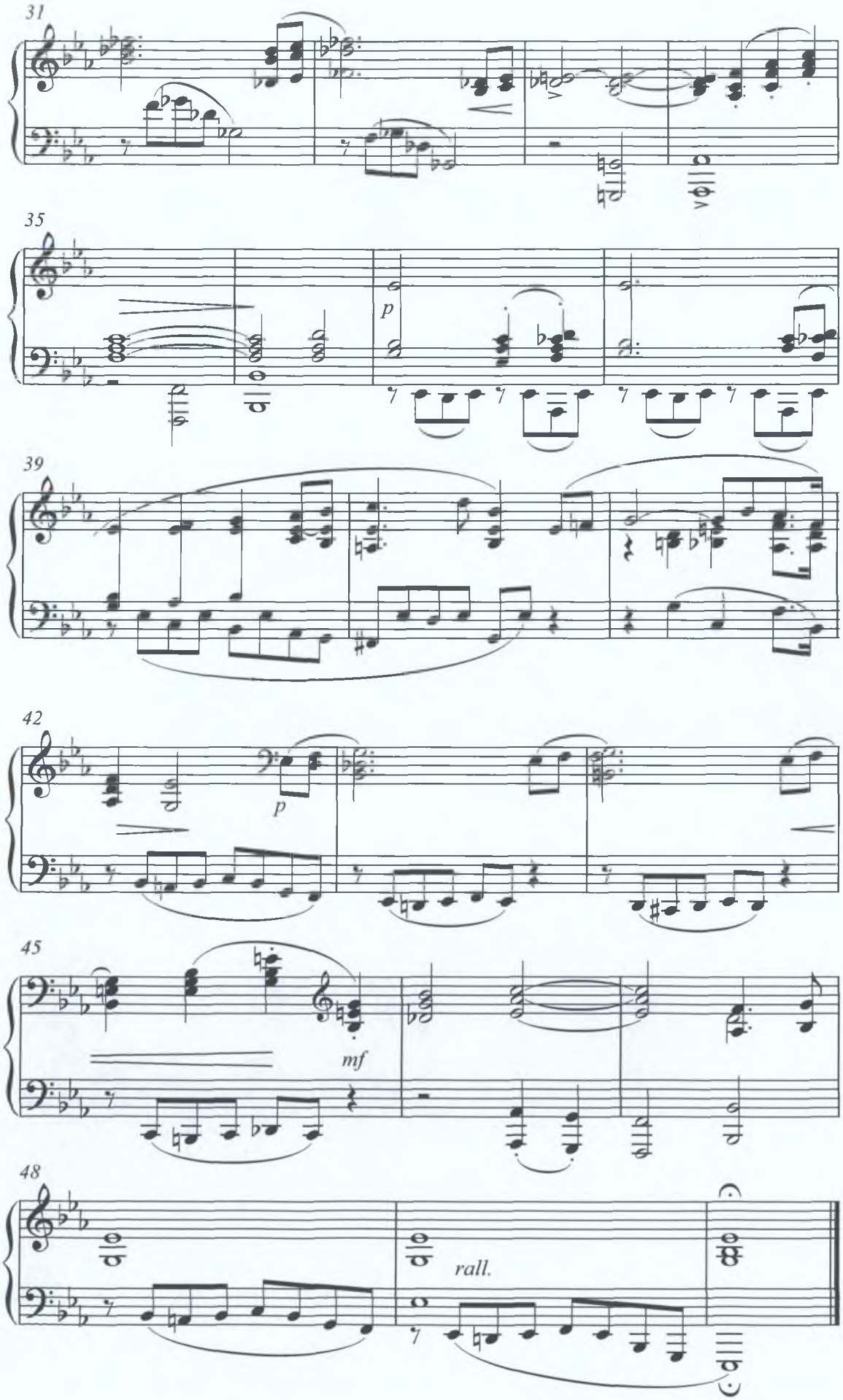

63
sf
p
69
p
74
79
dim.
83
mf
pp

XXXI

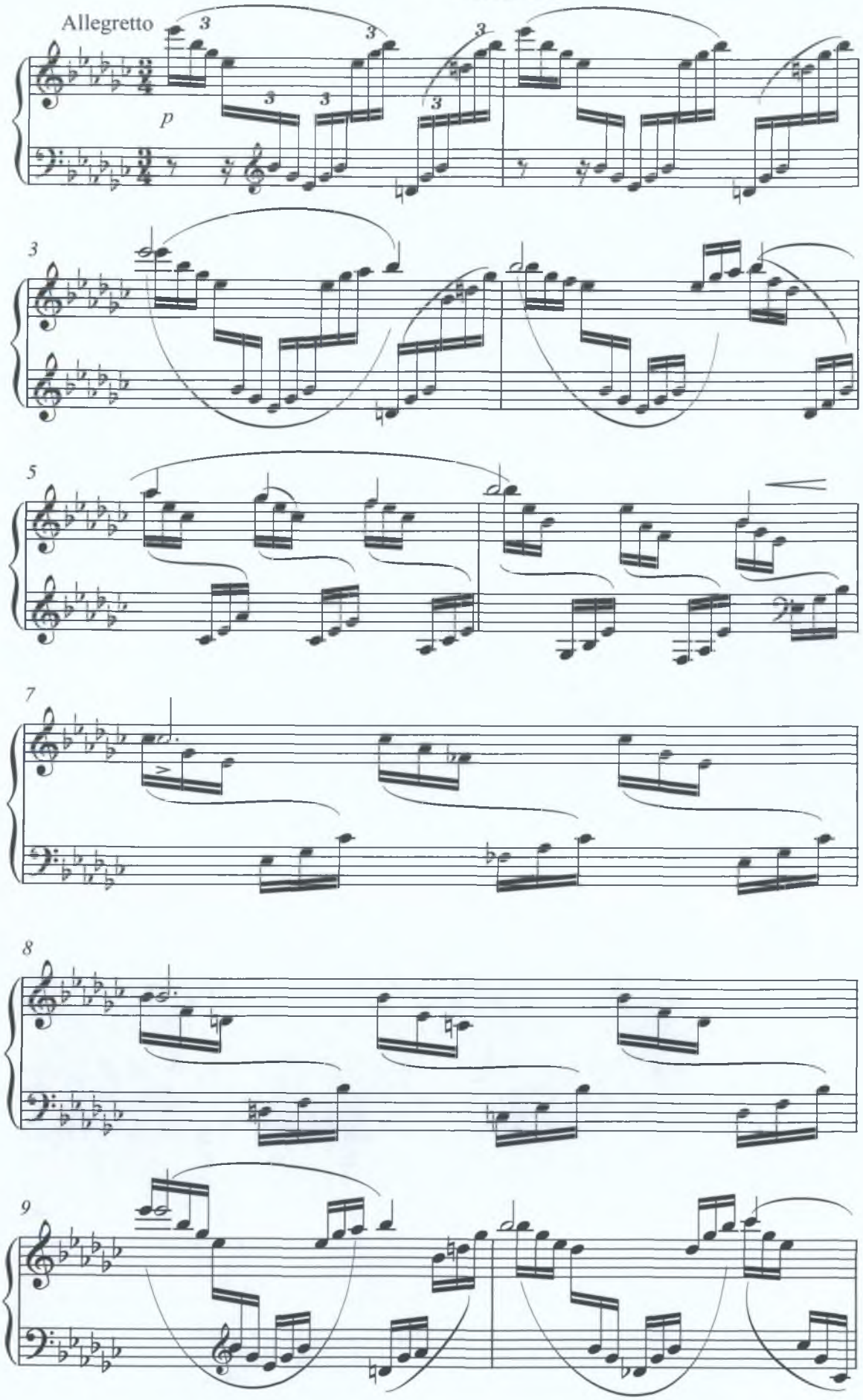
Andante (largamente)

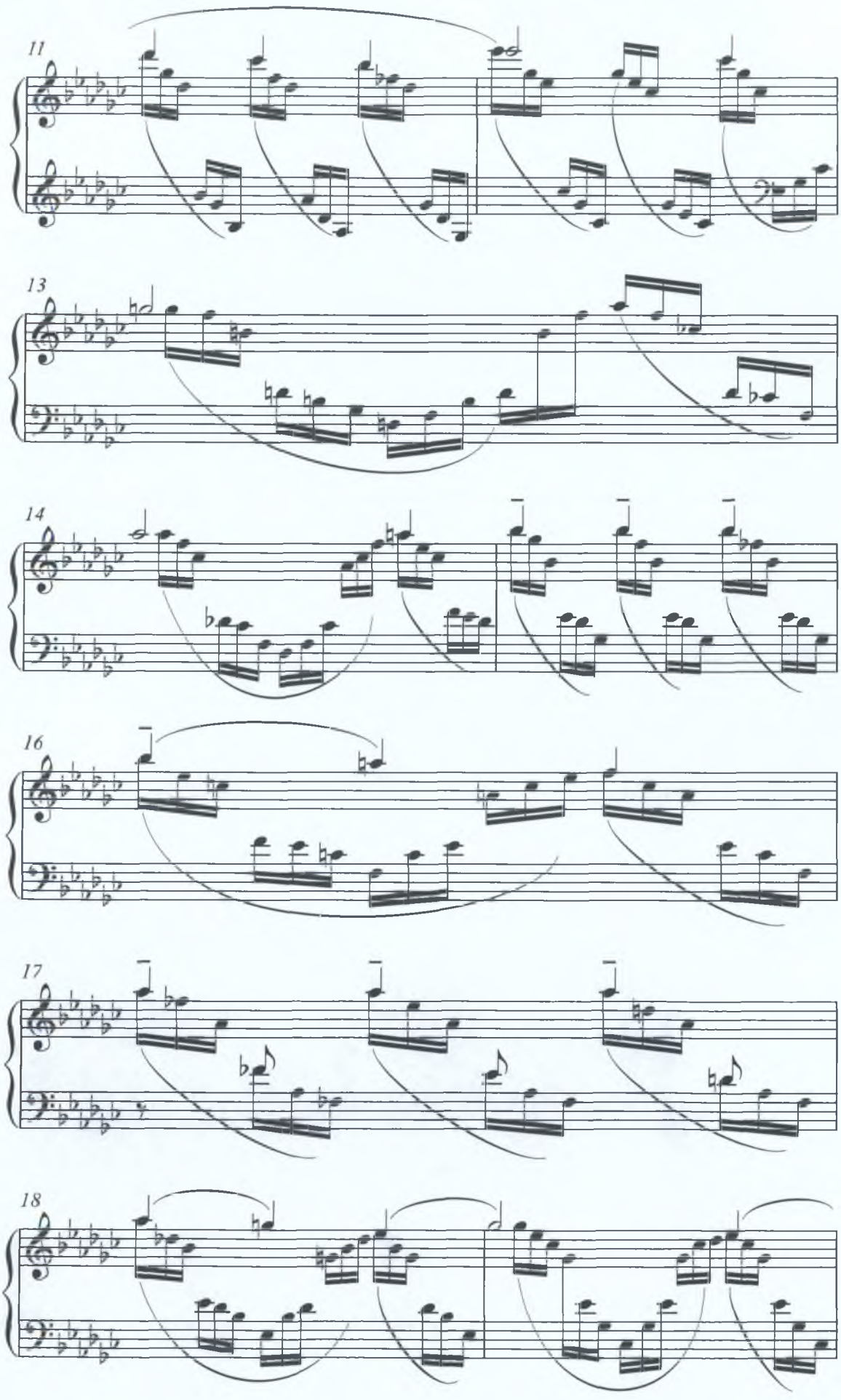


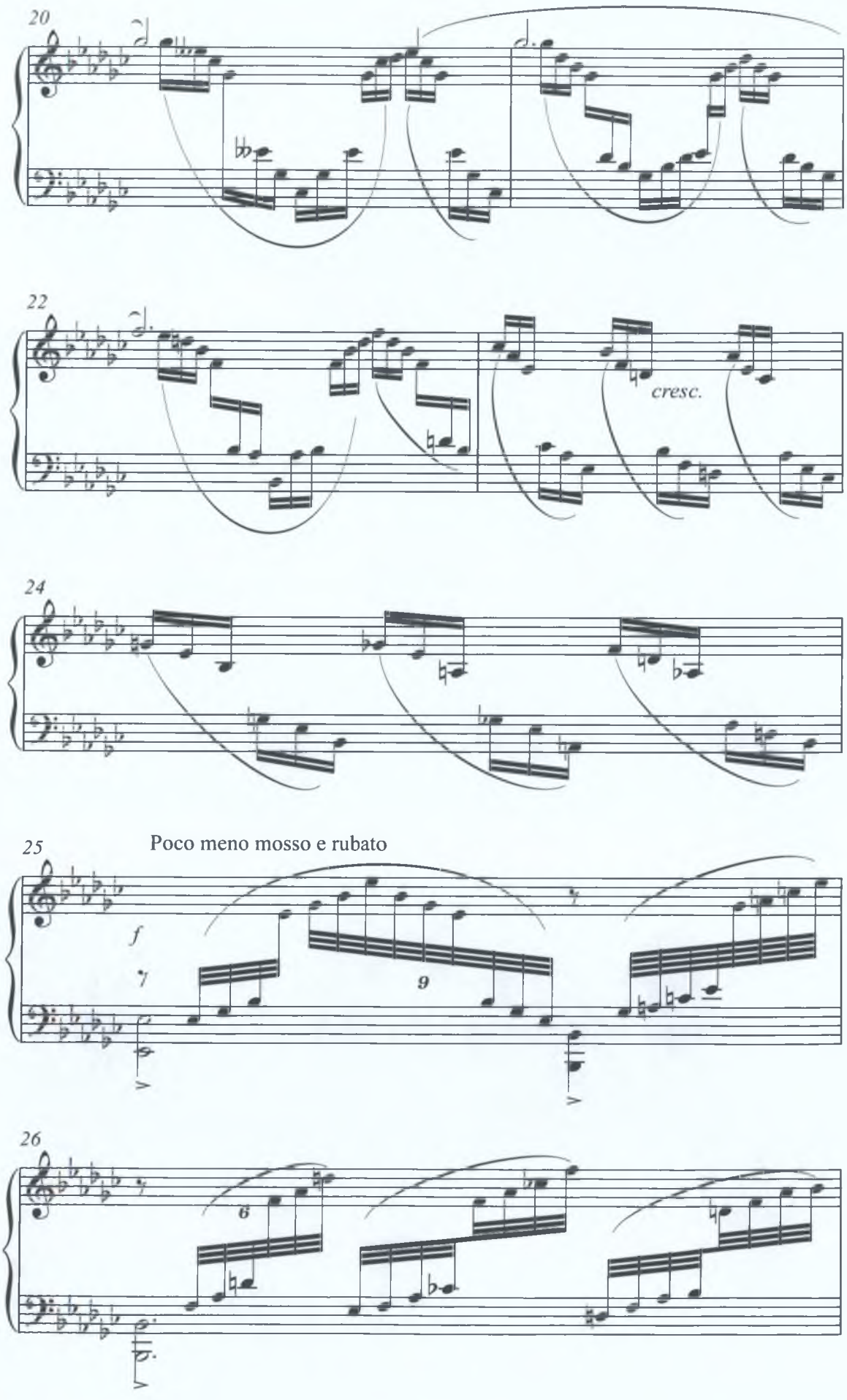

16
f
19
22
dim.
p
25
mf
28
cresc.

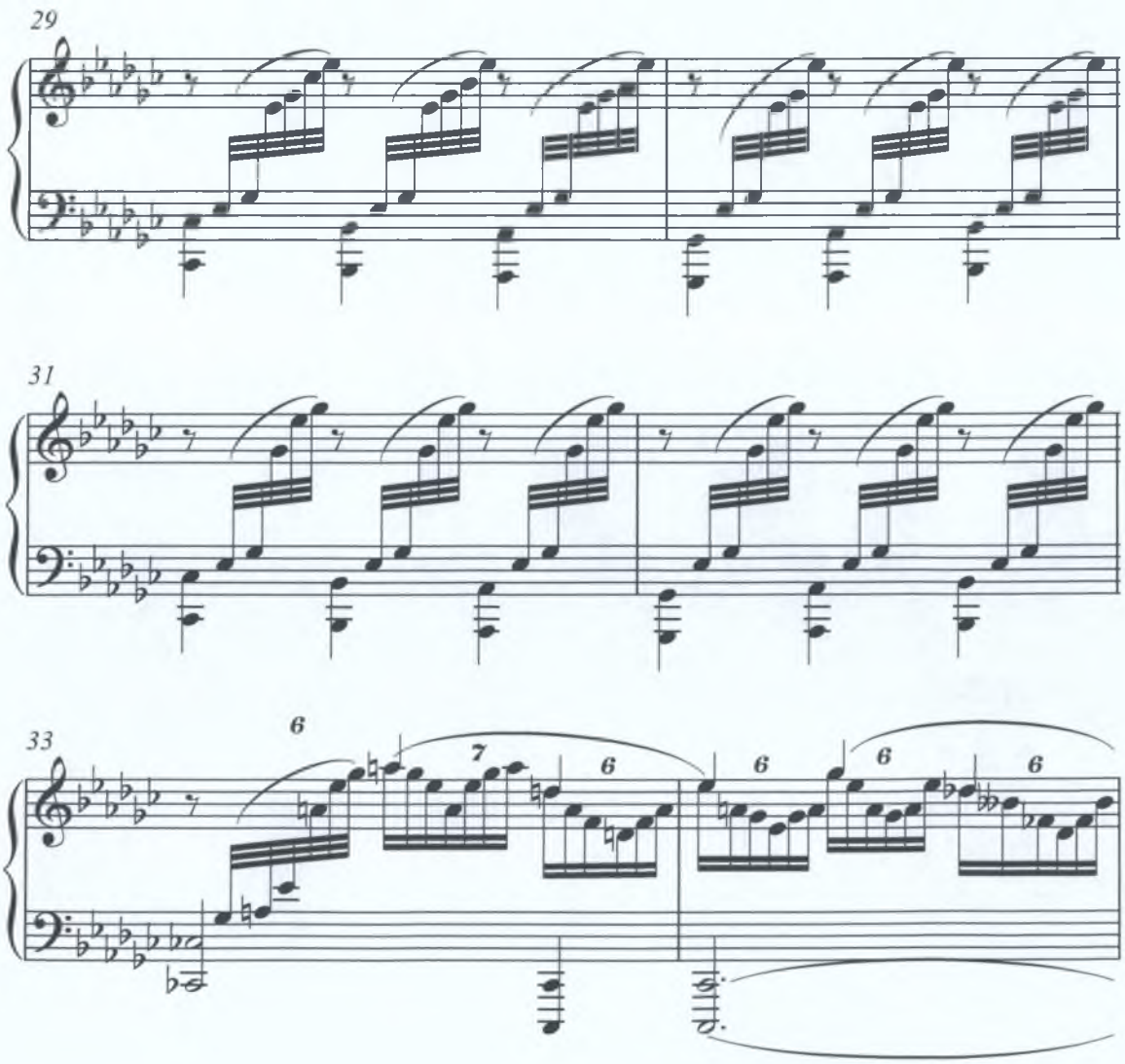

31
35
p
39
42
p
45
mf
48
rall.

XXXII

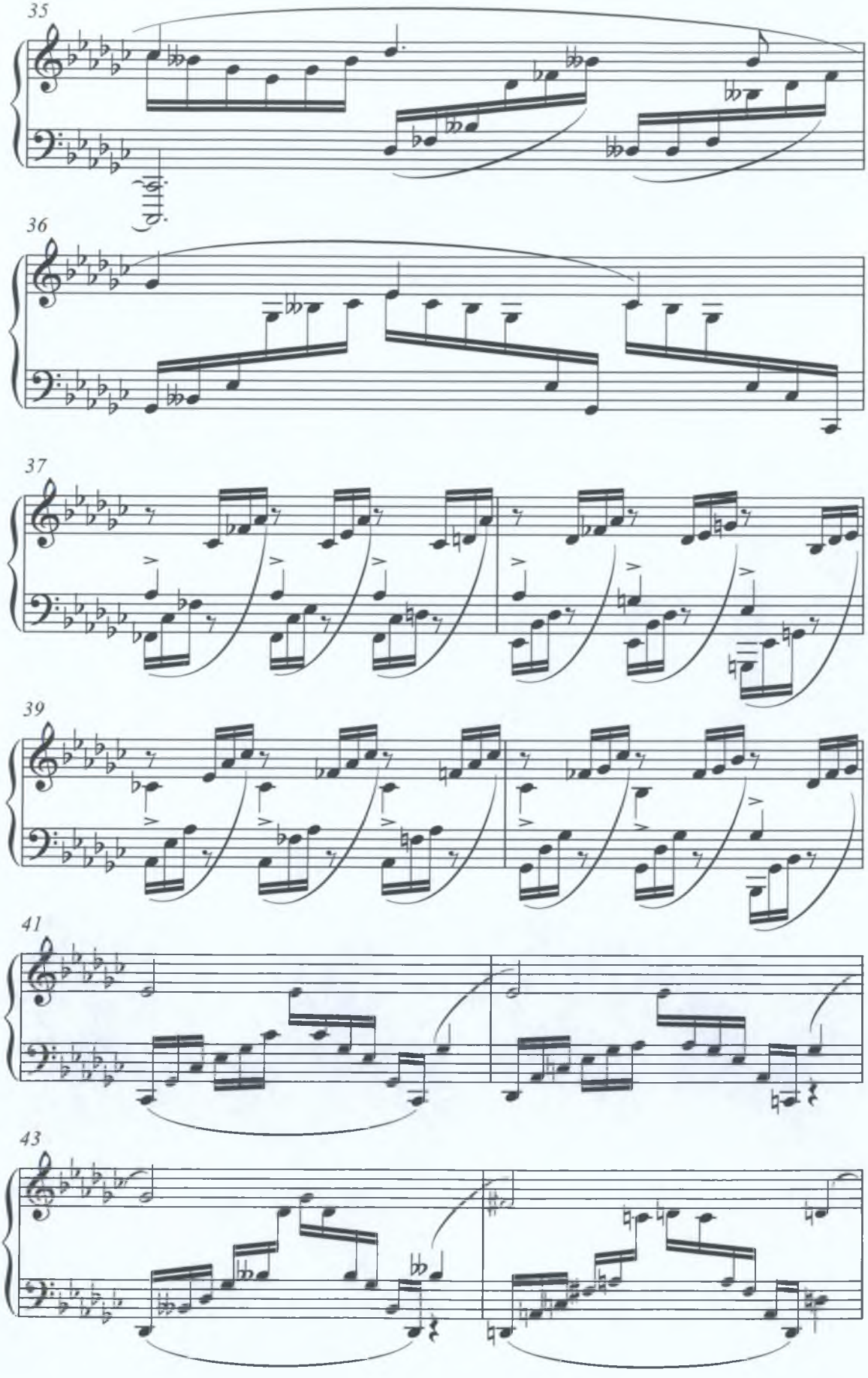


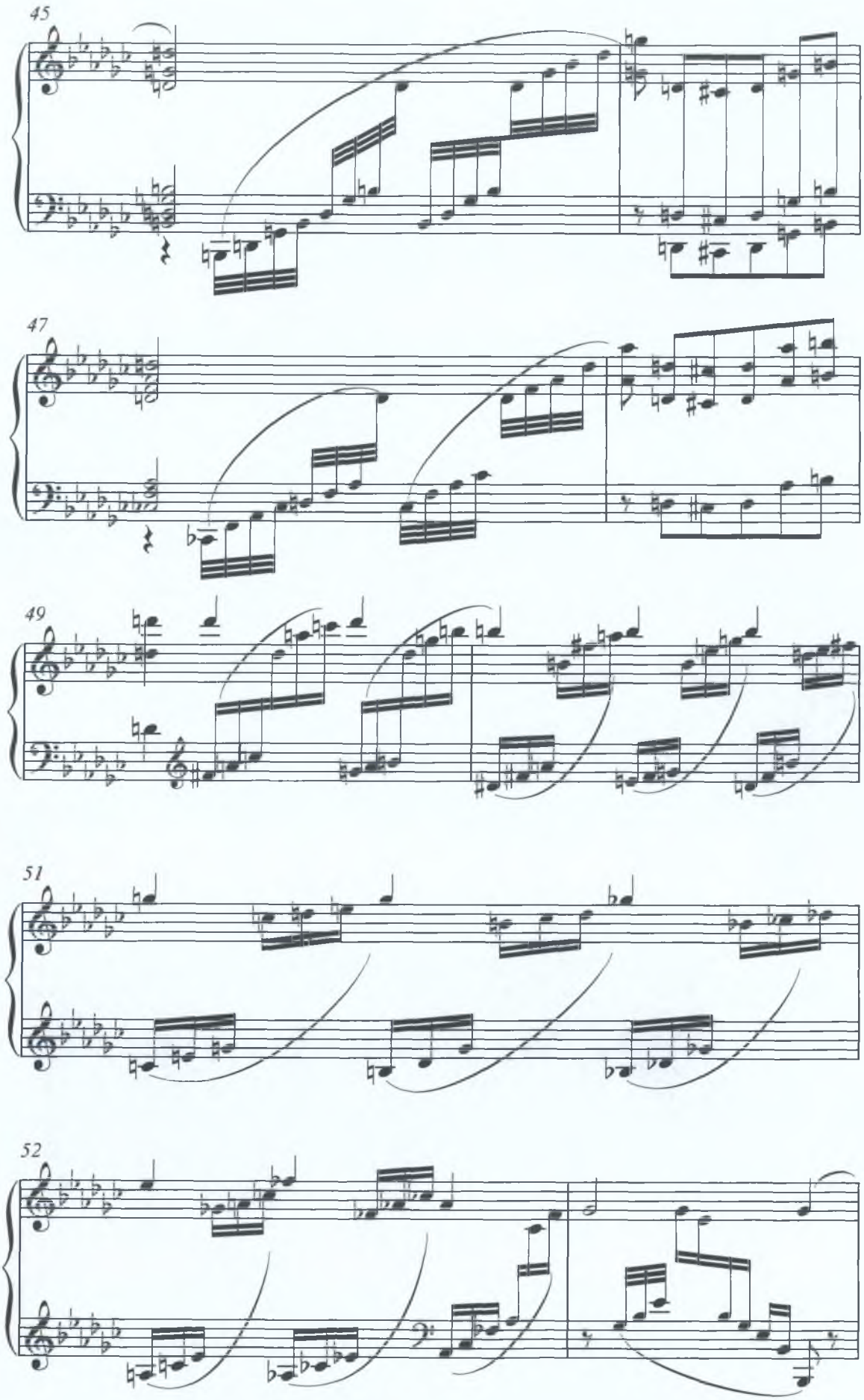

11
13
14
16
17
18

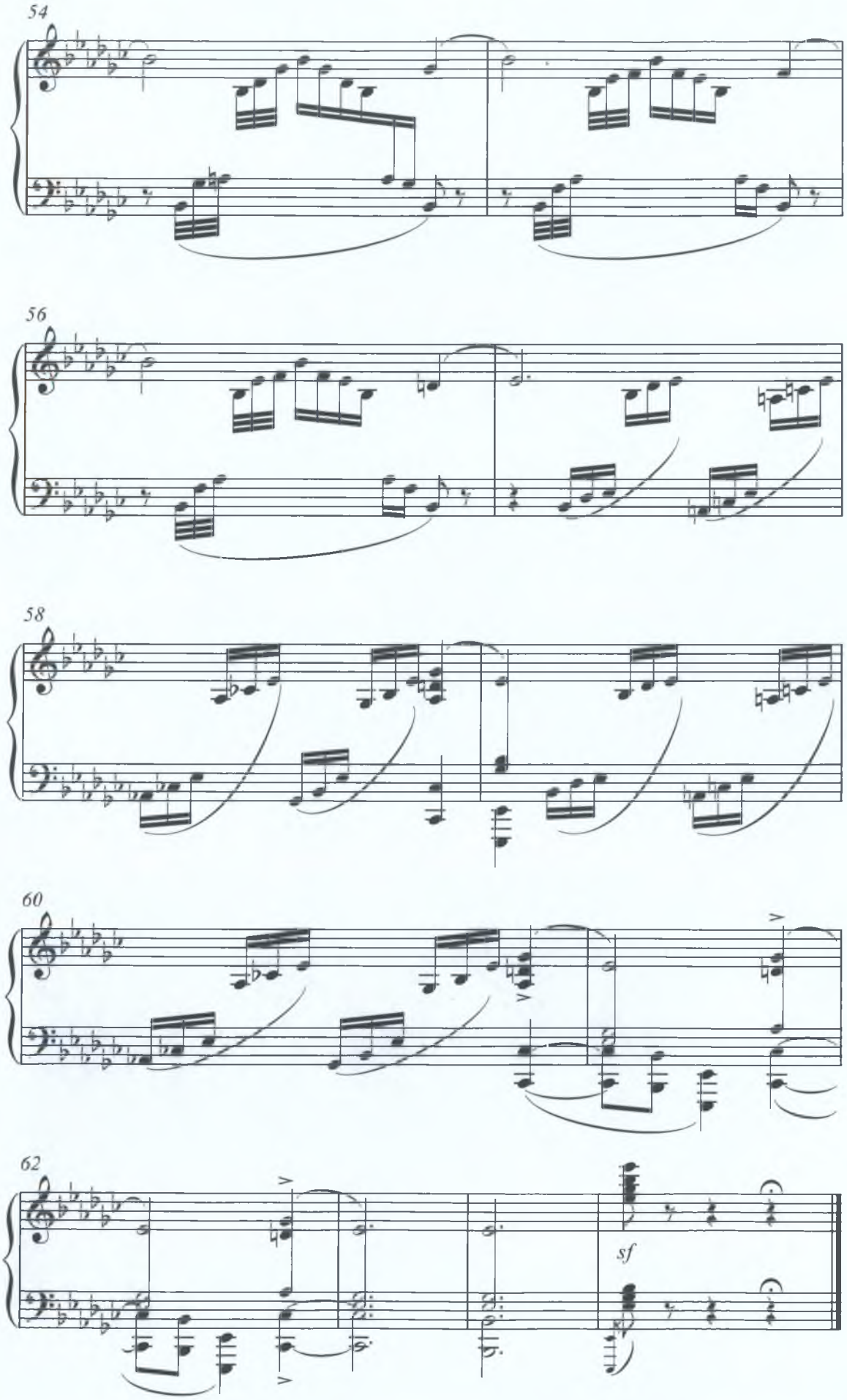

20
22
cresc.
24
25
Poco meno mosso e rubato
f
9
26
6


29
31
33
6
7
6
6
6
6

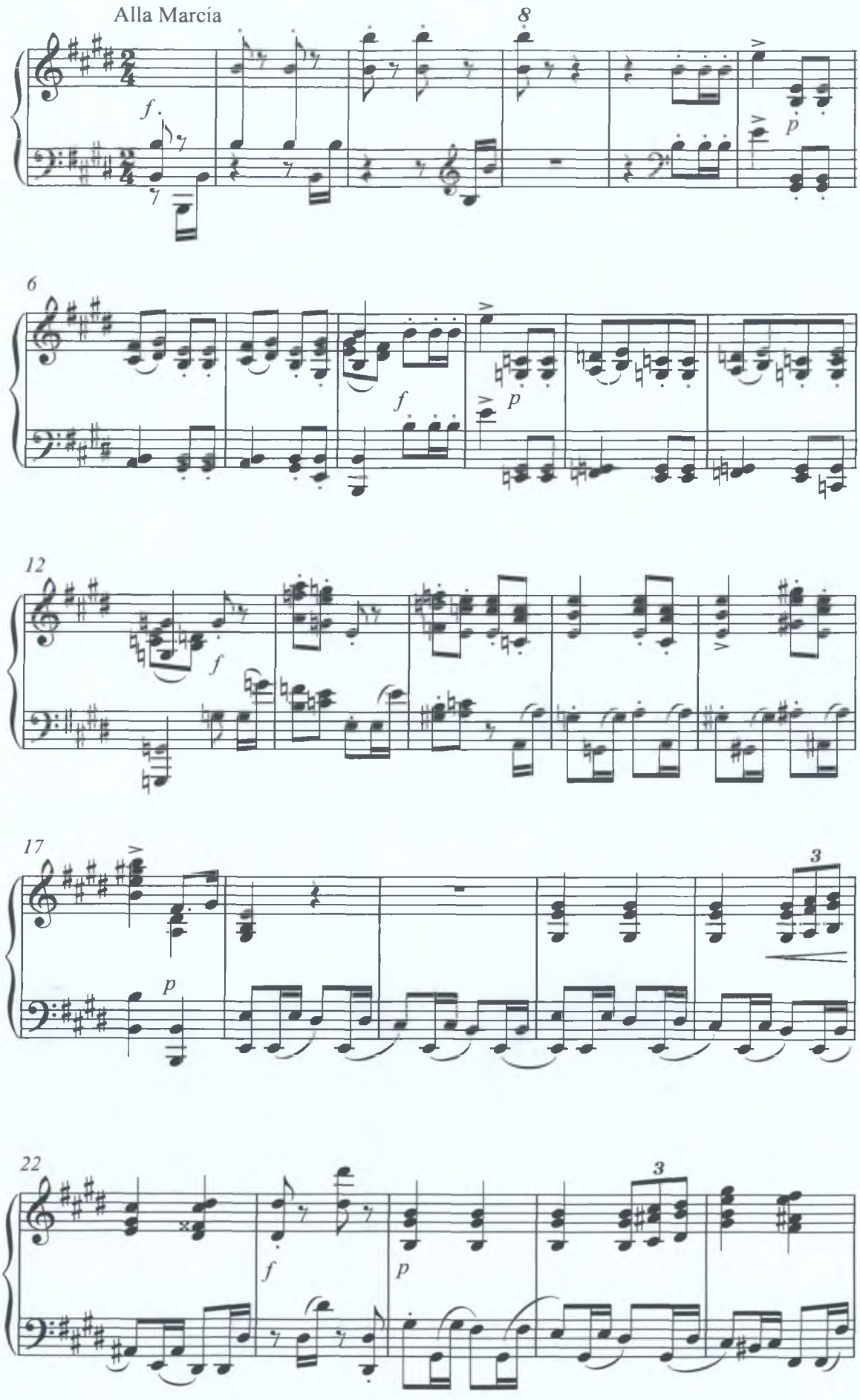
27
9
7
28
7

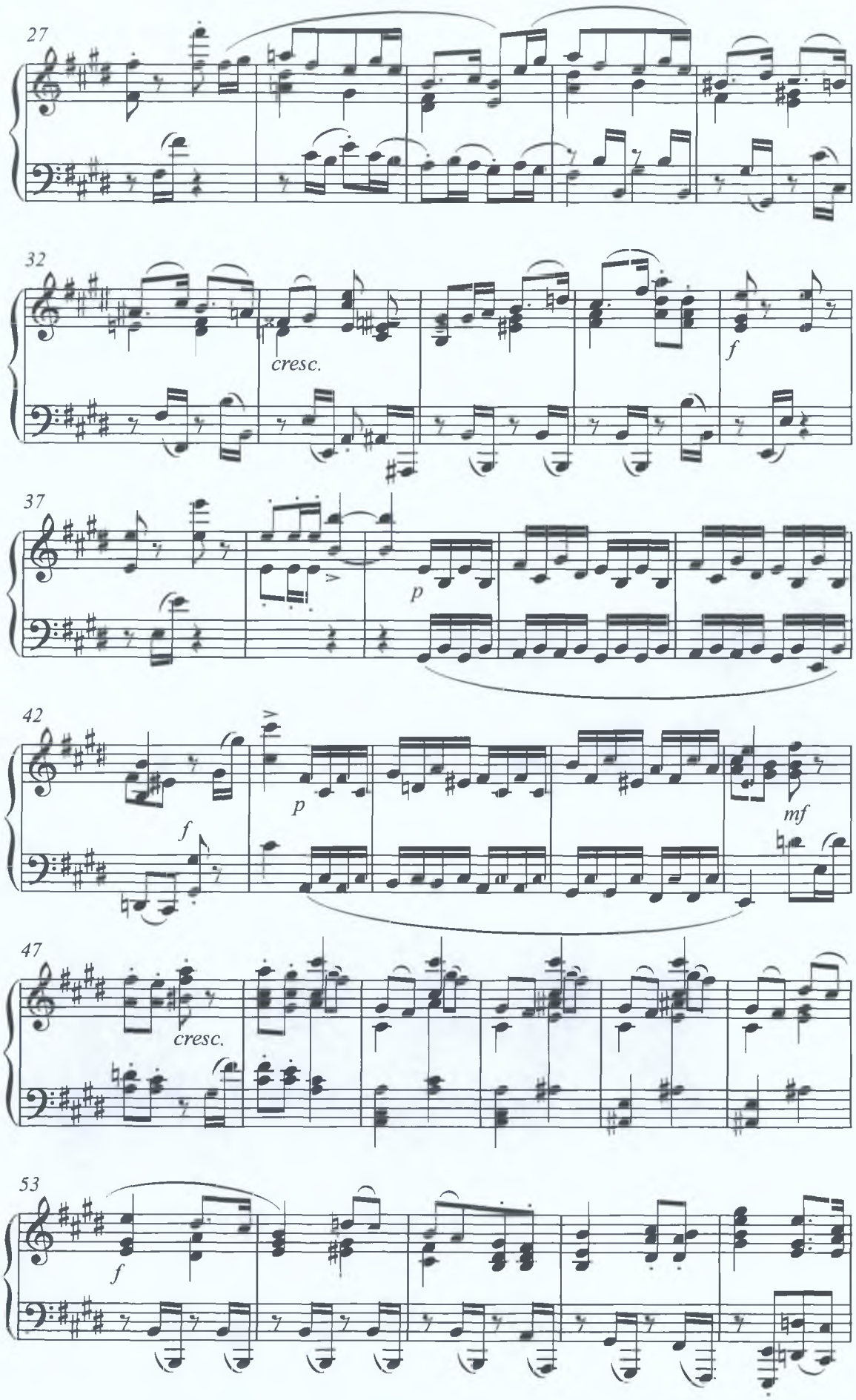

35
36
37
39
41
43

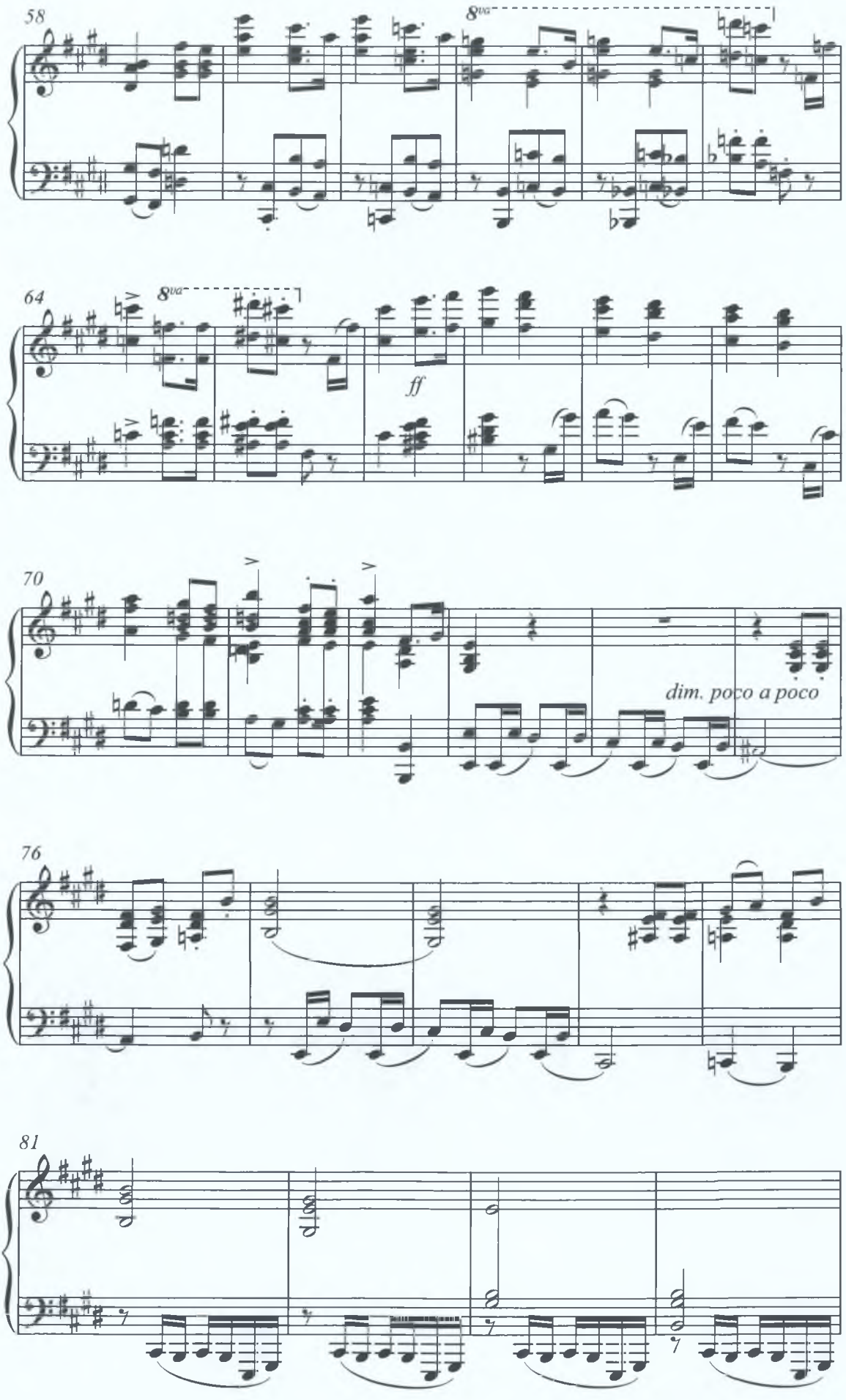

45
47
49
51
52

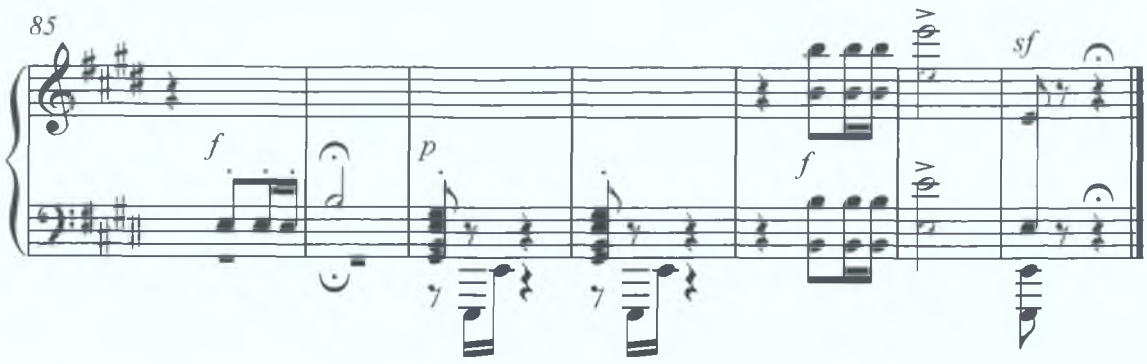

54
56
58
60
62
sf

XXXIII



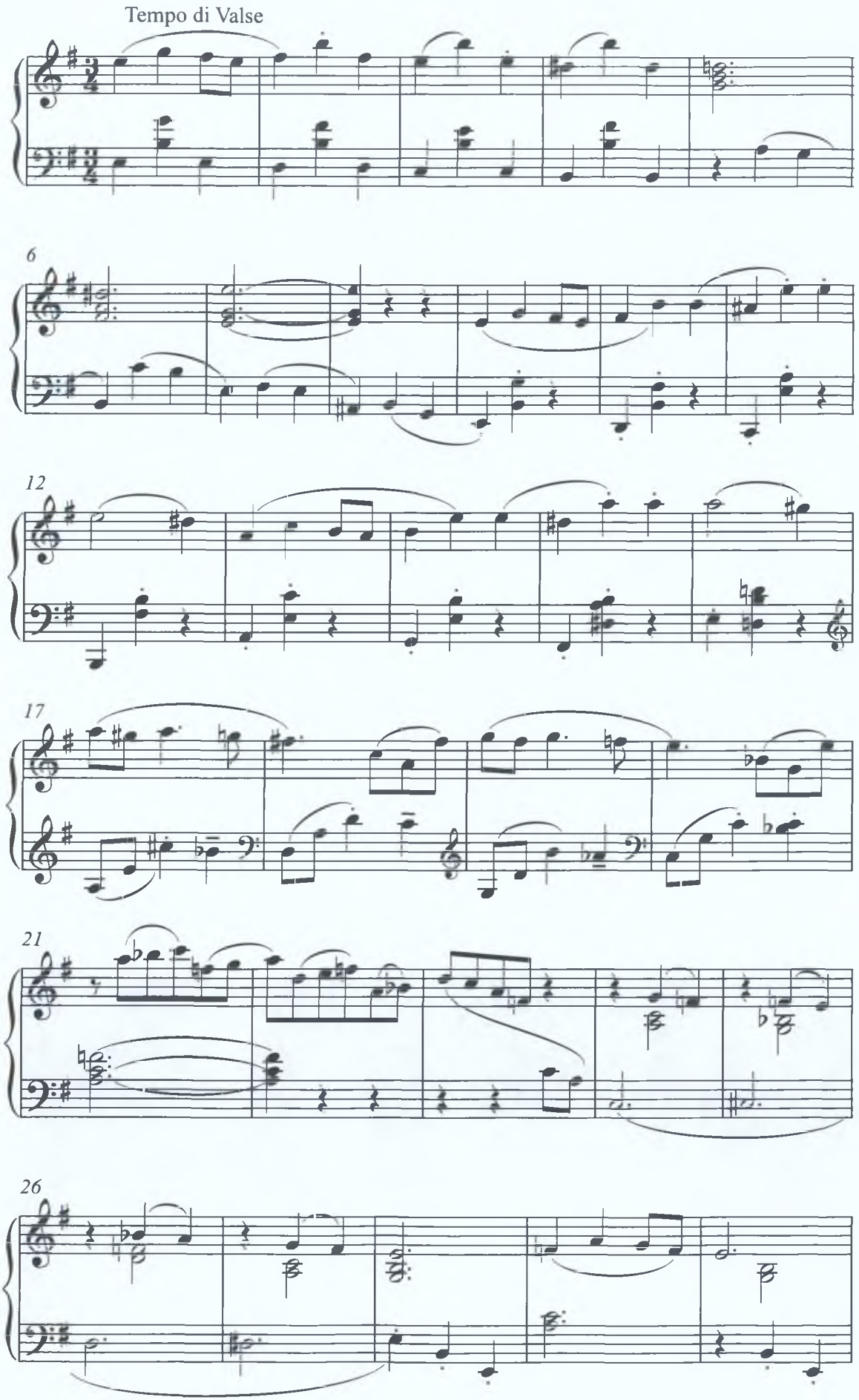

27
32
cresc.
f
37
p
42
f
p
mf
47
cresc.
53
f

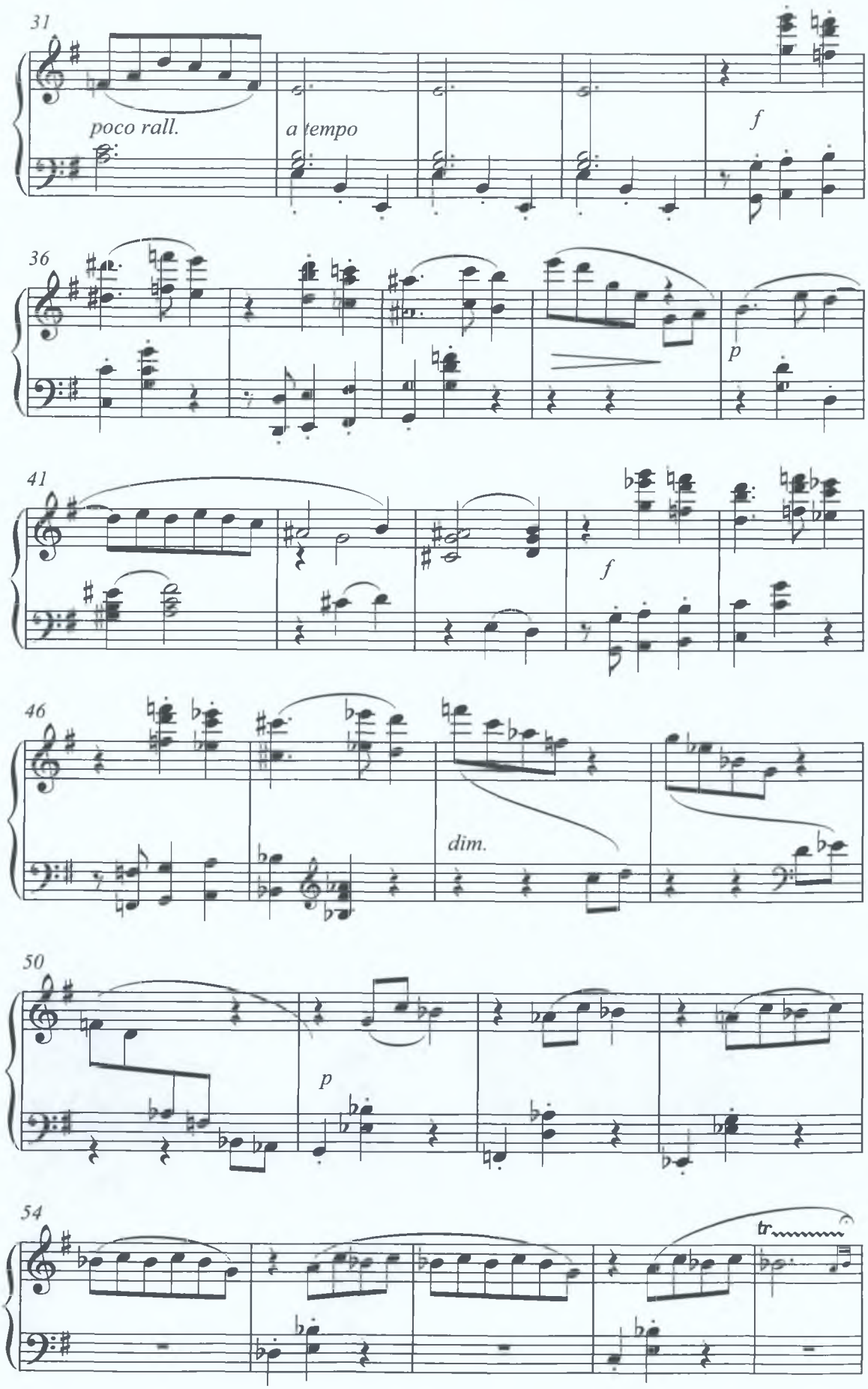

58
8va
64
8va
ff
70
dim. poco a poco
76
81

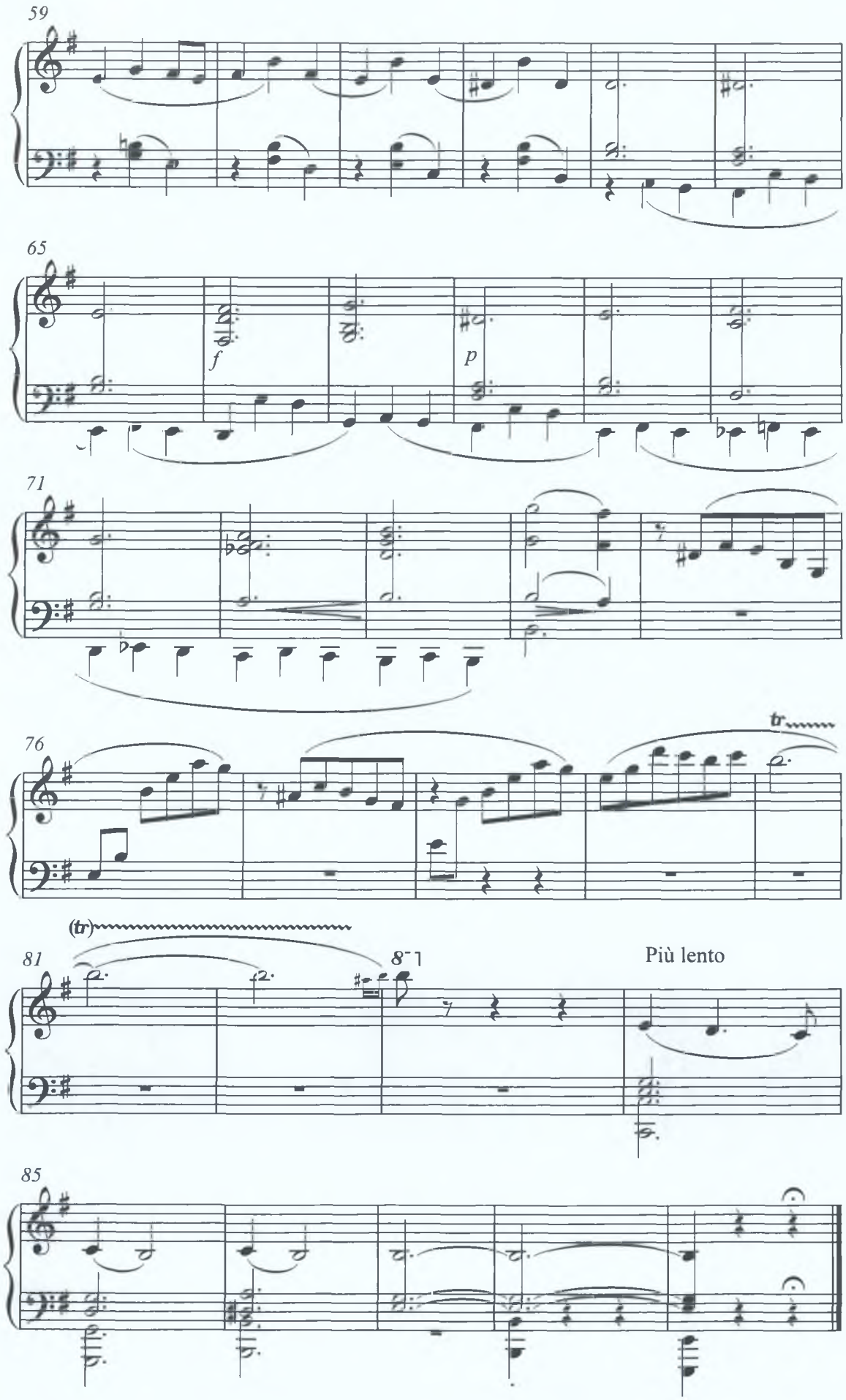

85
f
p
f
sf

XXXIV

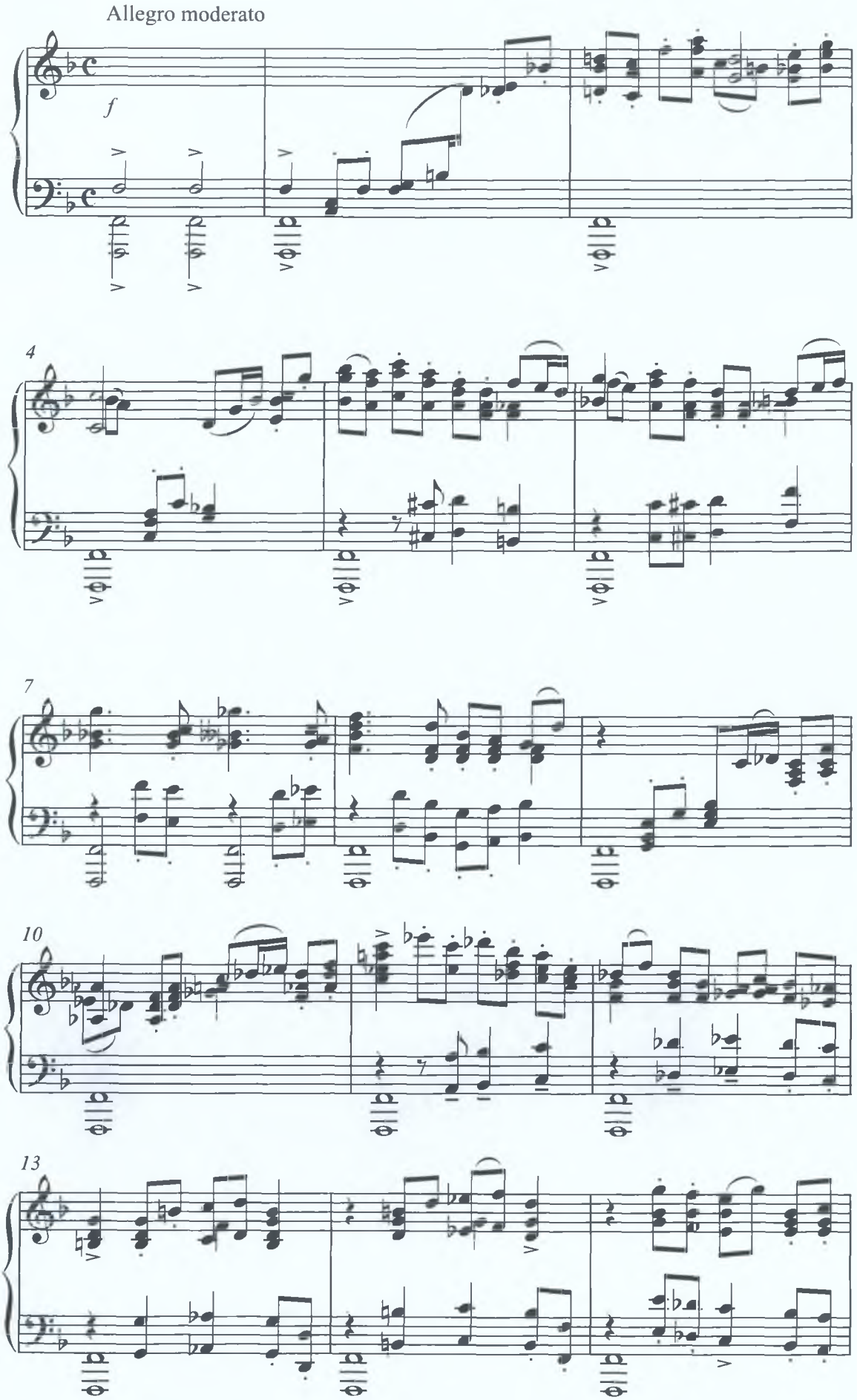
Tempo di Valse

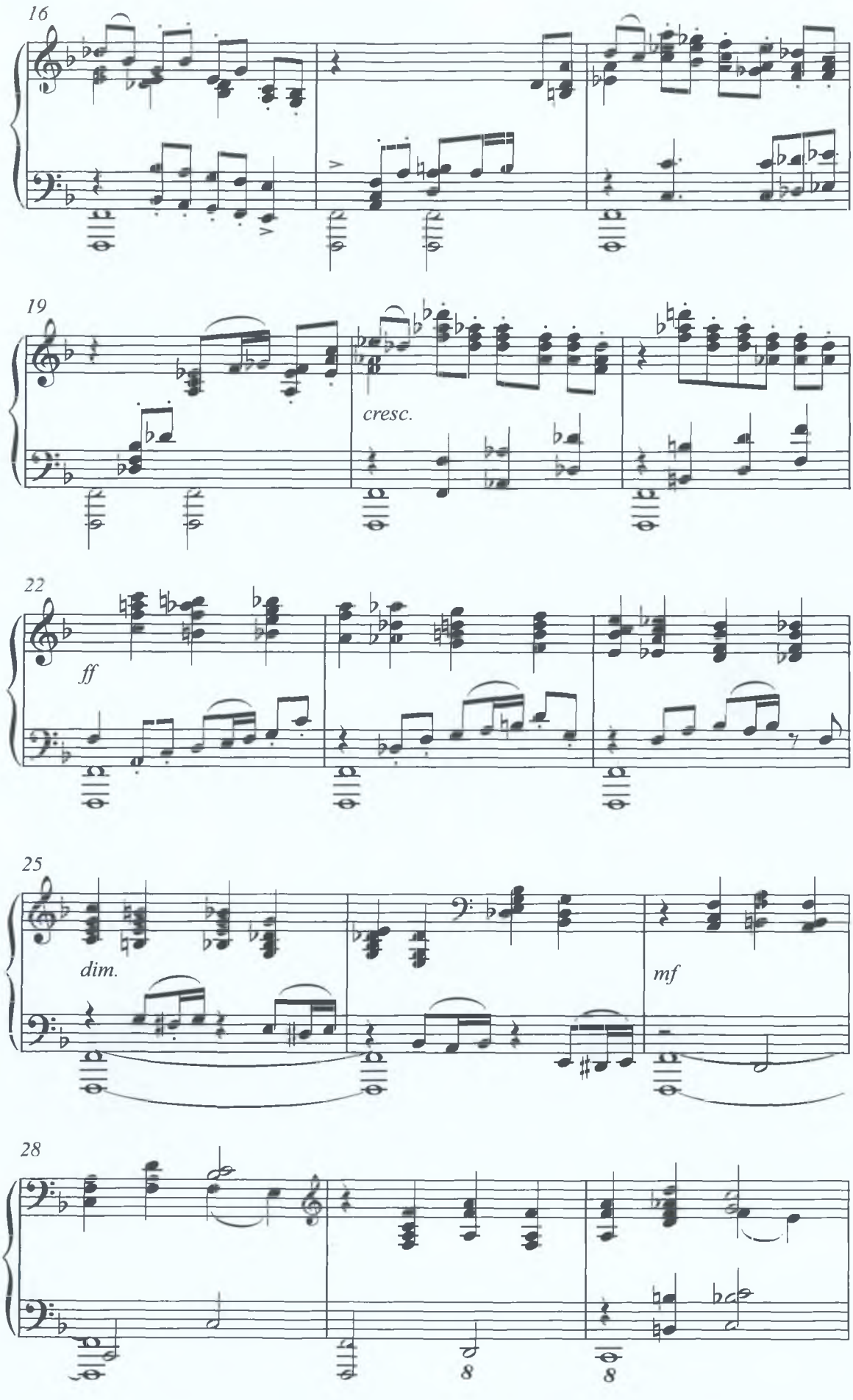


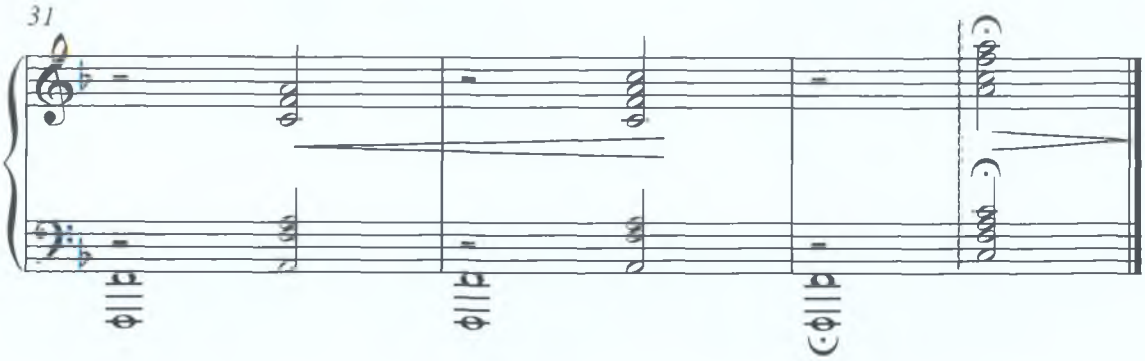

31
poco rall.
a tempo
f
36
p
41
f
46
dim.
50
p
54
tr


59
65
f
p
71
76
tr
(tr)
81
8
Più lento
85

XXXV

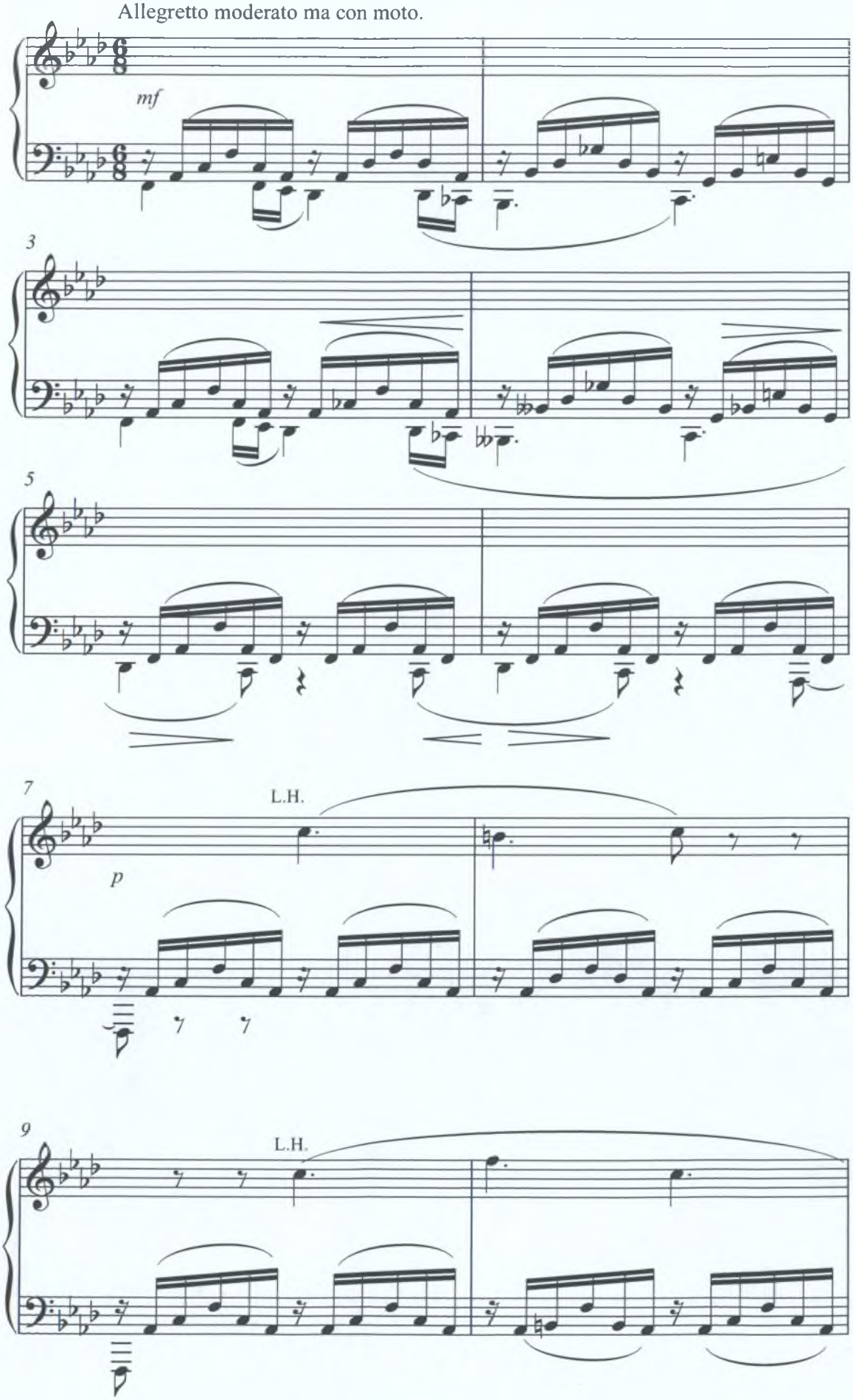


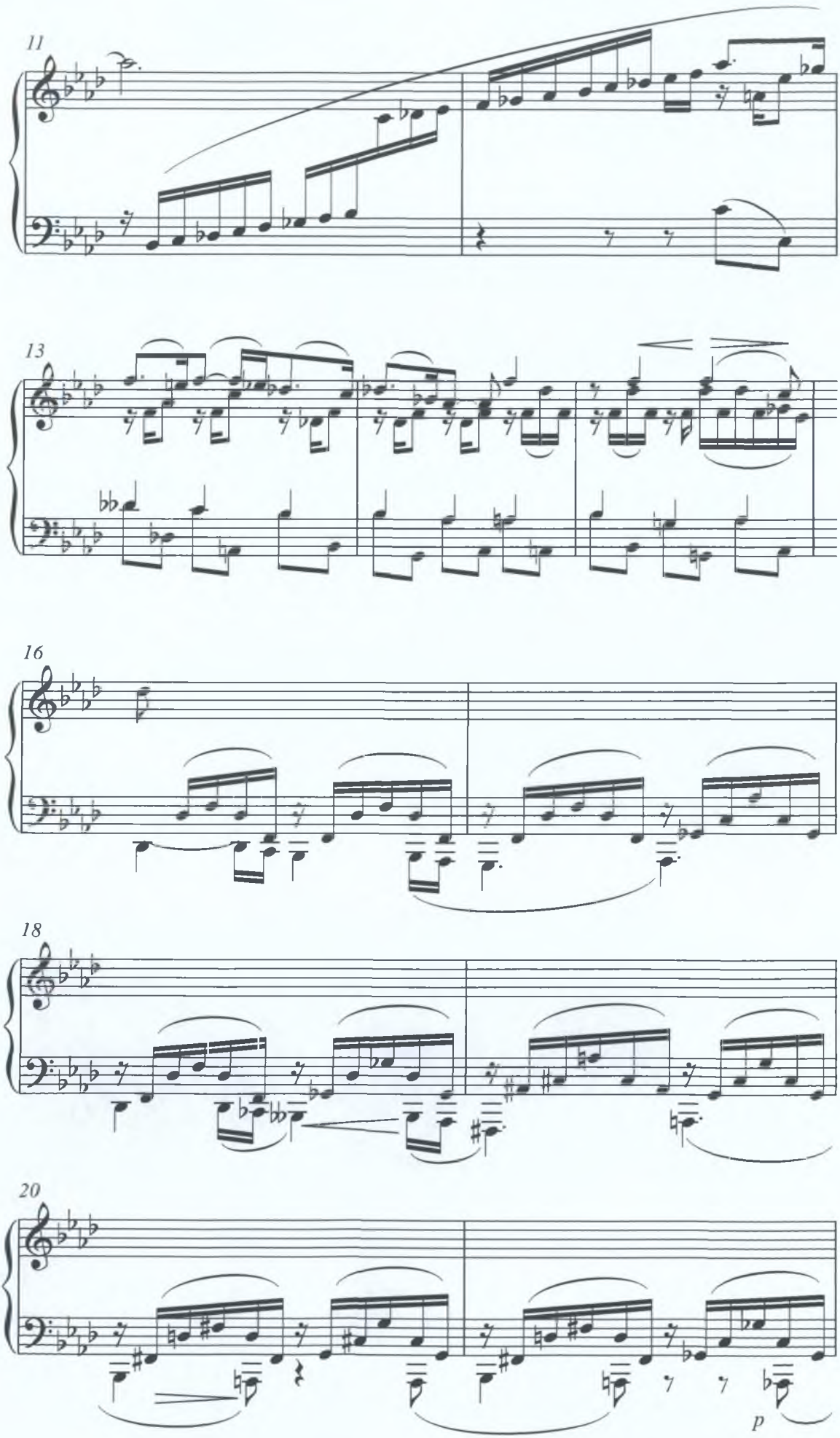

16
19
cresc.
22
ff
25
dim.
mf
28
8
8

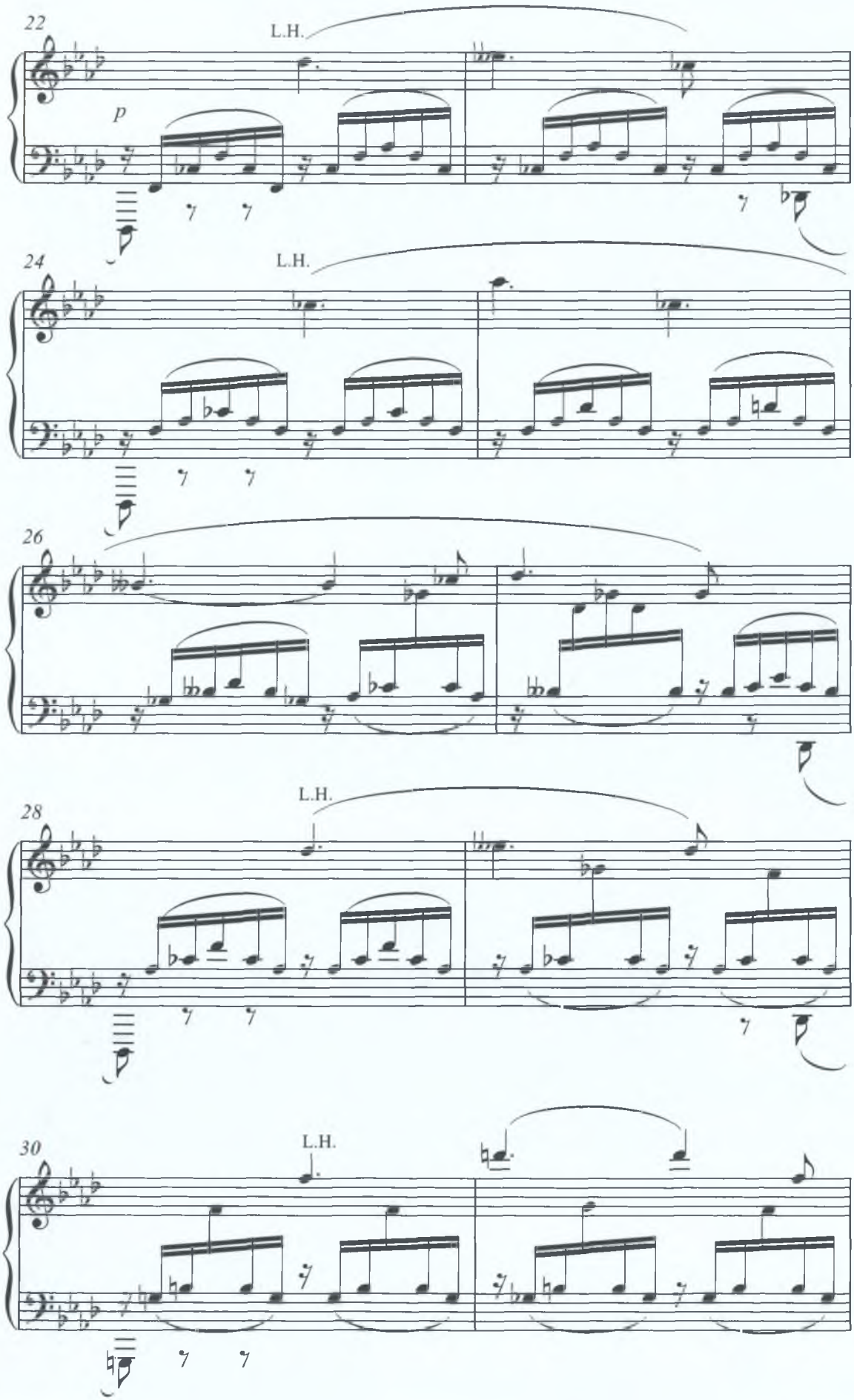

31

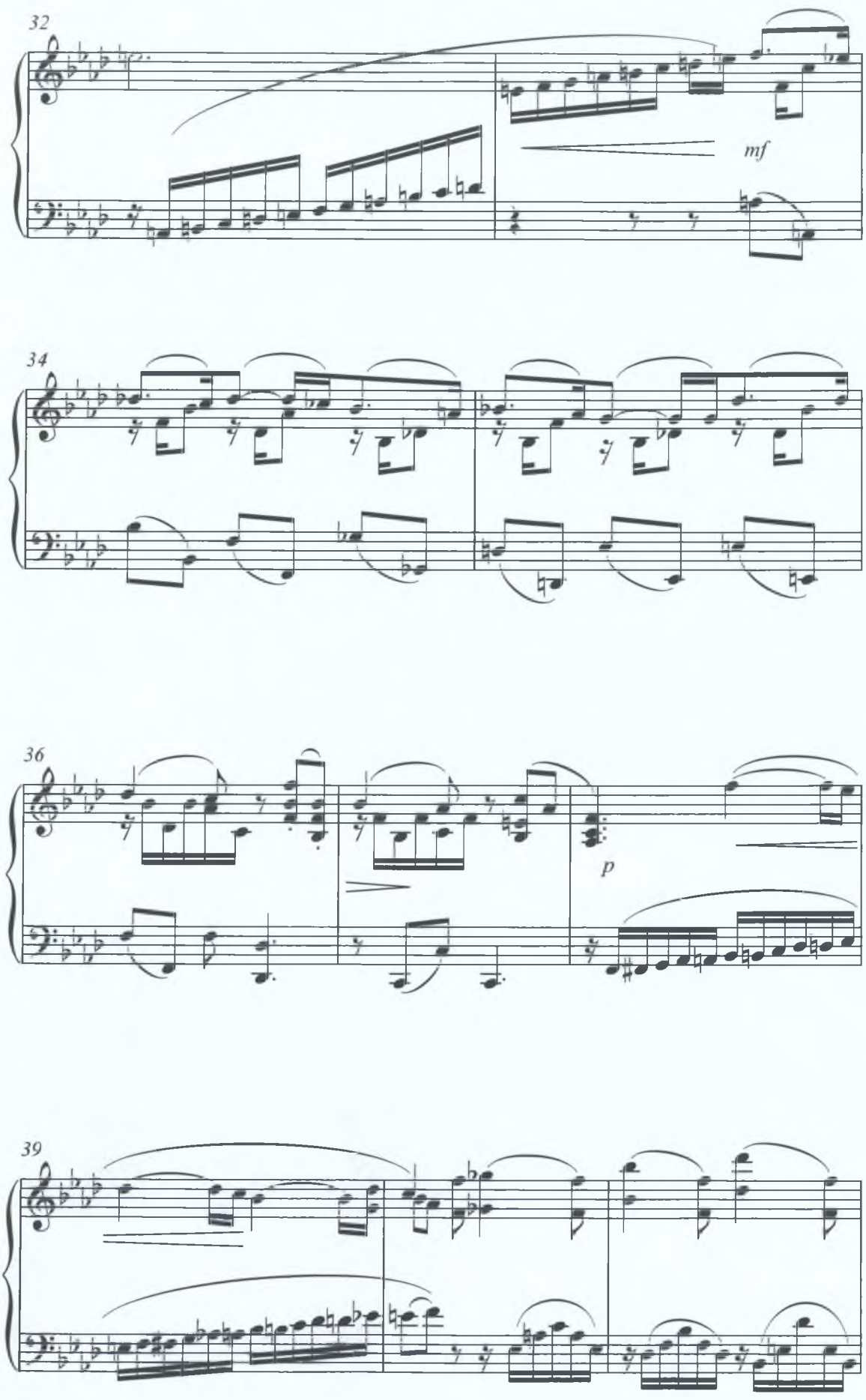
XXXVI

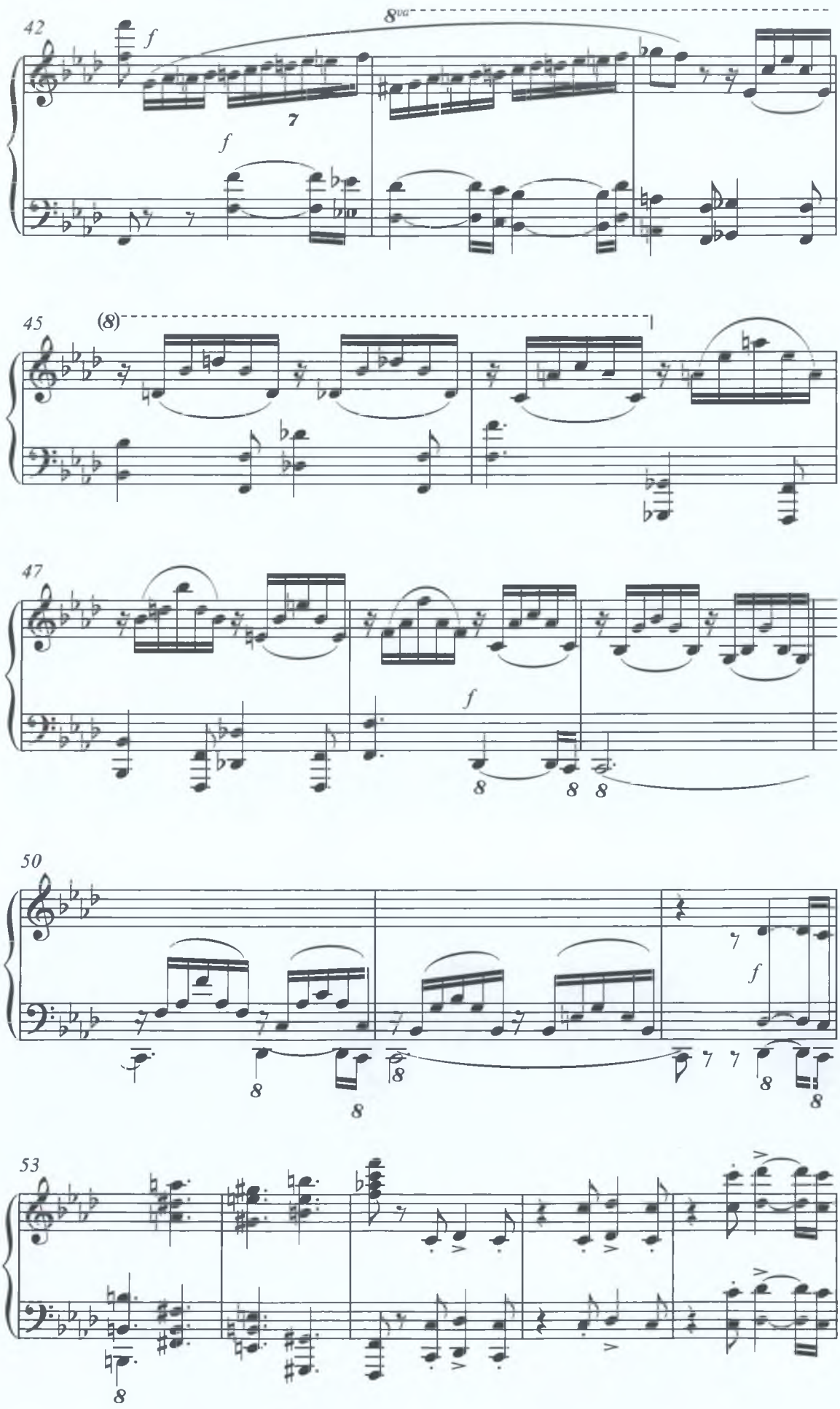
Allegretto moderato ma con moto.

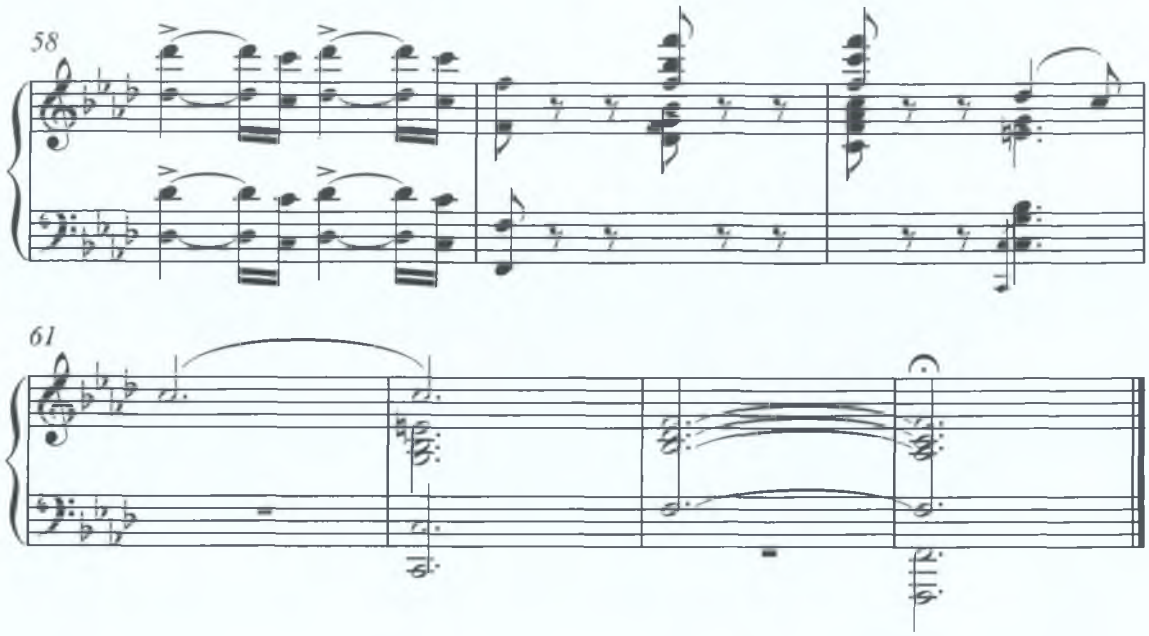



11
13
16
18
20
p


22
L.H.
p
24
L.H.
26
28
L.H.
30
L.H.

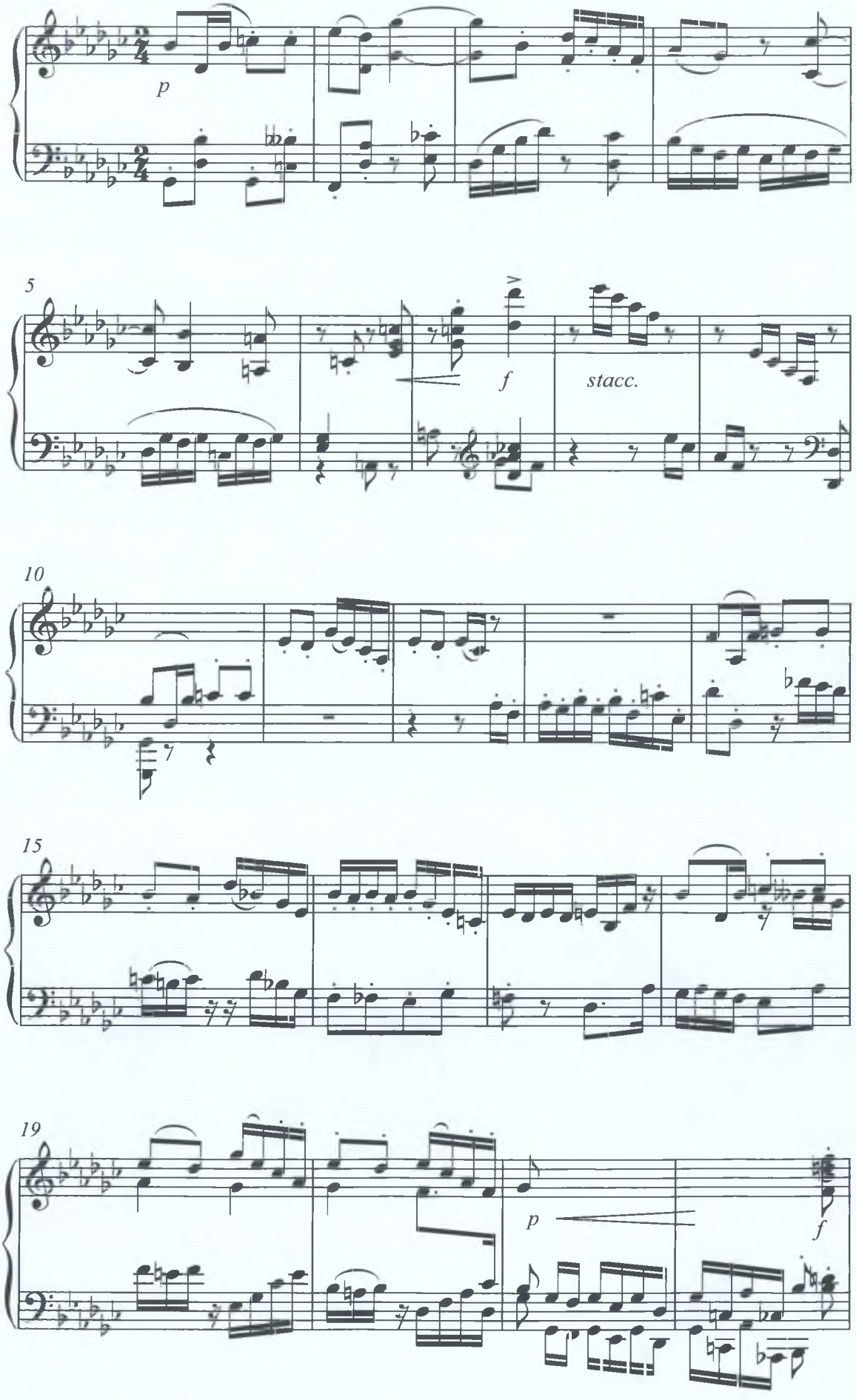

32
mf
34
36
p
39

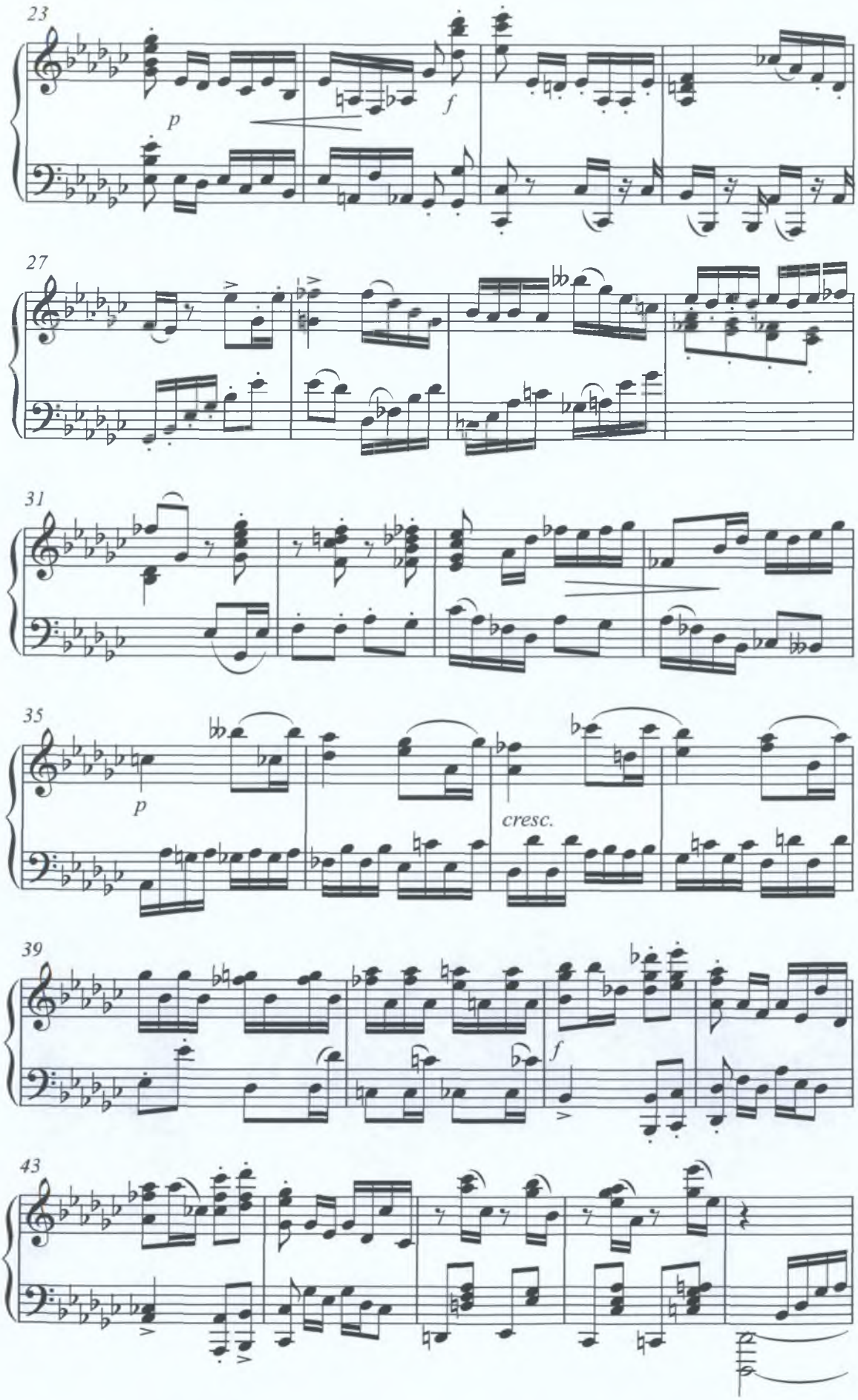

42
8va
f
7
f
45
(8)
47
f
8
8
8
50
8
8
8
f
8
53
8

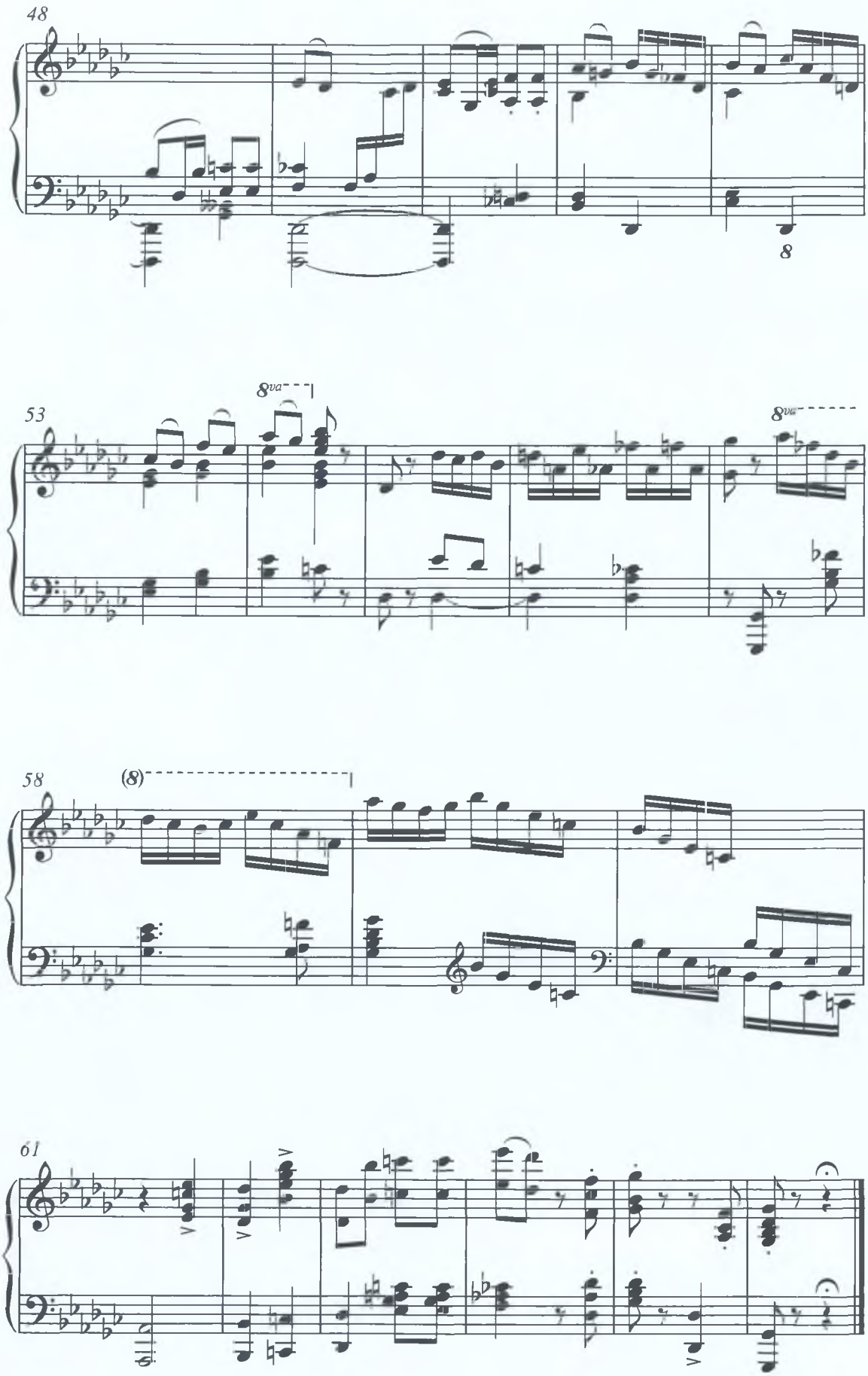

58
61

XXXVII
FUGHETTA

Allegro scherzando

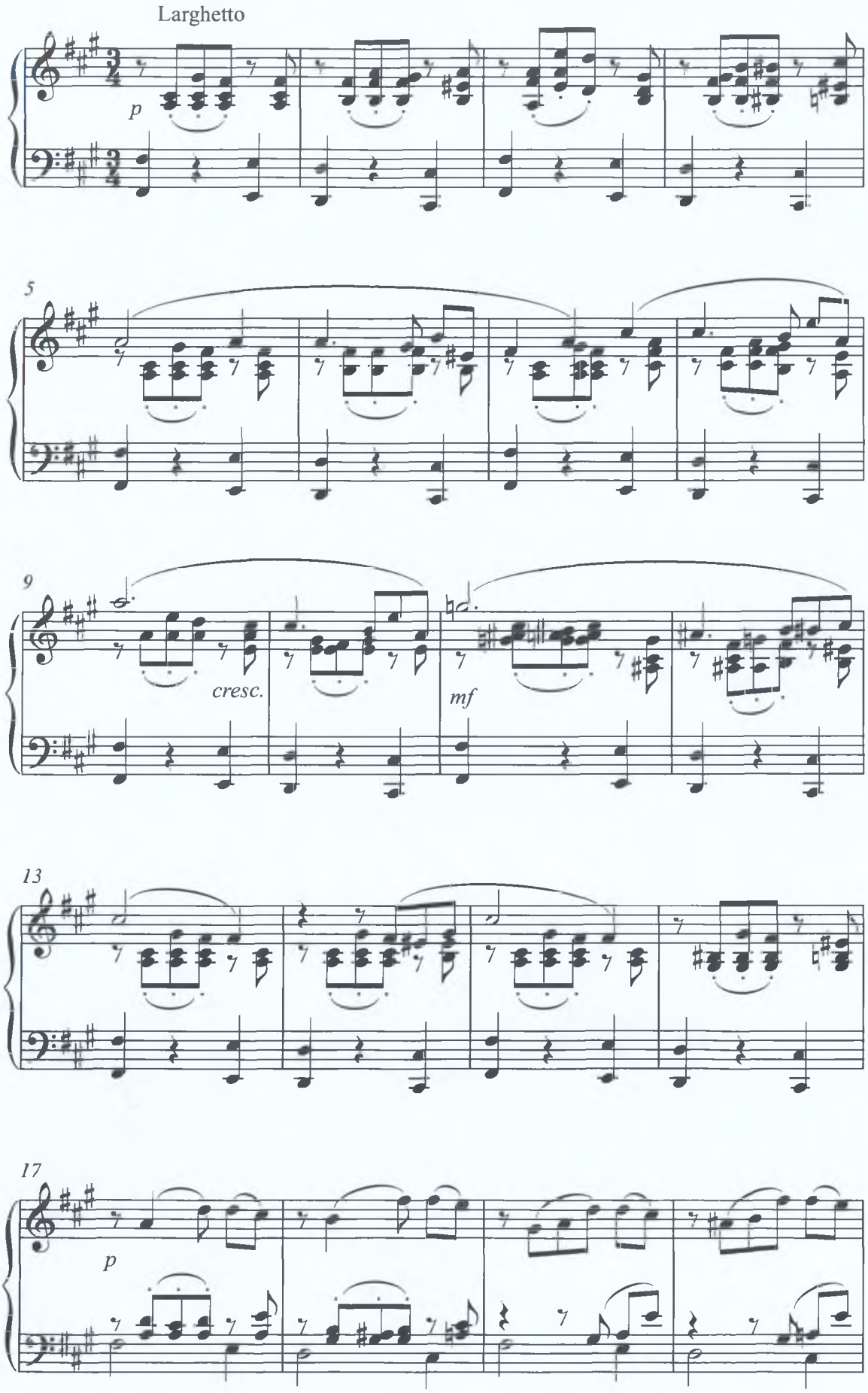


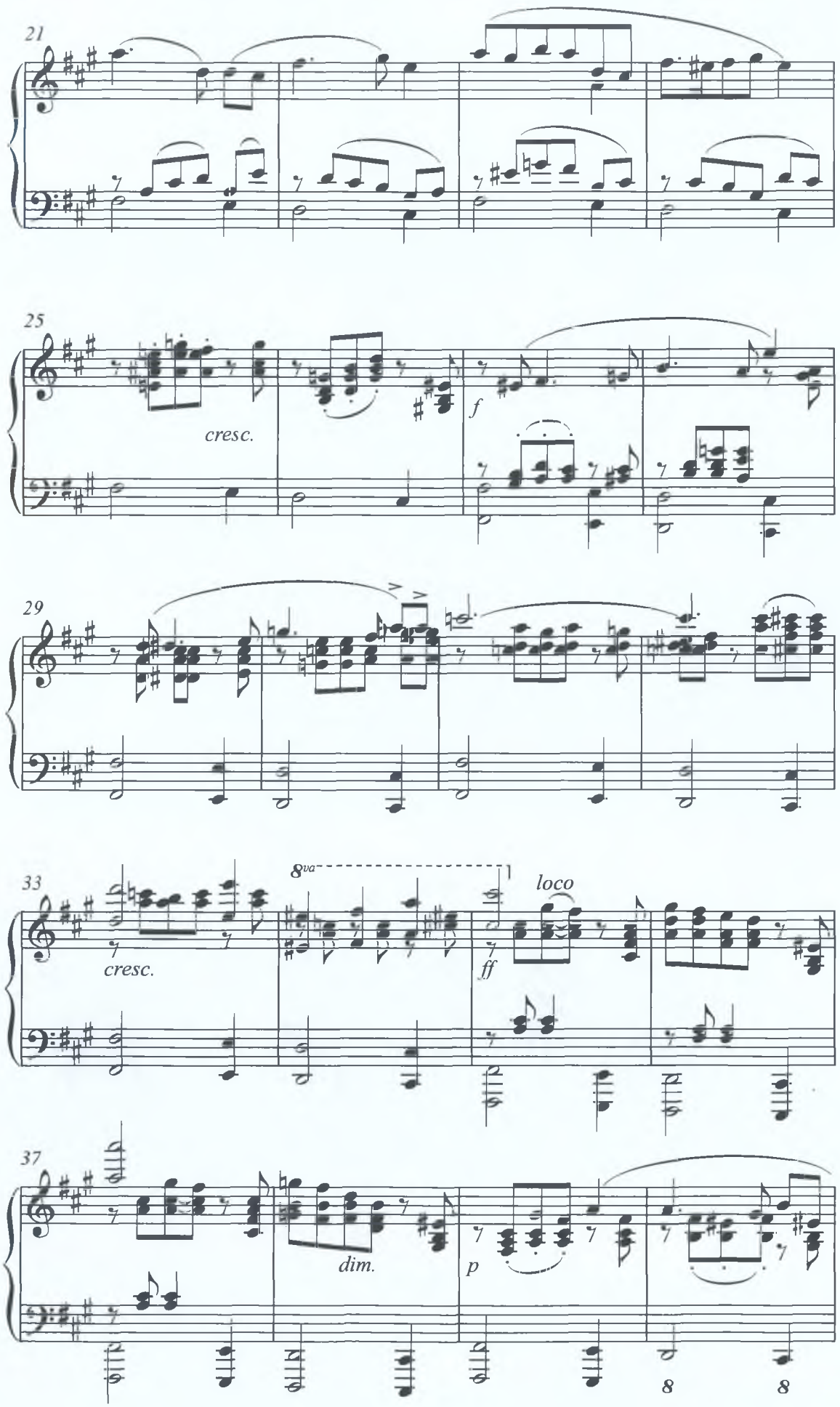

23
p
f
27
31
35
p
cresc.
39
f
43

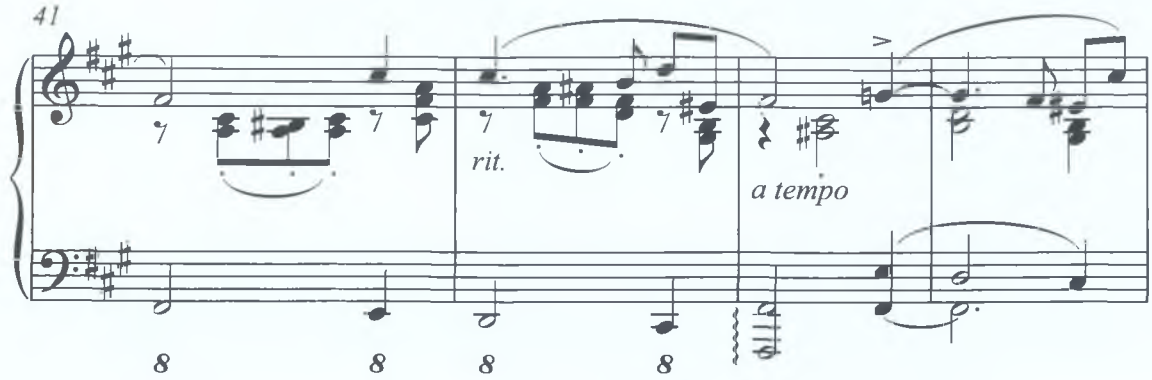

48
8
53
8va
8va
58
(8)
61

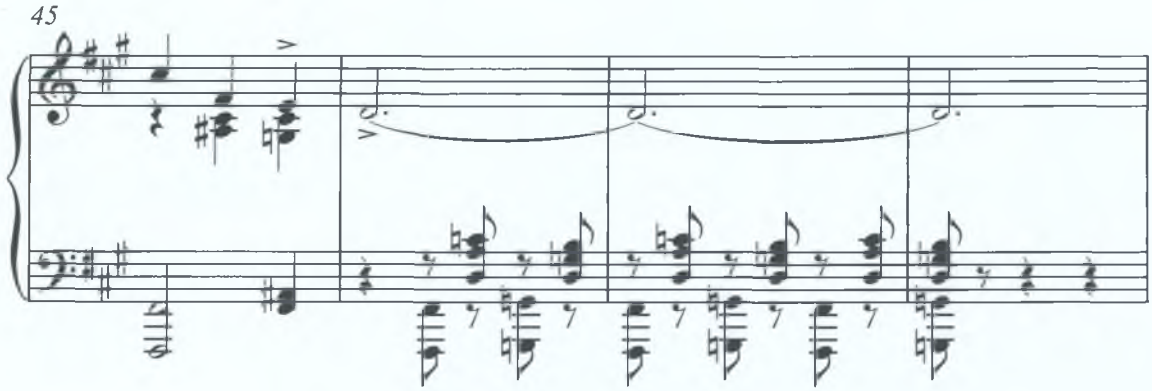
XXXVIII

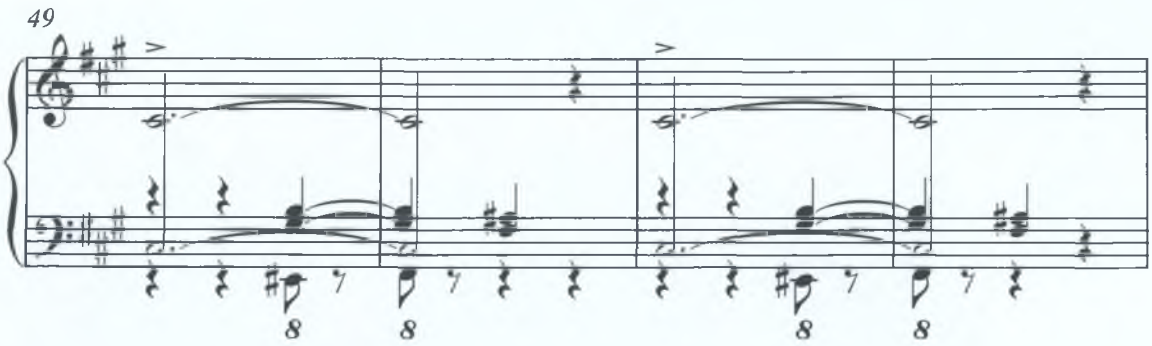
(BASSO OSTINATO)

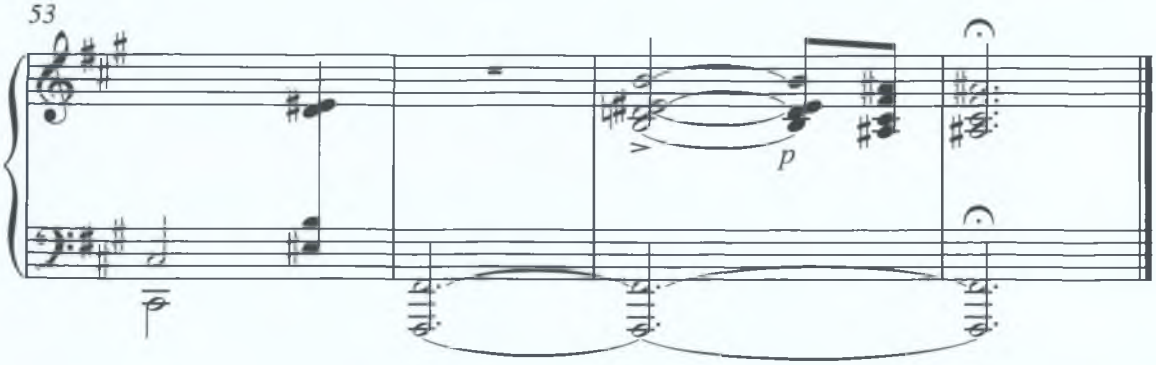



21
25
cresc.
f
29
33
8va
loco
cresc.
ff
37
dim.
p
8
8


41
rit.
a tempo

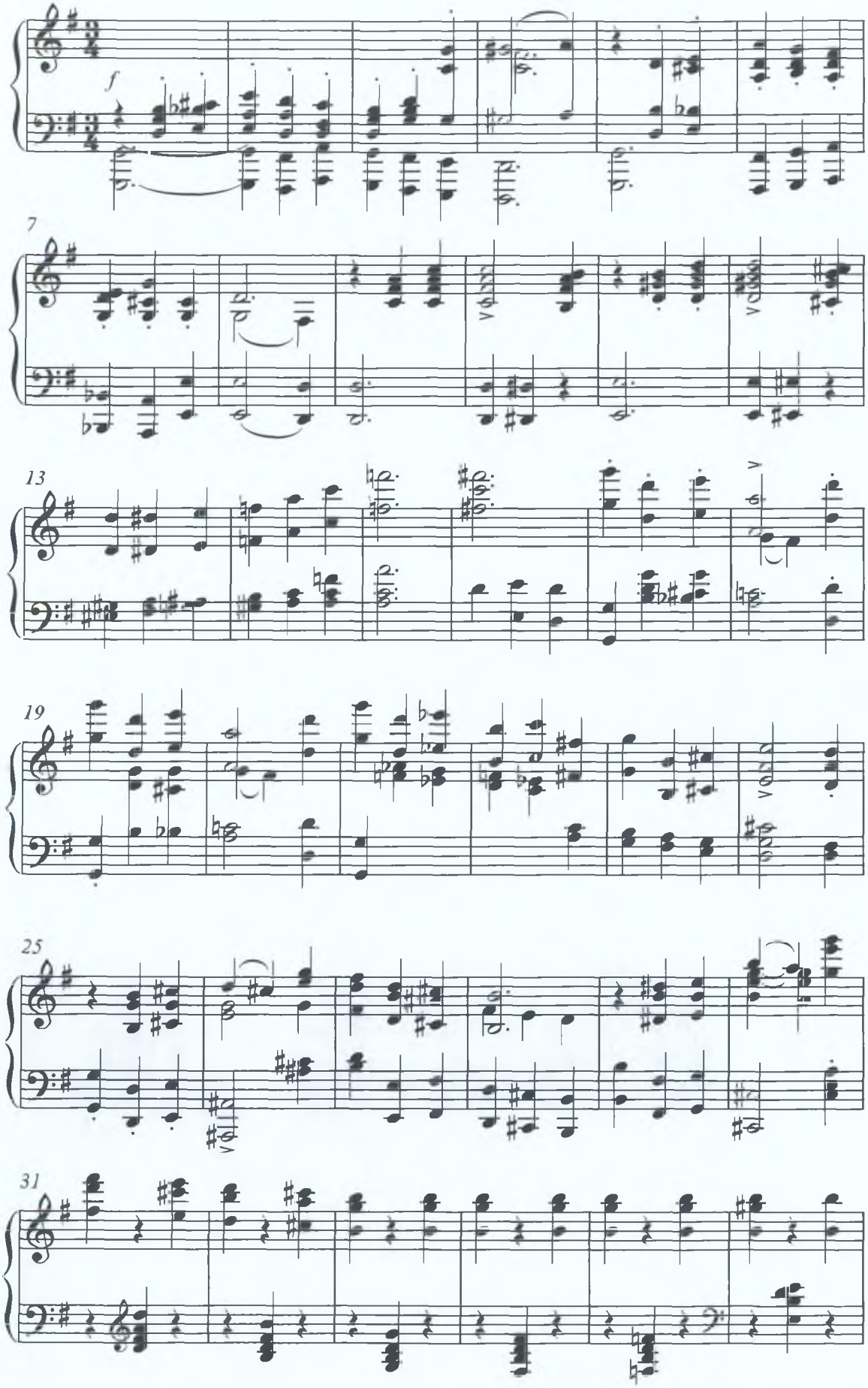

45

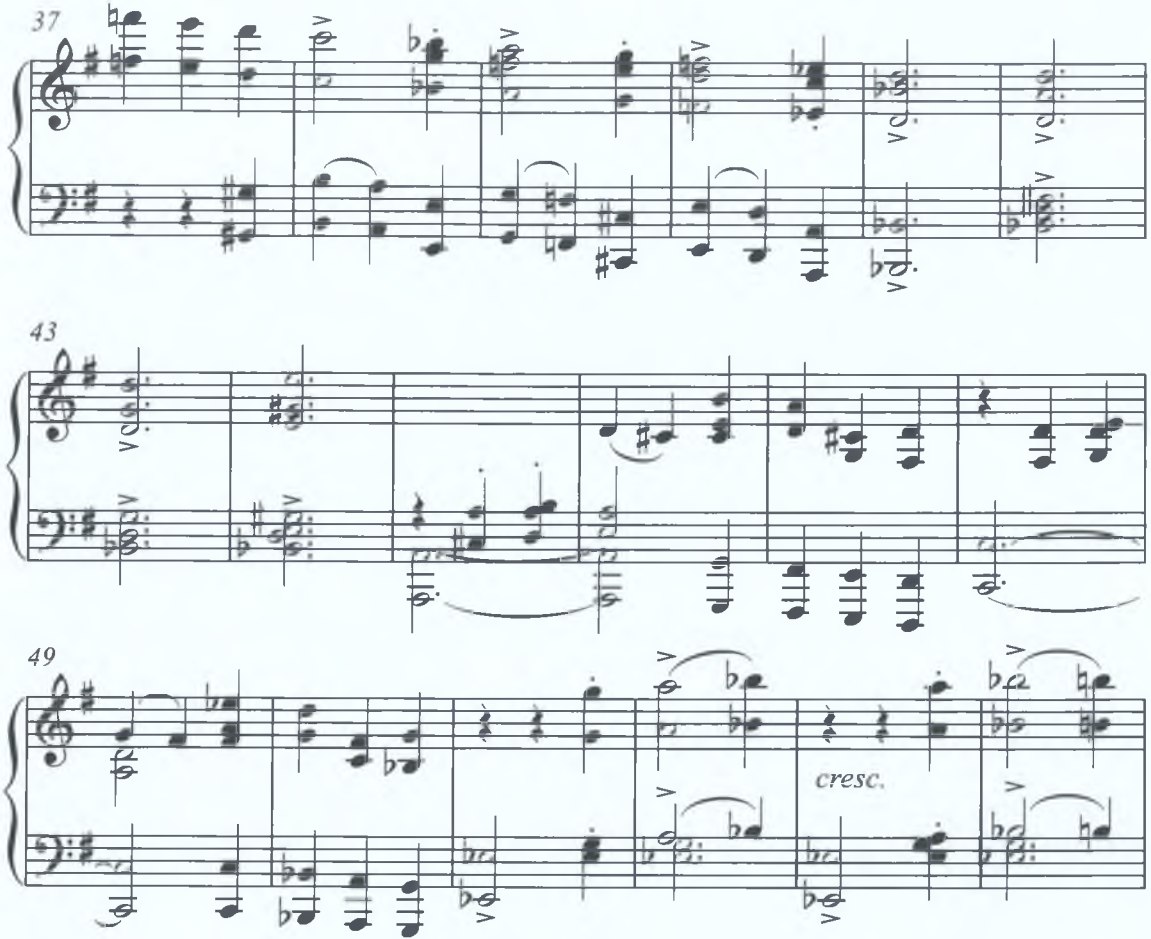

49

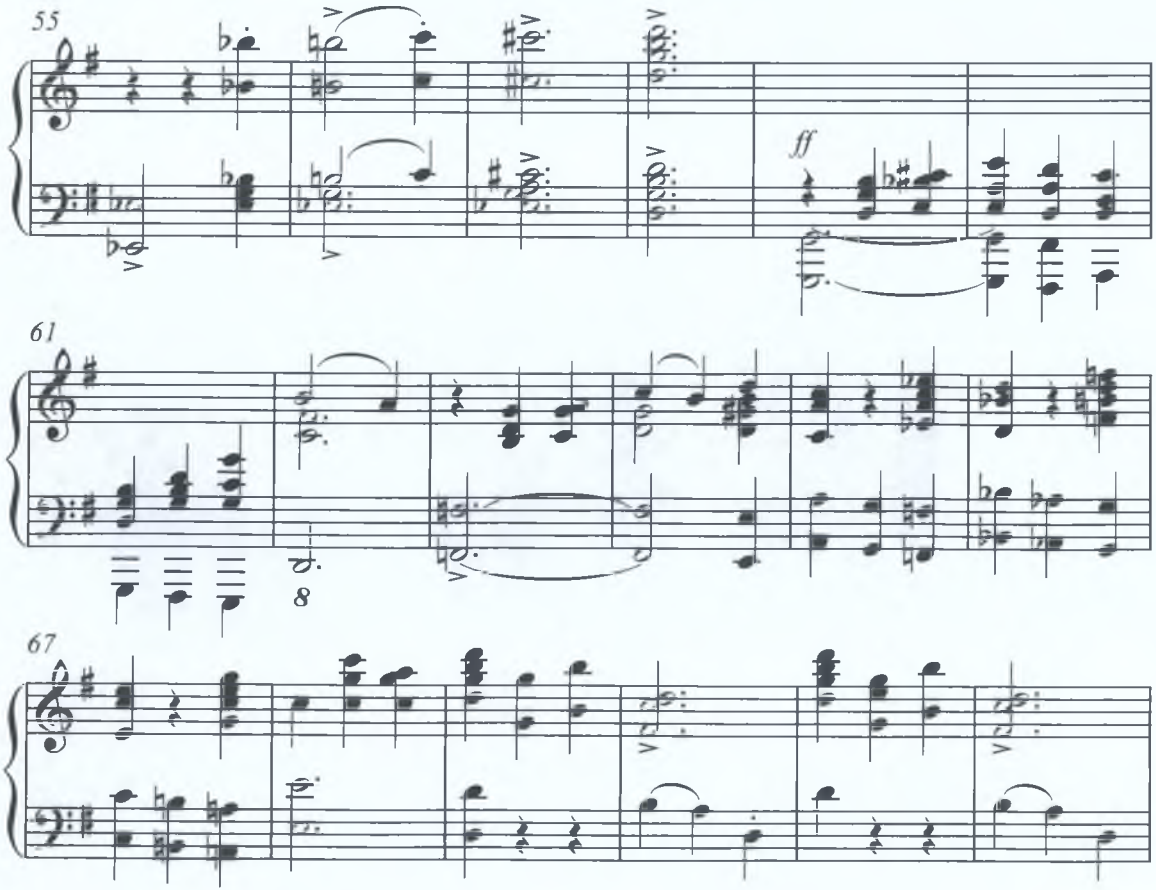

53
p

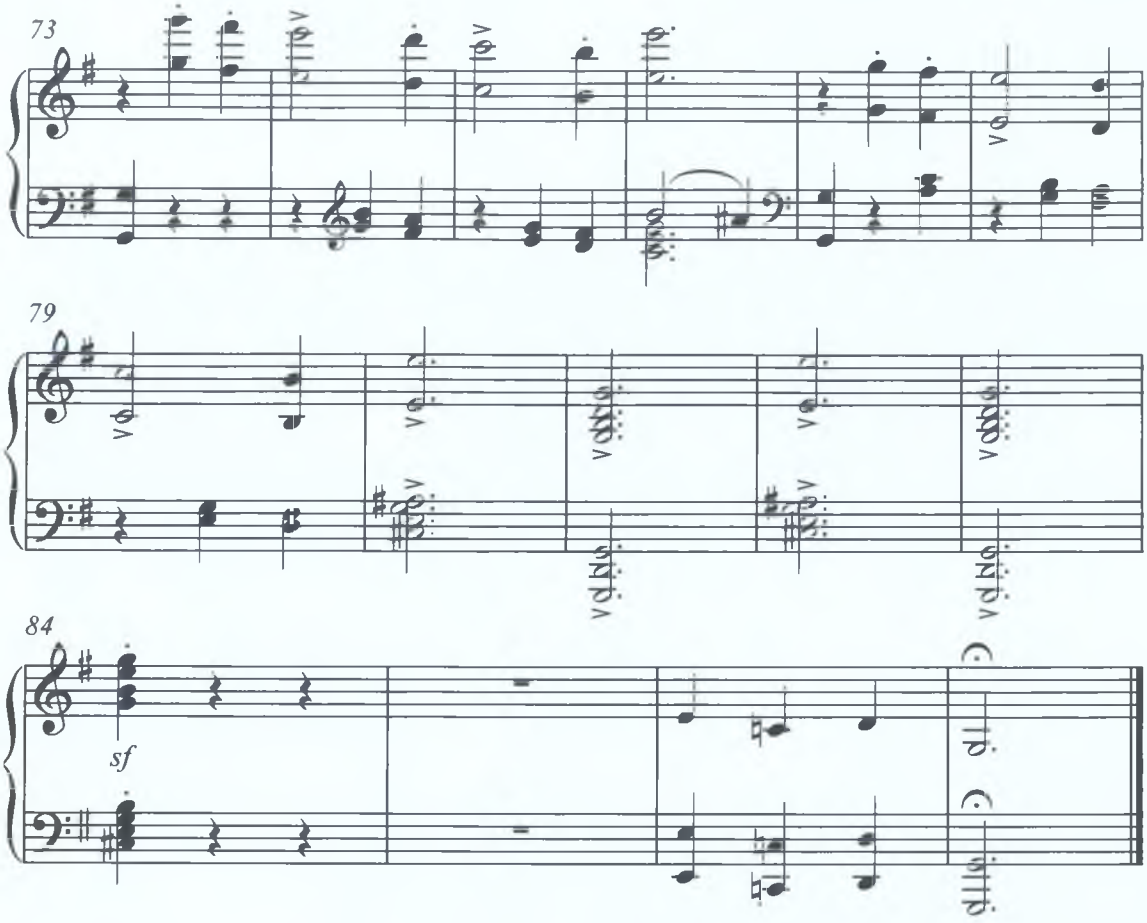
XXXIX

Allegro con fuoco



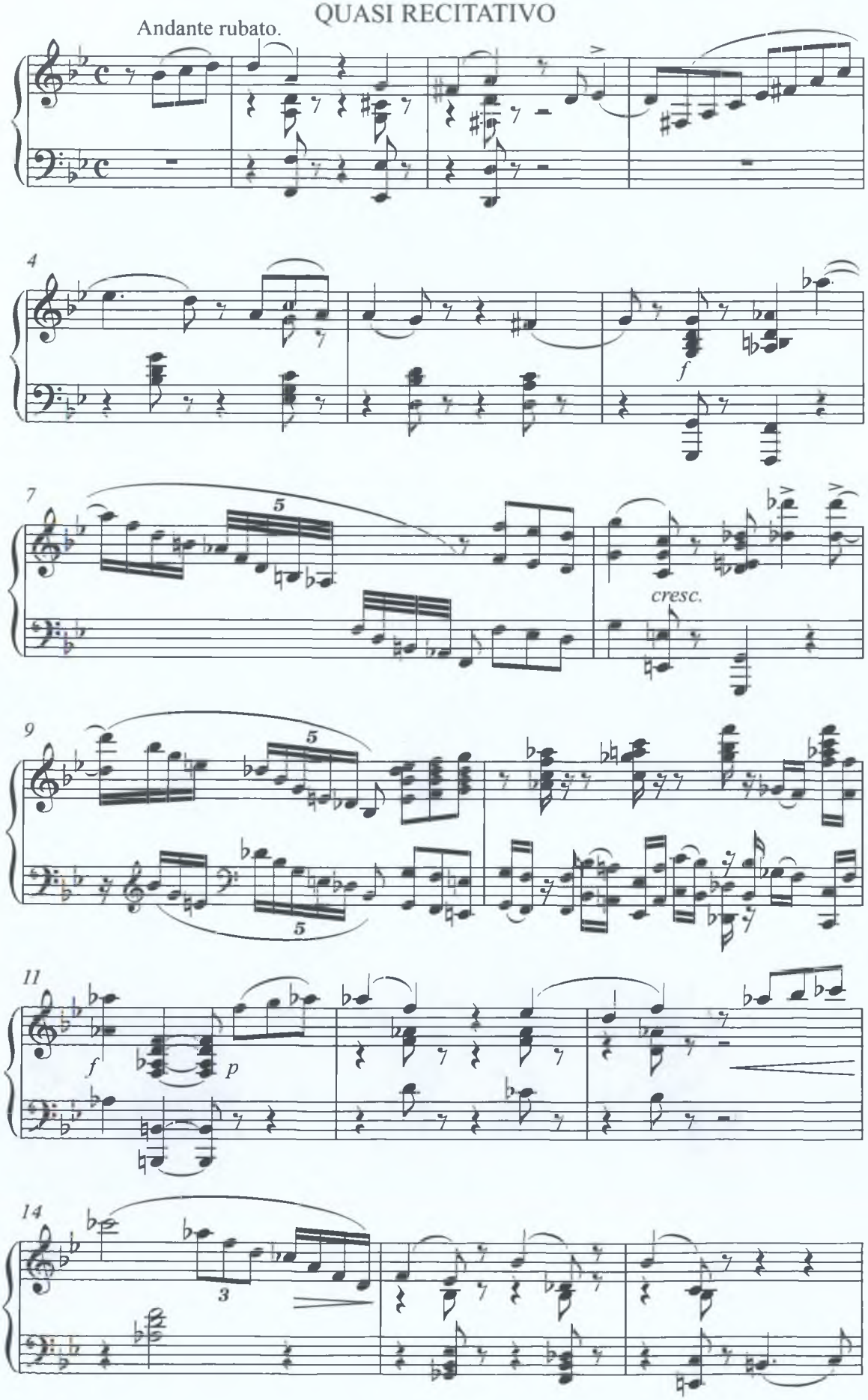

37
43
49
cresc.

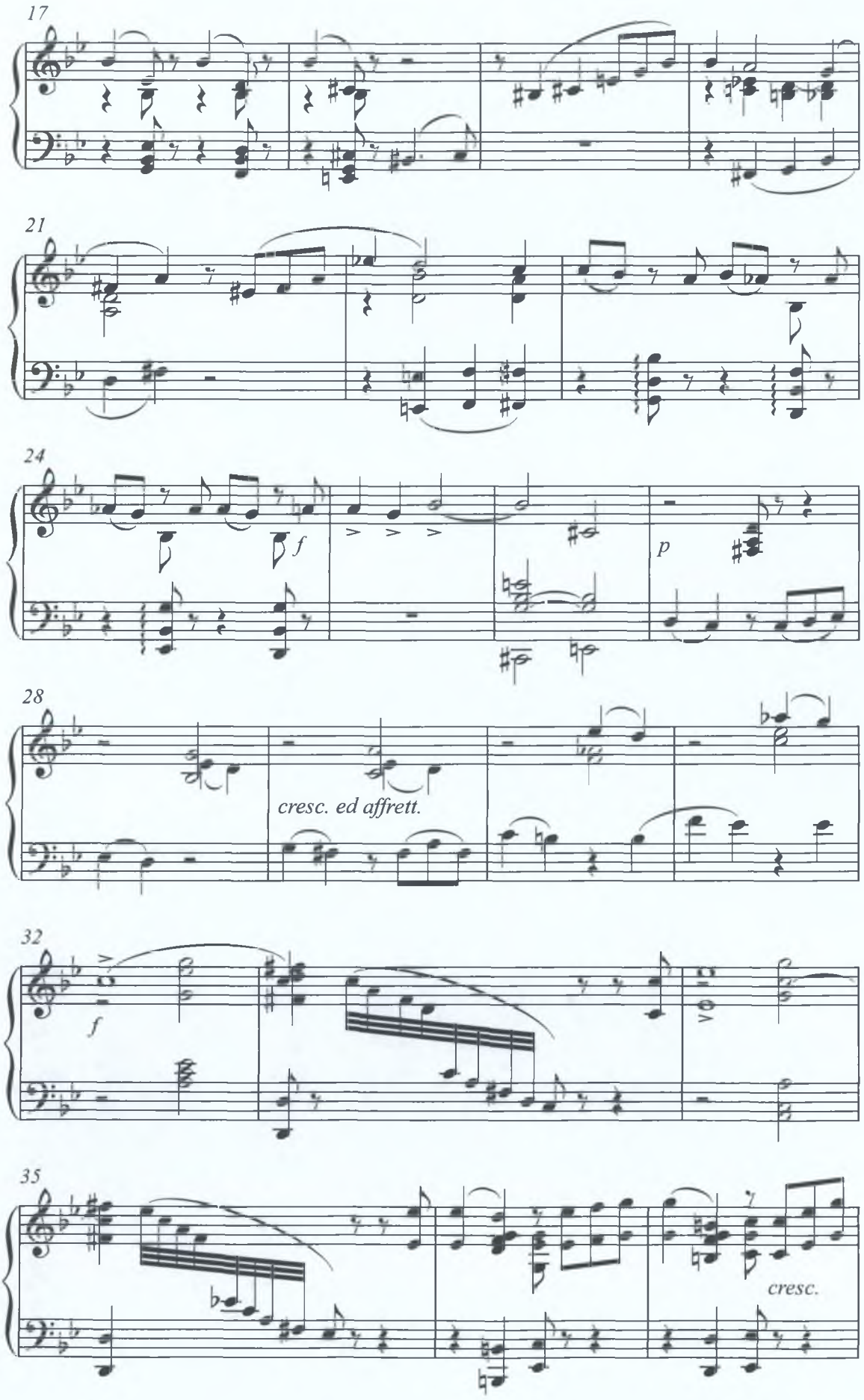

55
ff
61
8
67

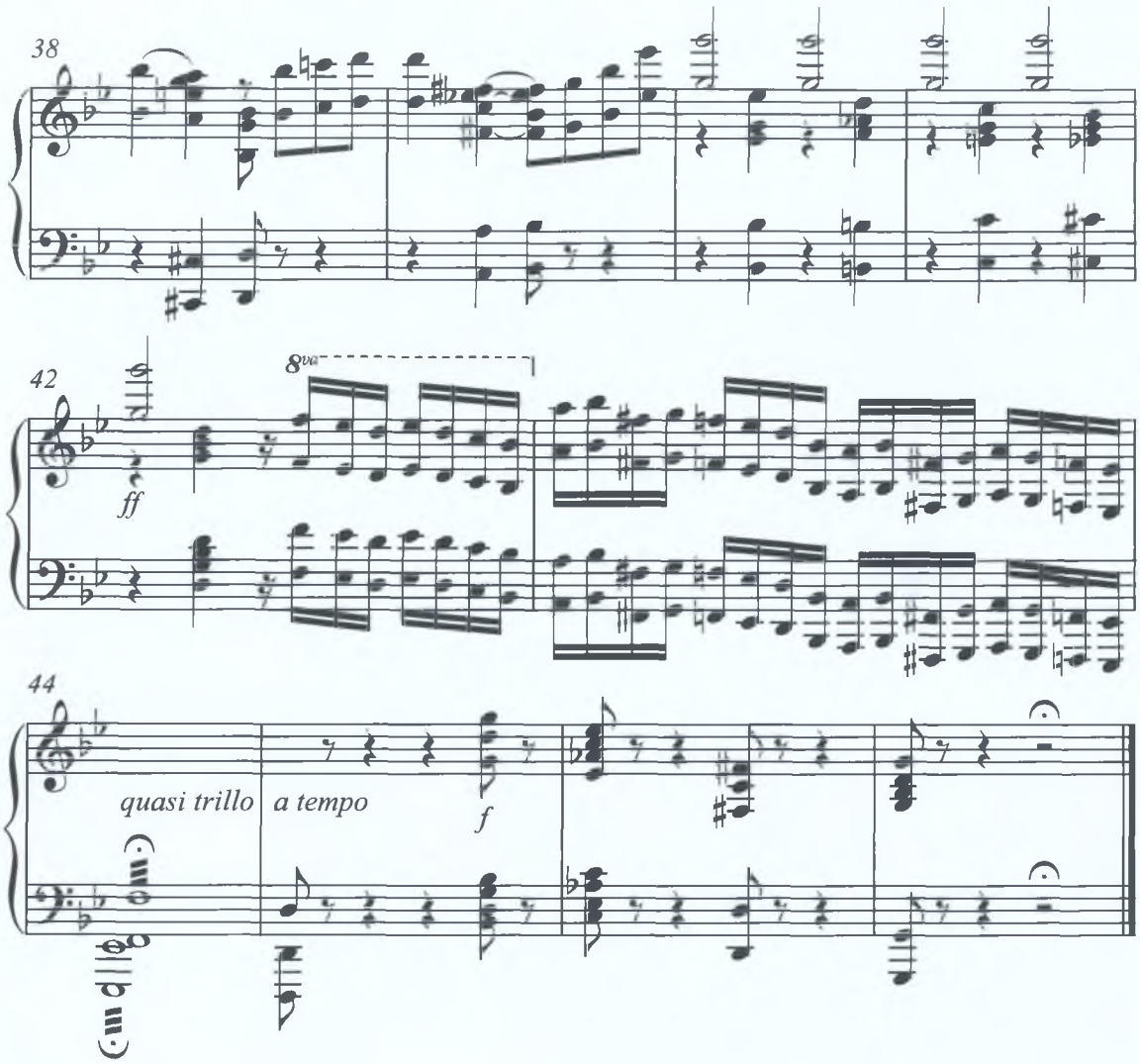

73
79
84
sf

XL

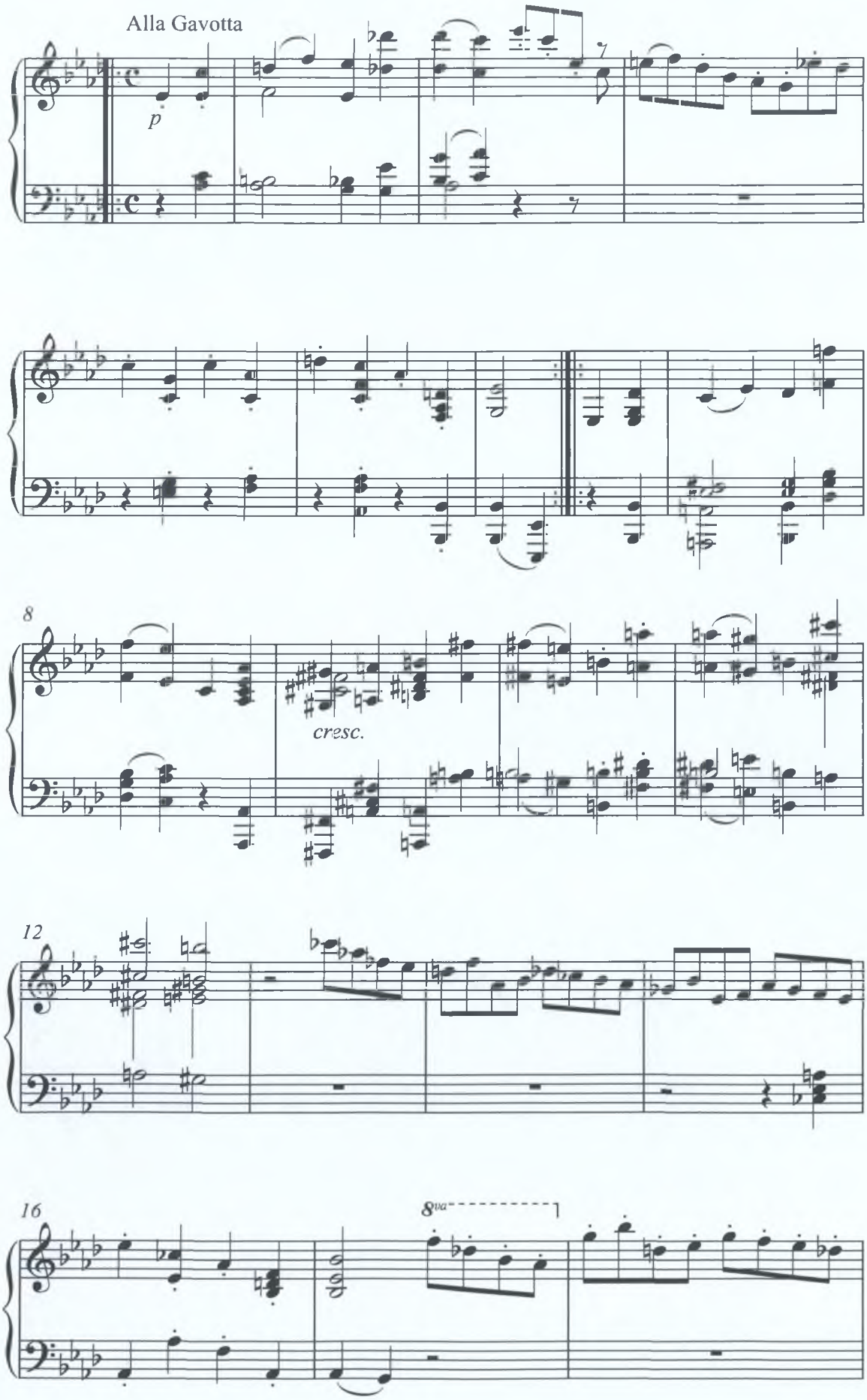
QUASI RECITATIVO

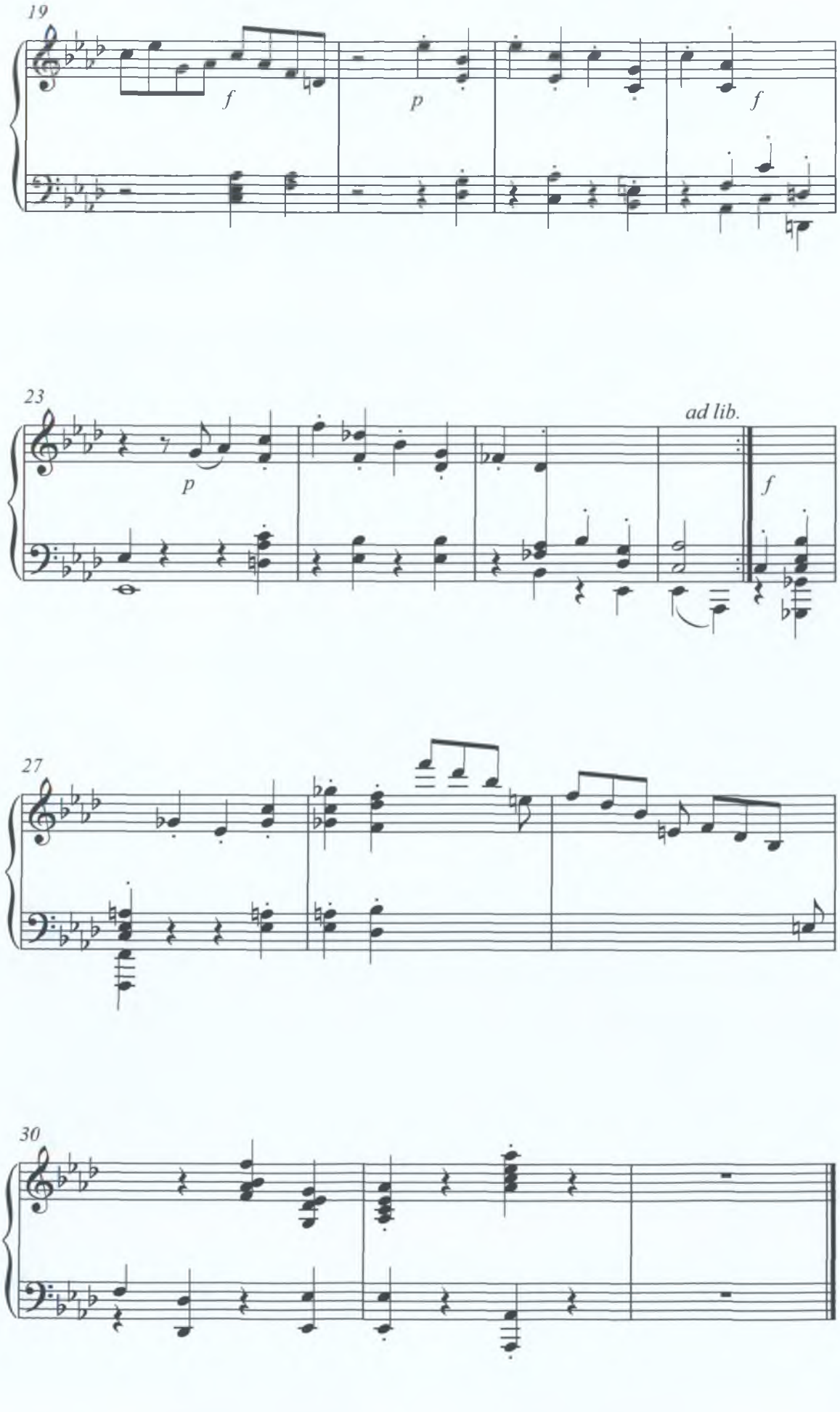



17
21
24
f
p
28
cresc. ed affrett.
32
f
35
cresc.


38
42
8va
ff
44
quasi trillo
a tempo
f

XLI

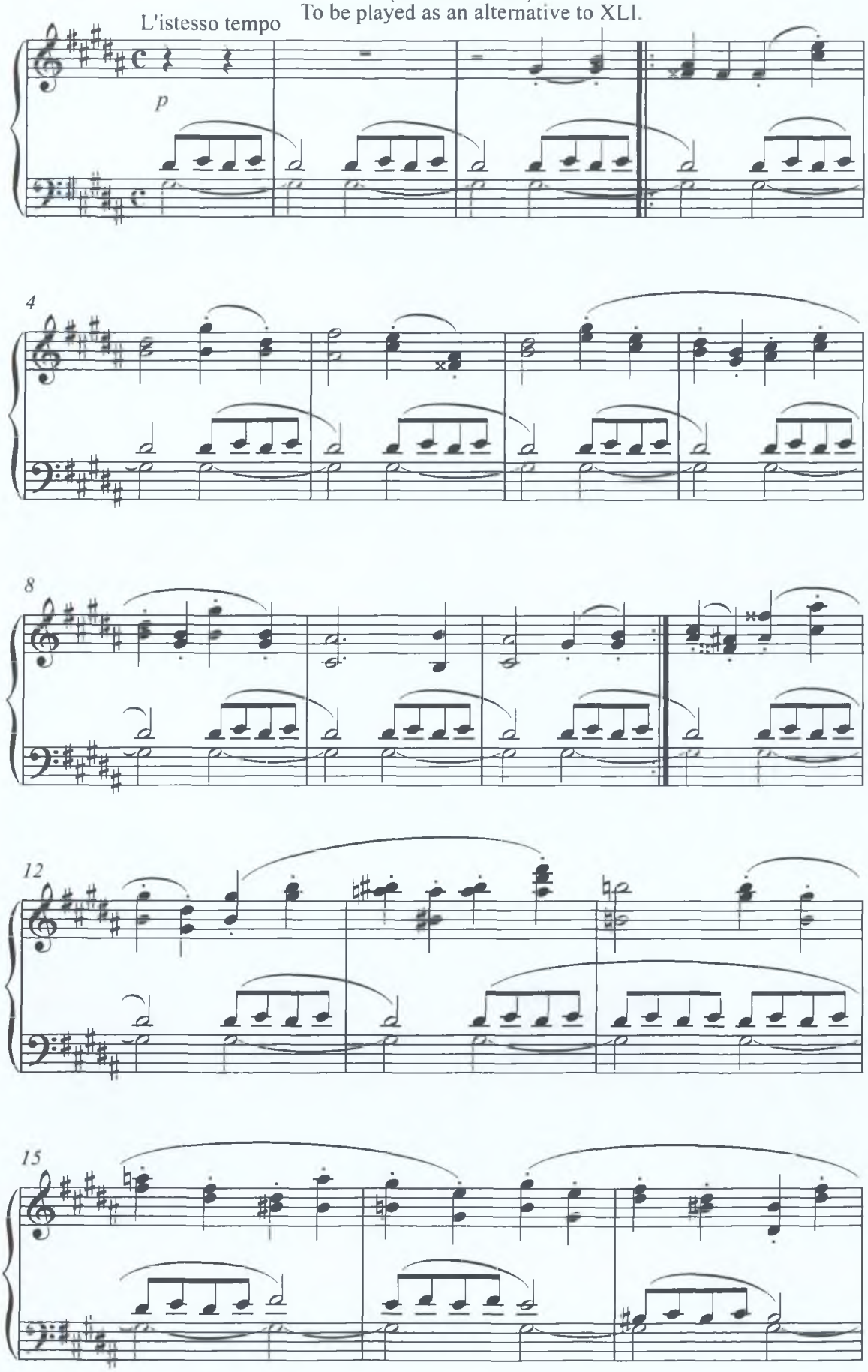


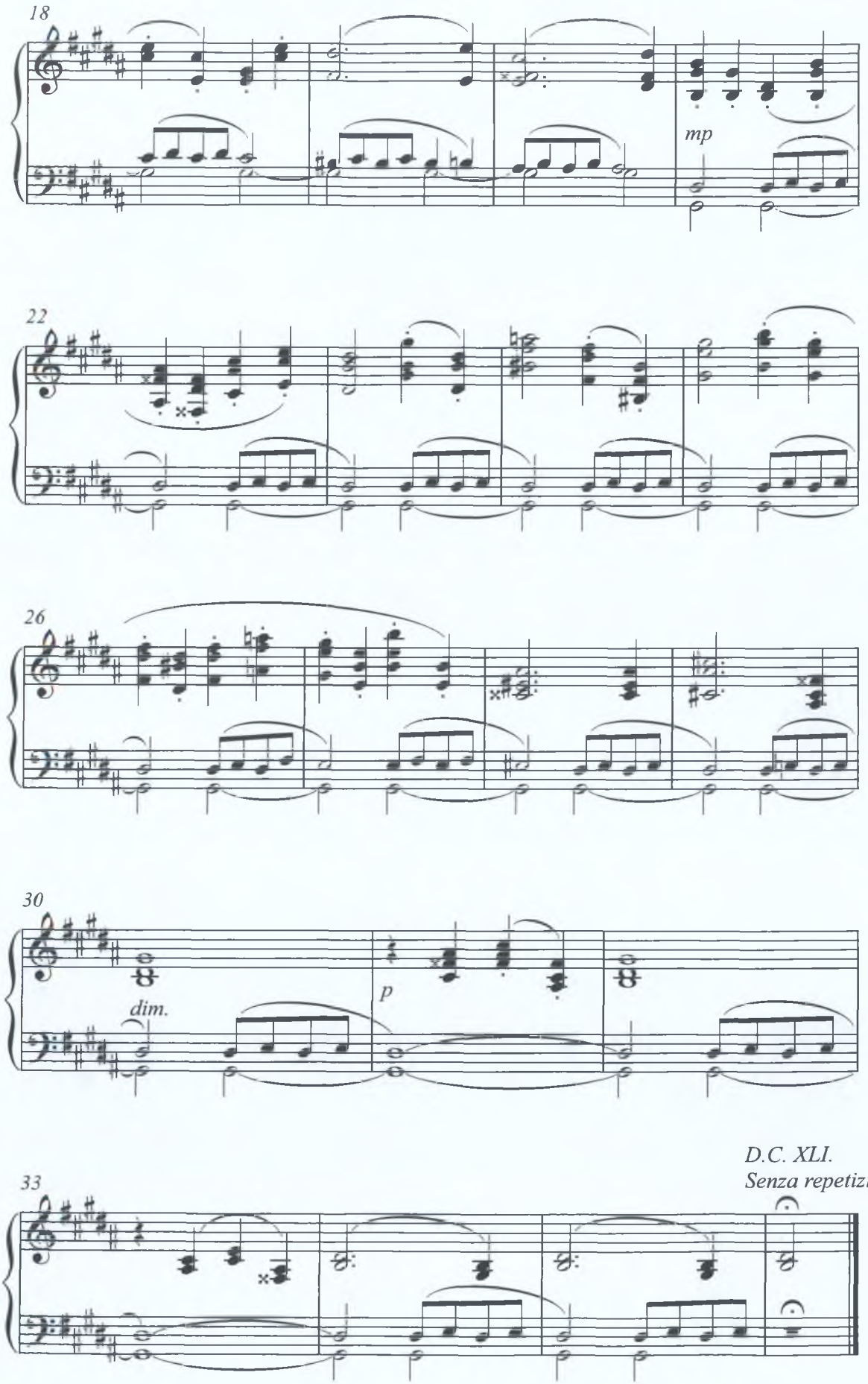

19
f
p
f
23
p
ad lib.
f
27
30

XLII

(MUSETTE.)

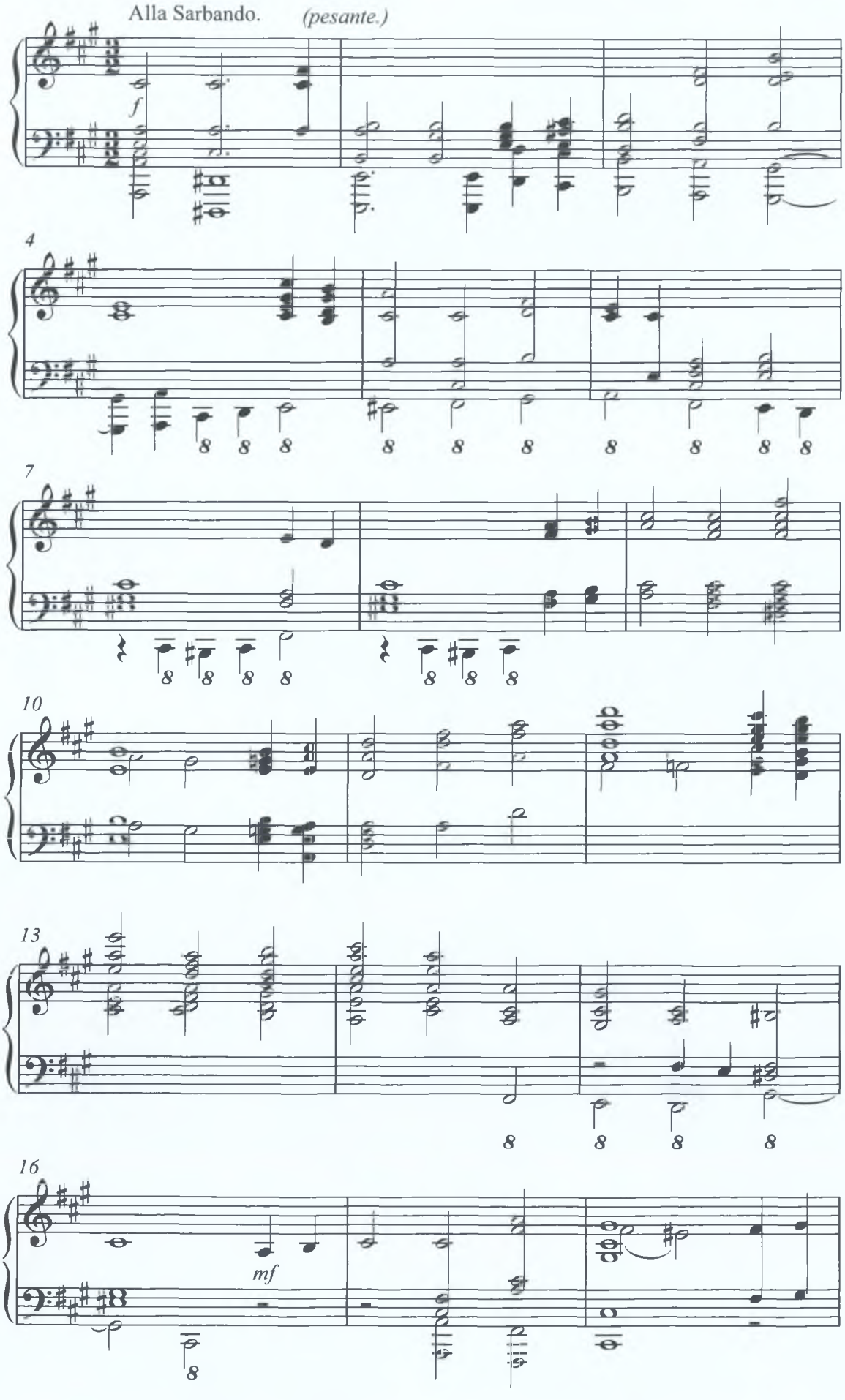
To be played as an alternative to XLI.

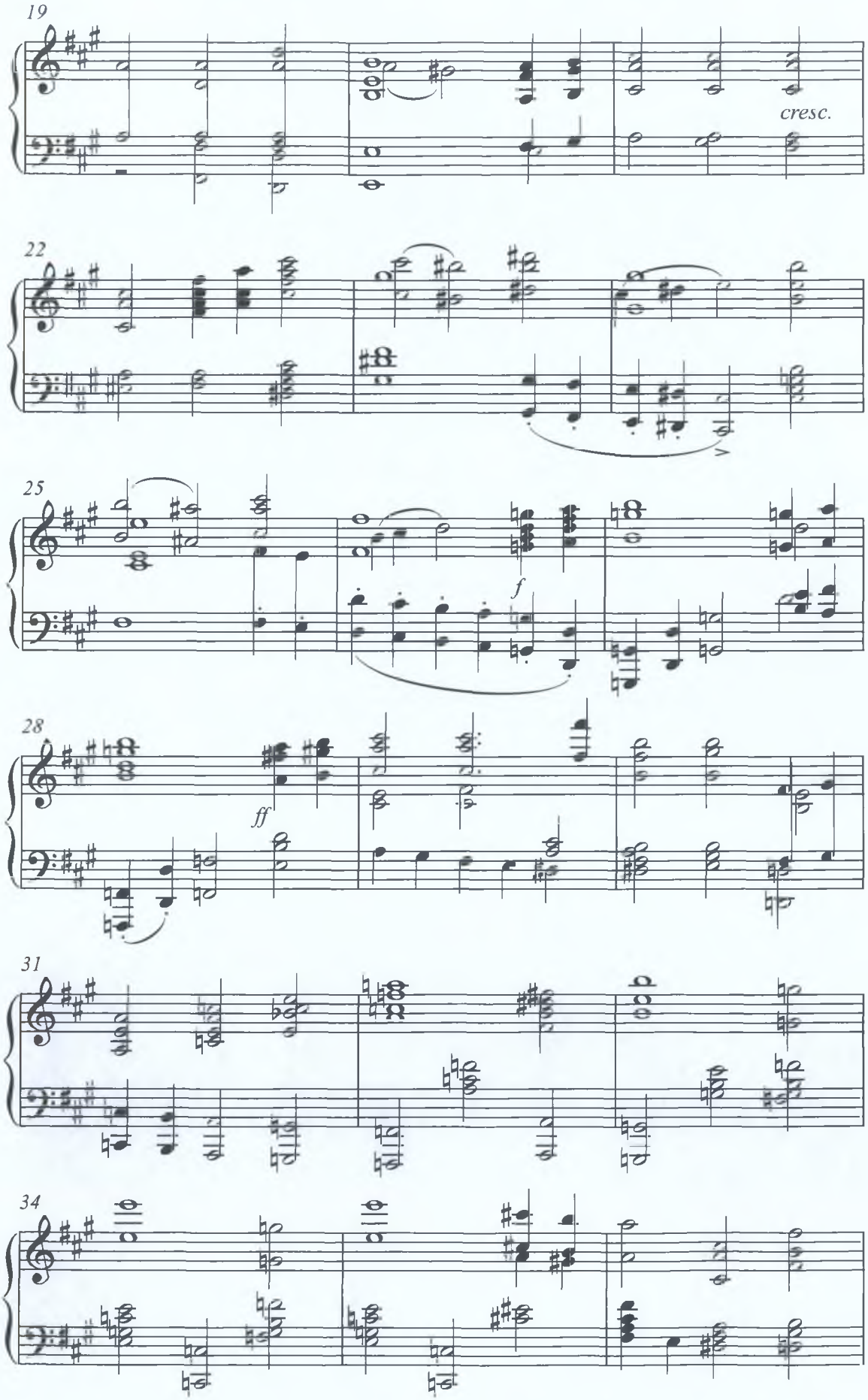


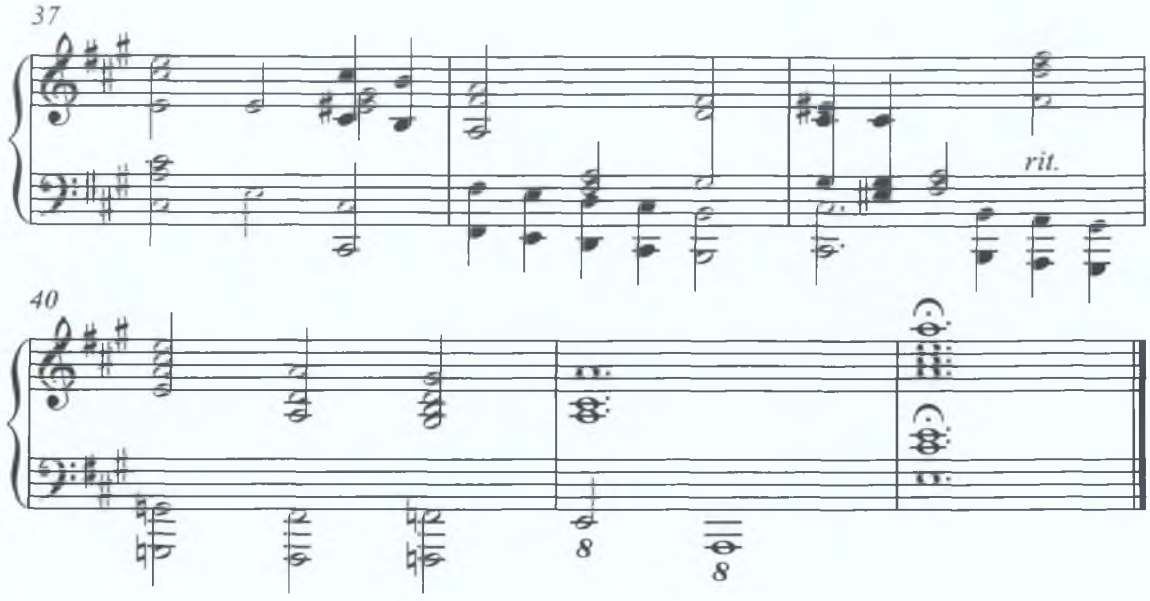


D.C. XLI.
Senza repetizione.

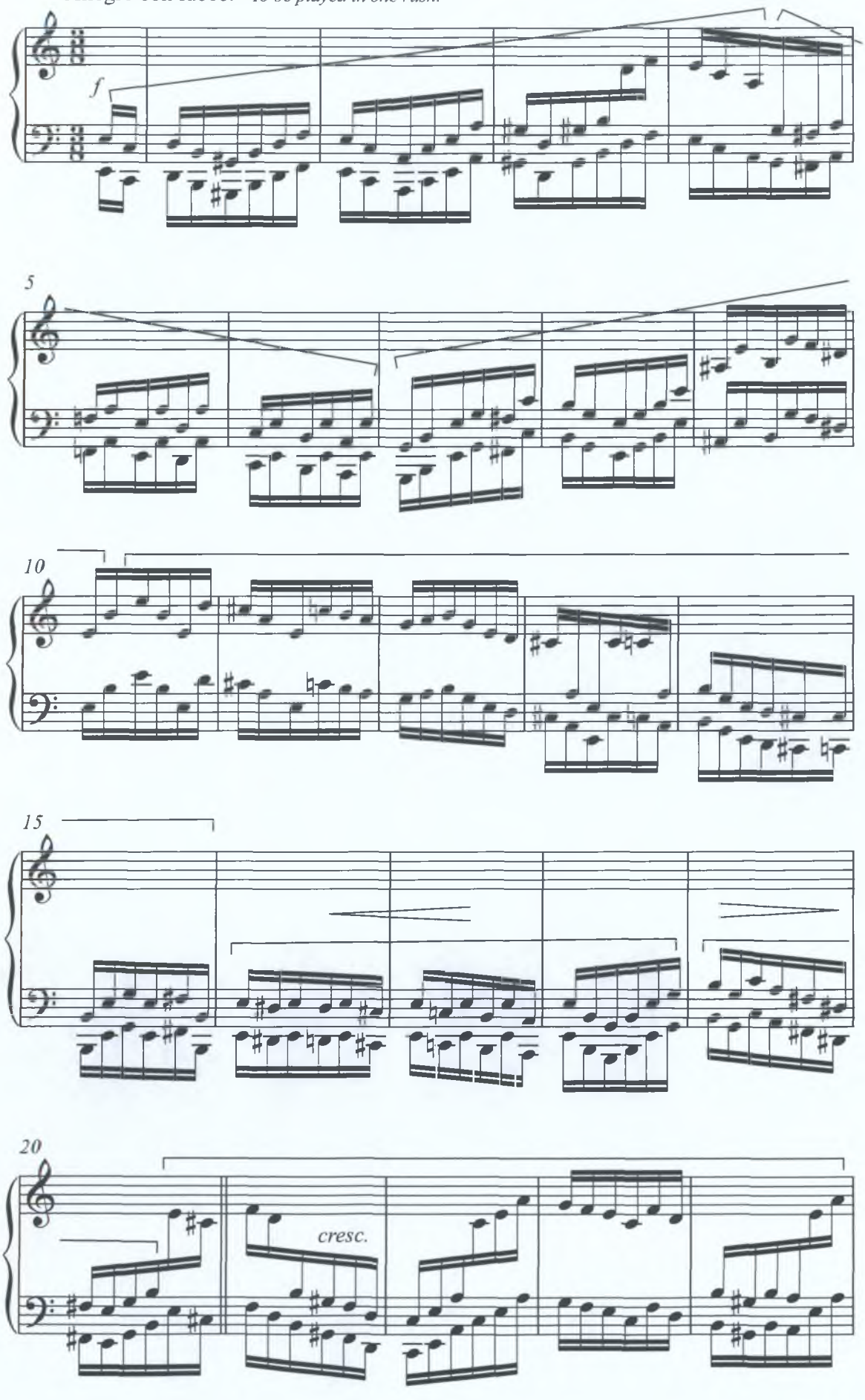
XLIII

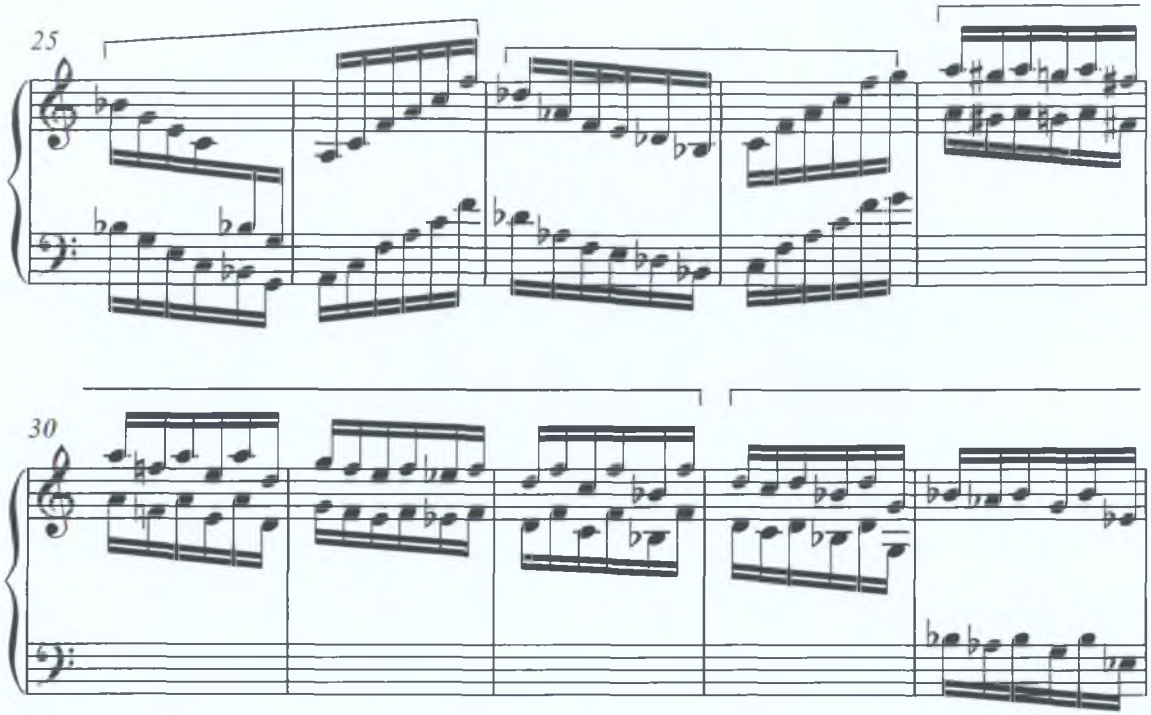


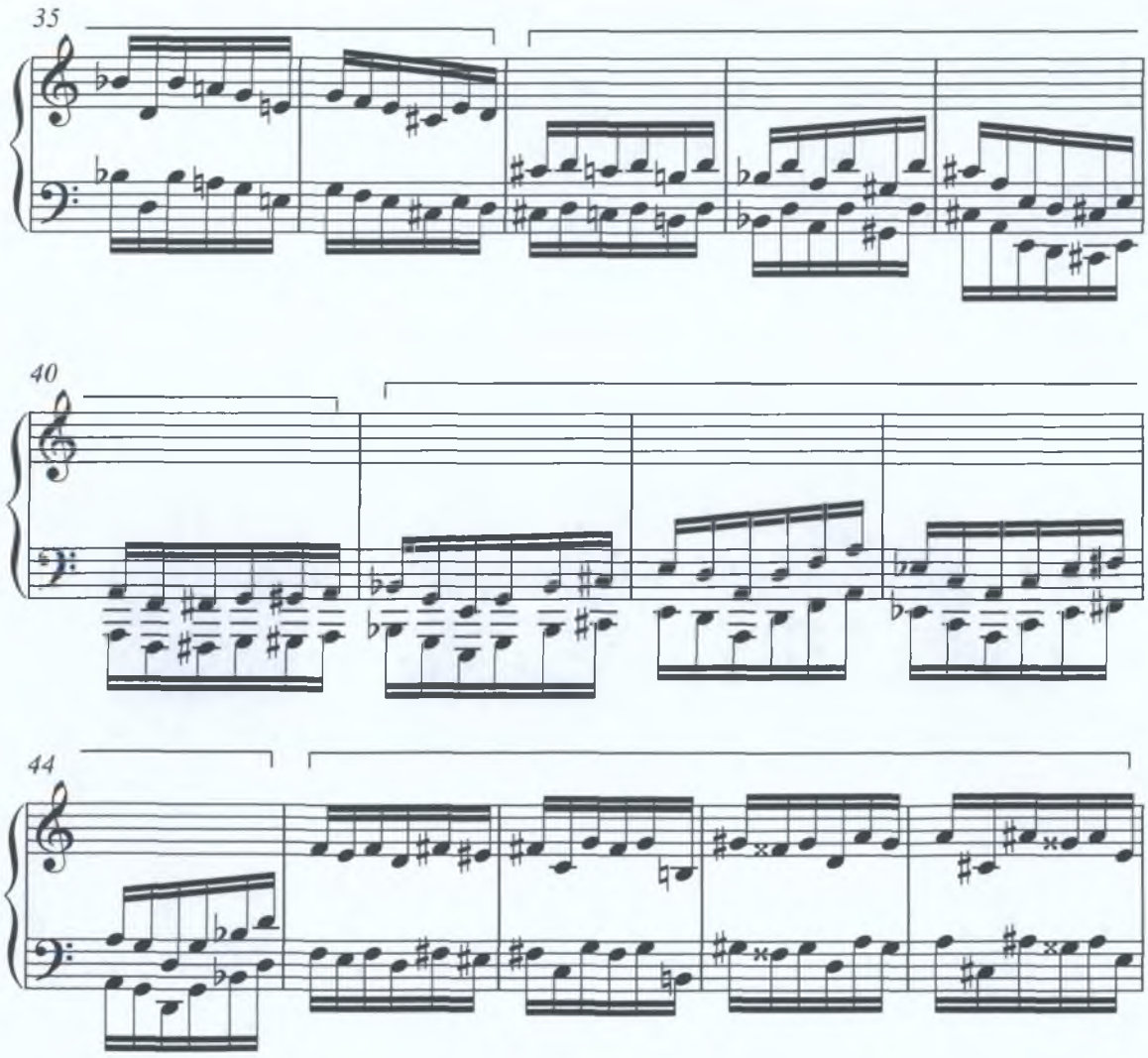

19
cresc.
22
25
f
28
ff
31
34

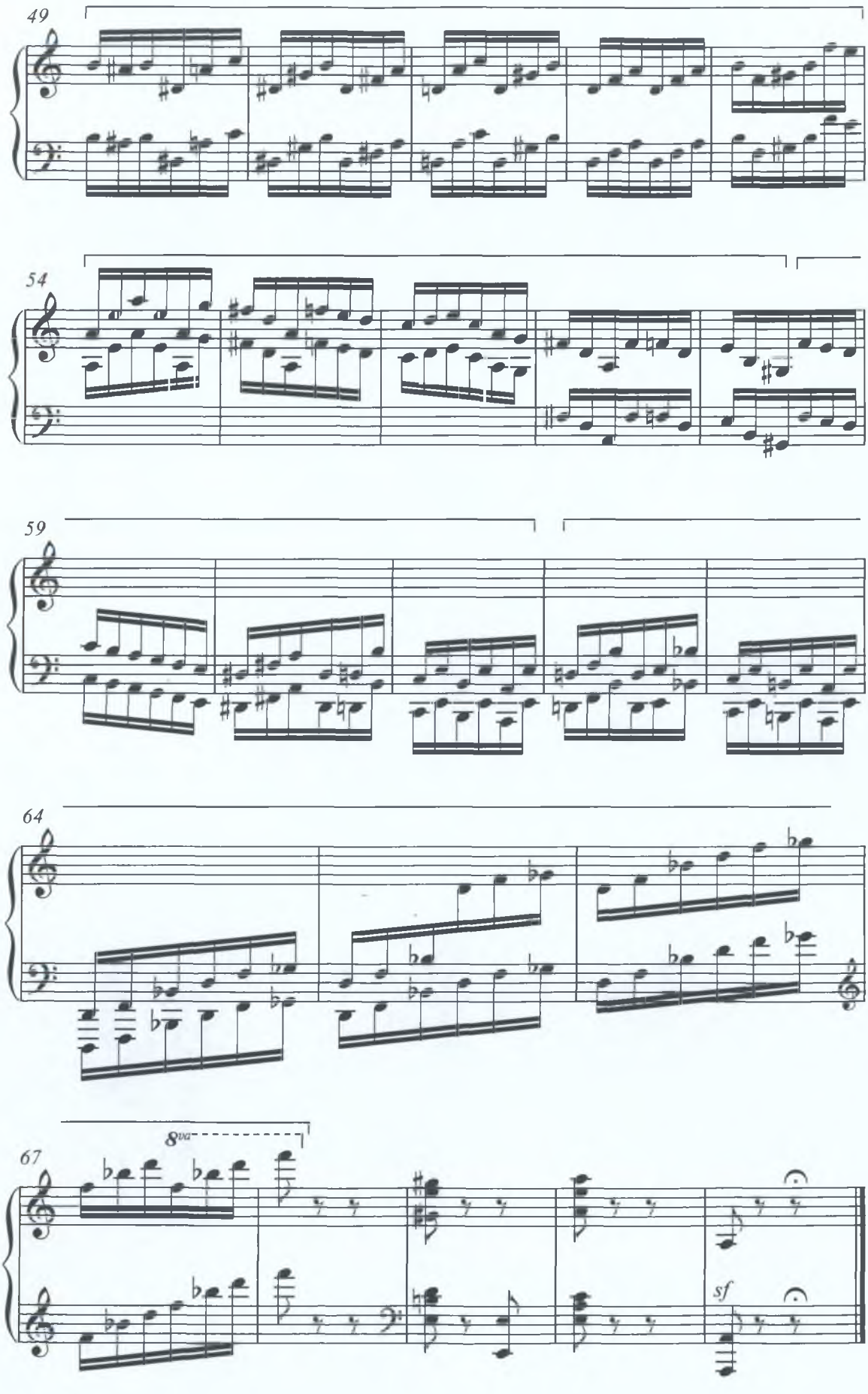

37
rit.
40
8
8

Allegro con fuoco. *To be played in one rush.*

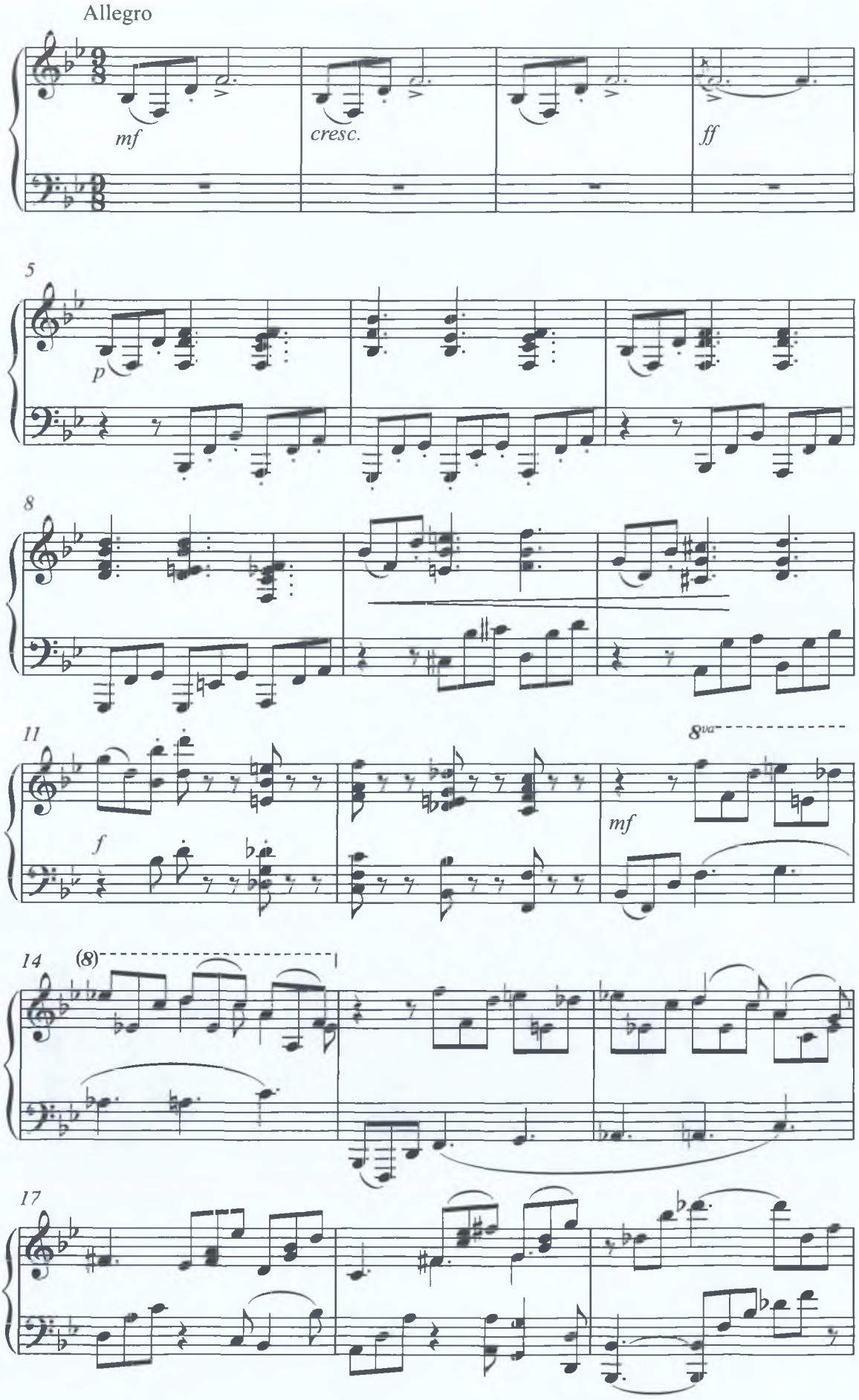


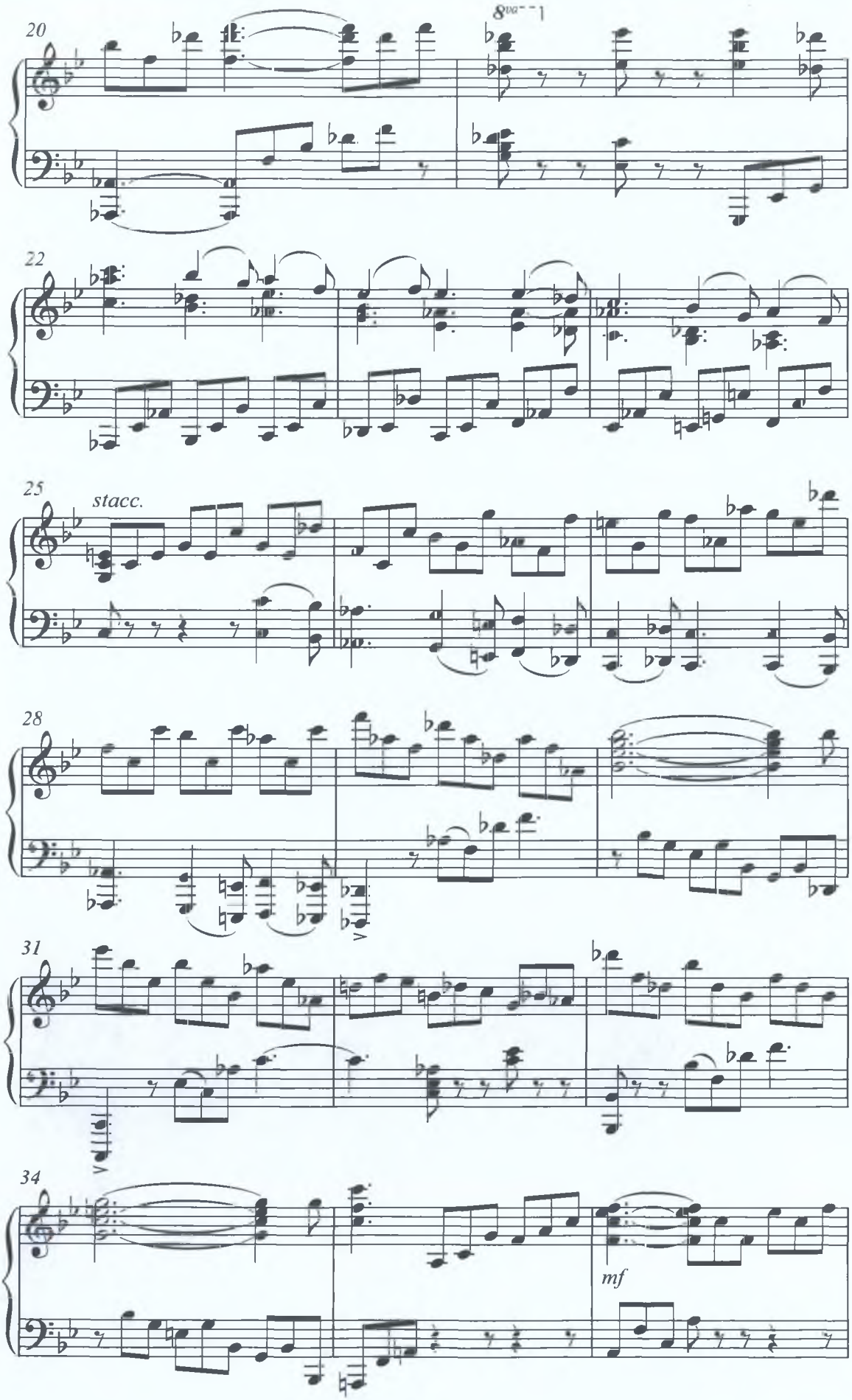

25
30

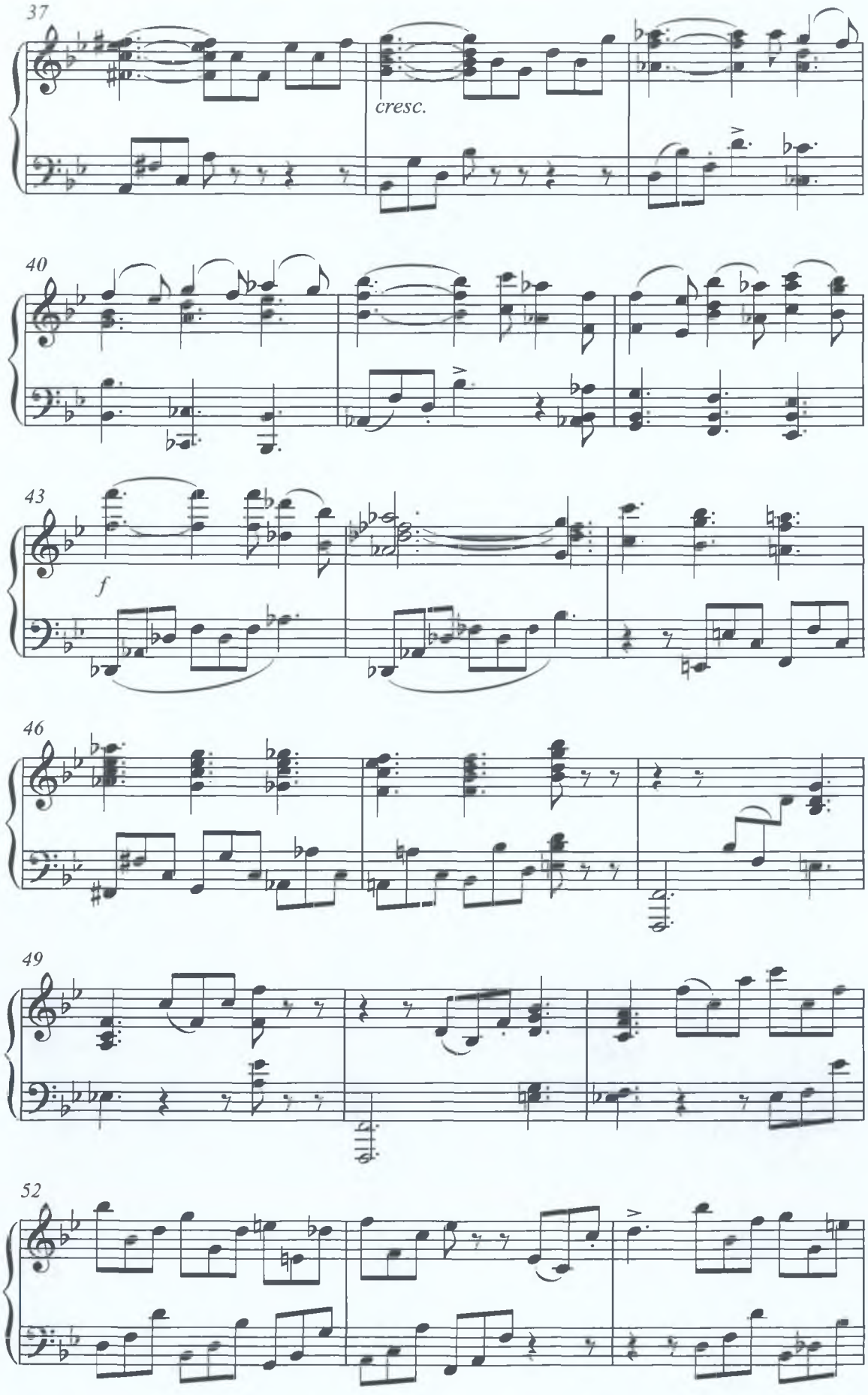

35
40
44

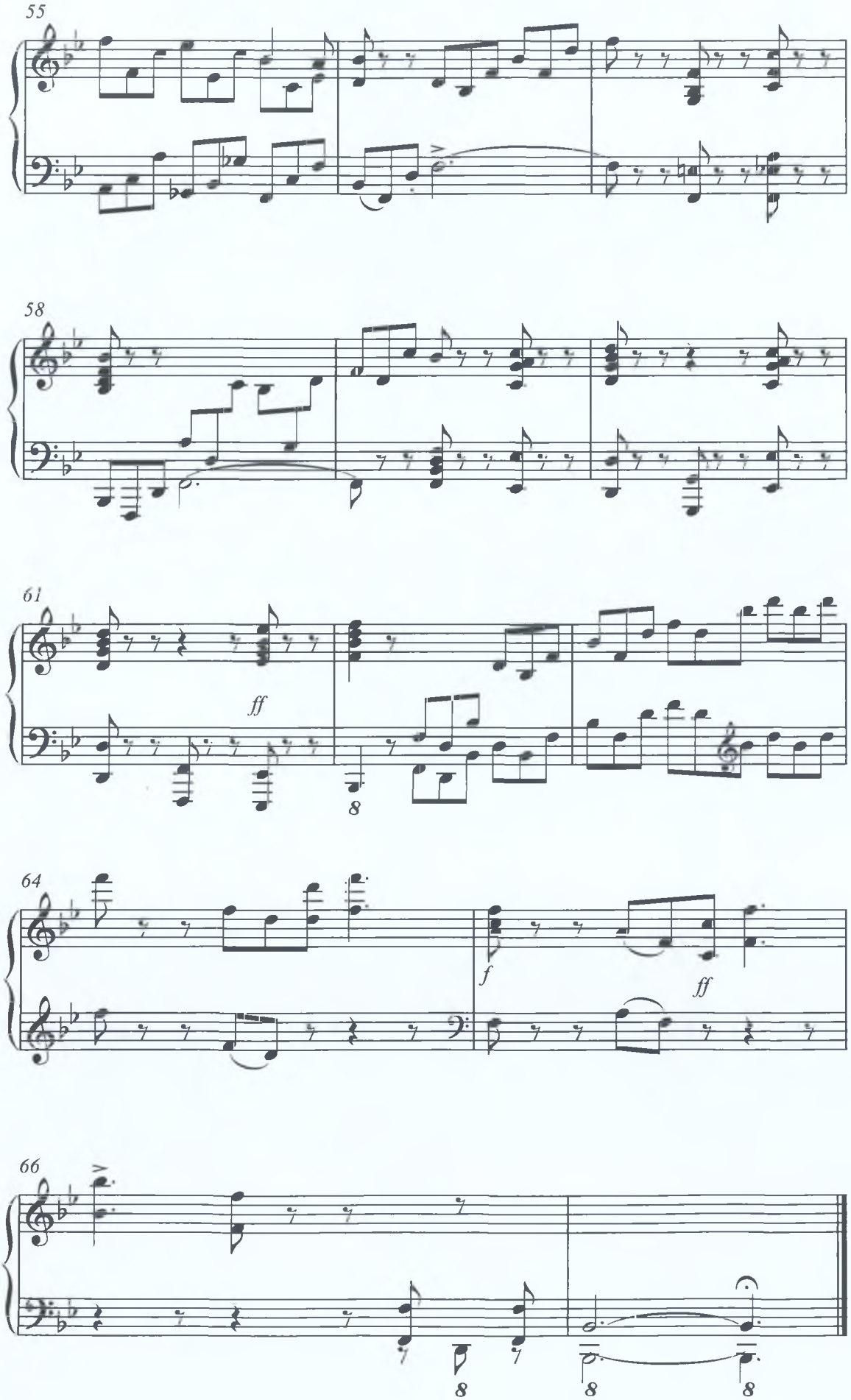

49
54
59
64
67
8va
sf

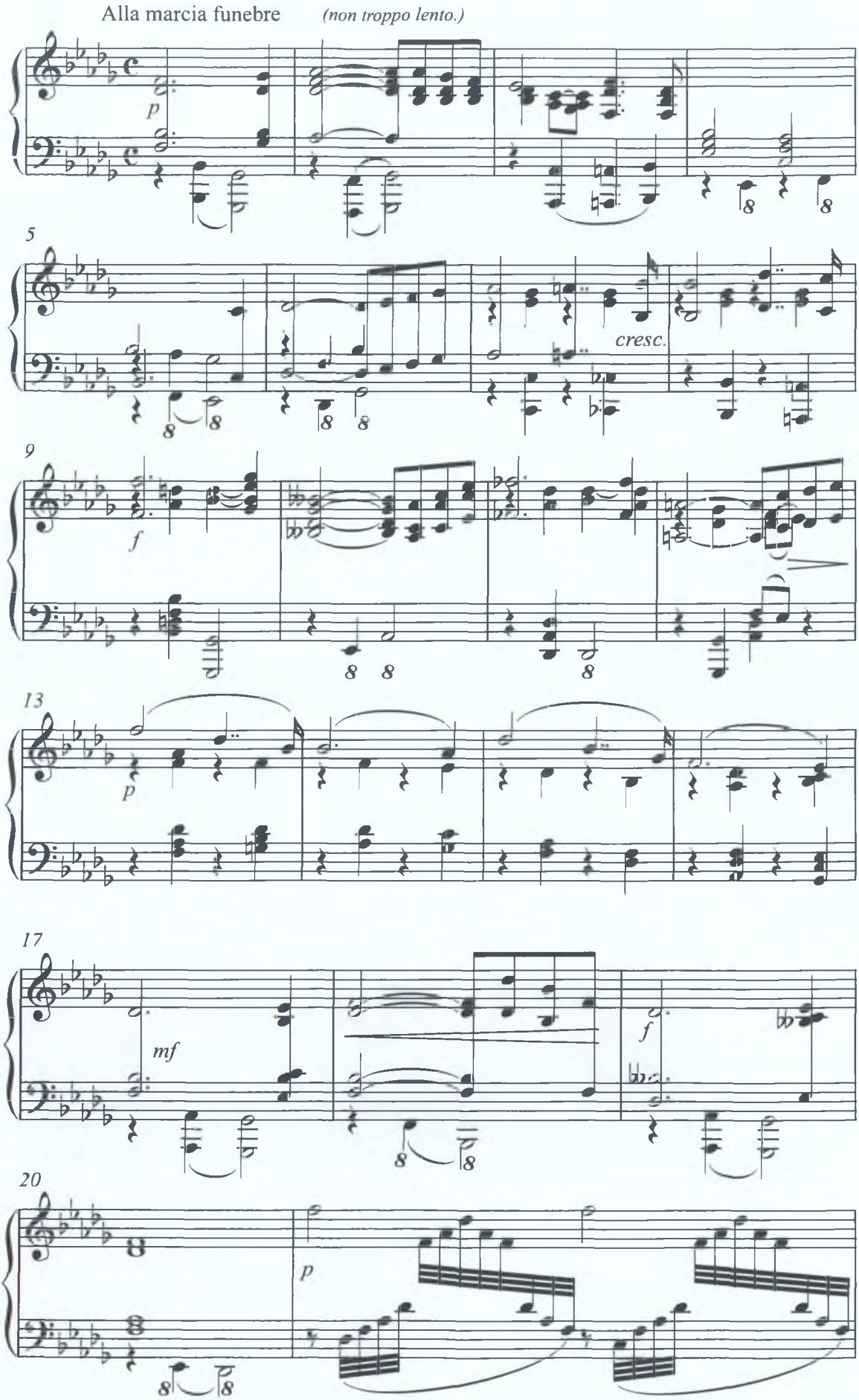
XLV

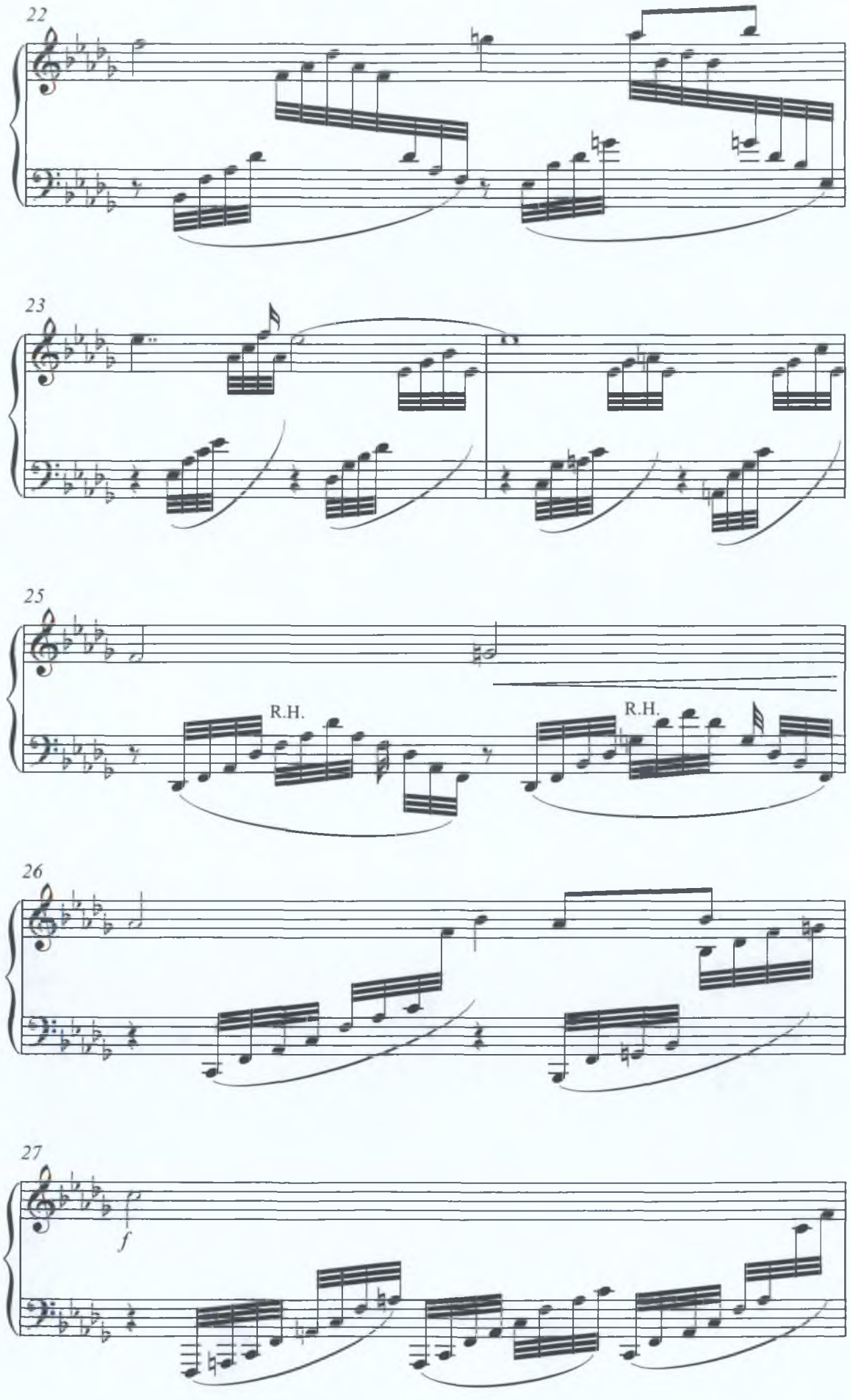


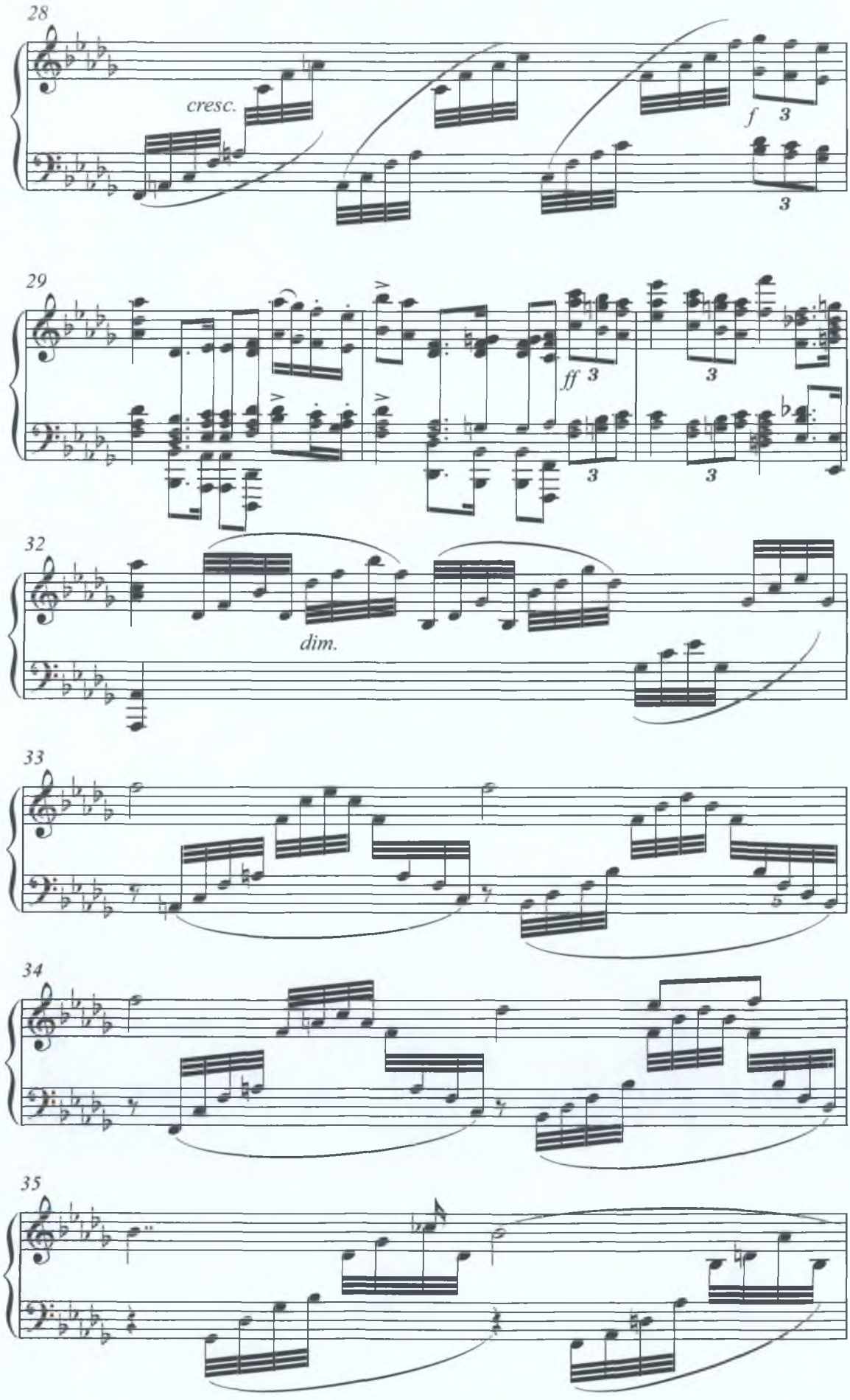

20
8va
22
25
stacc.
28
31
34
mf

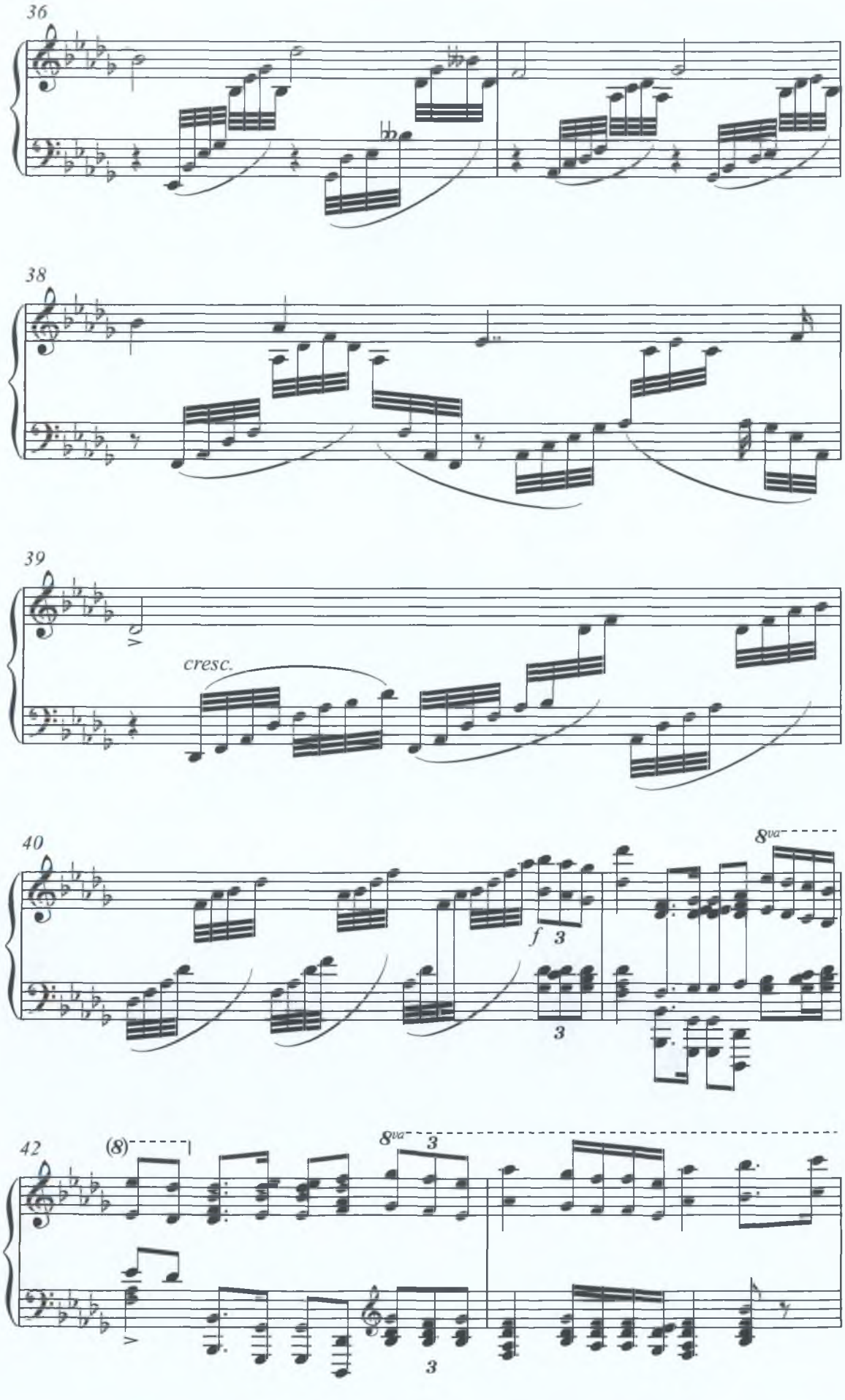

37
cresc.
40
43
f
46
49
52

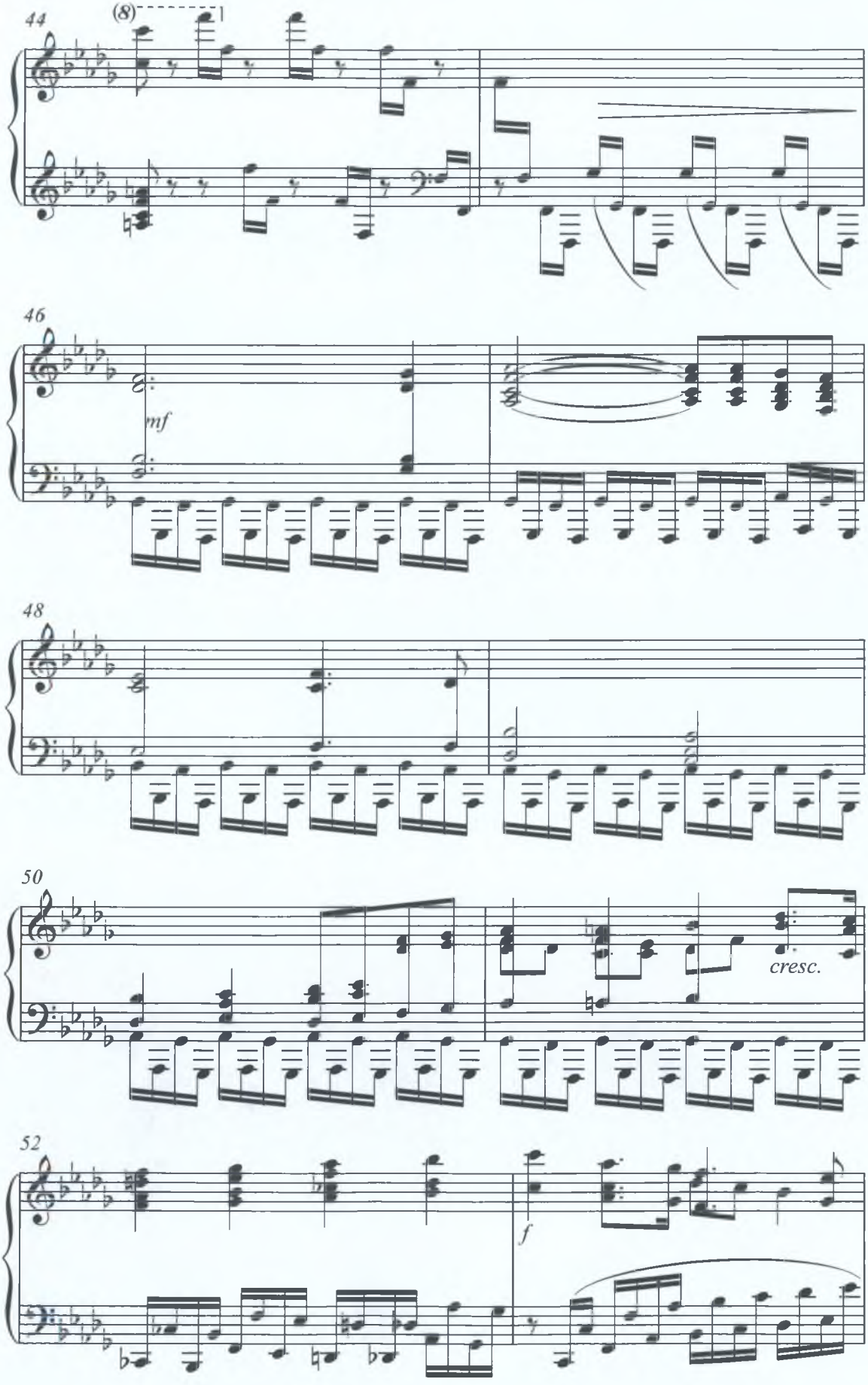

55
58
61
ff
8
64
f
ff
66
8
8
8

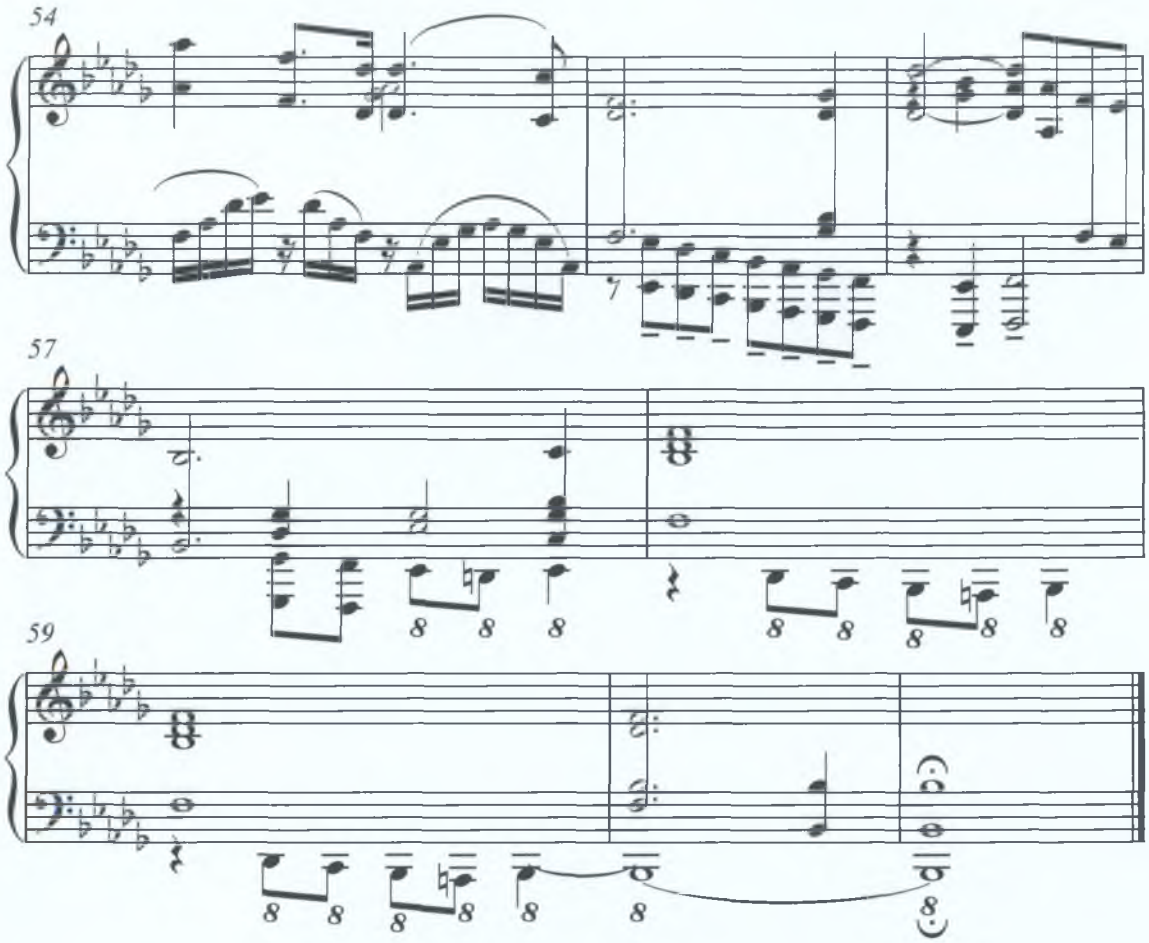

Alla marcia funebre
(non troppo lento.)
p
5
cresc.
9
f
13
p
17
mf
f
20
p


22
23
25
R.H.
R.H.
26
27
f

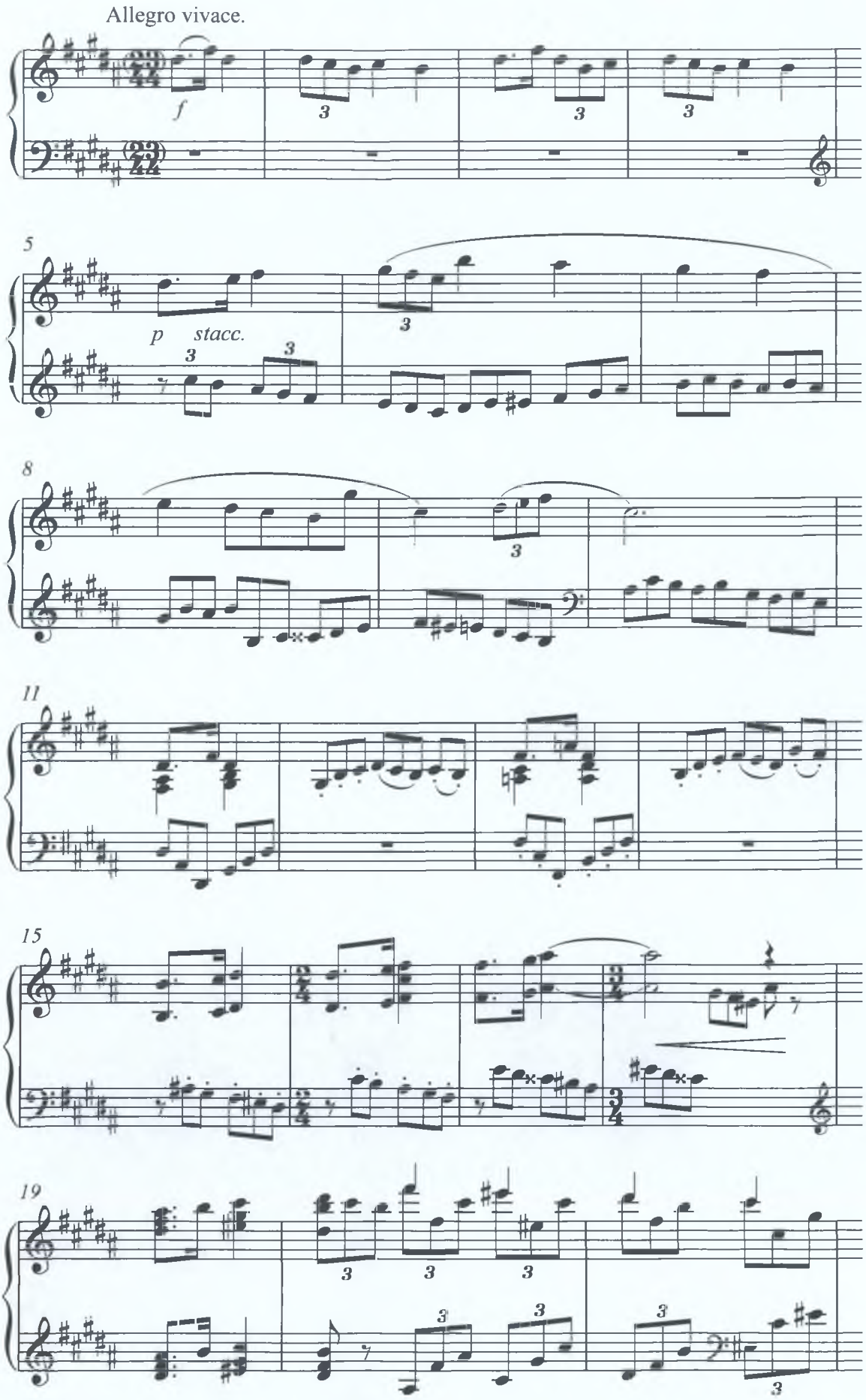

28
cresc.
f
3
3
29
ff
3
3
3
3
32
dim.
33
34
35

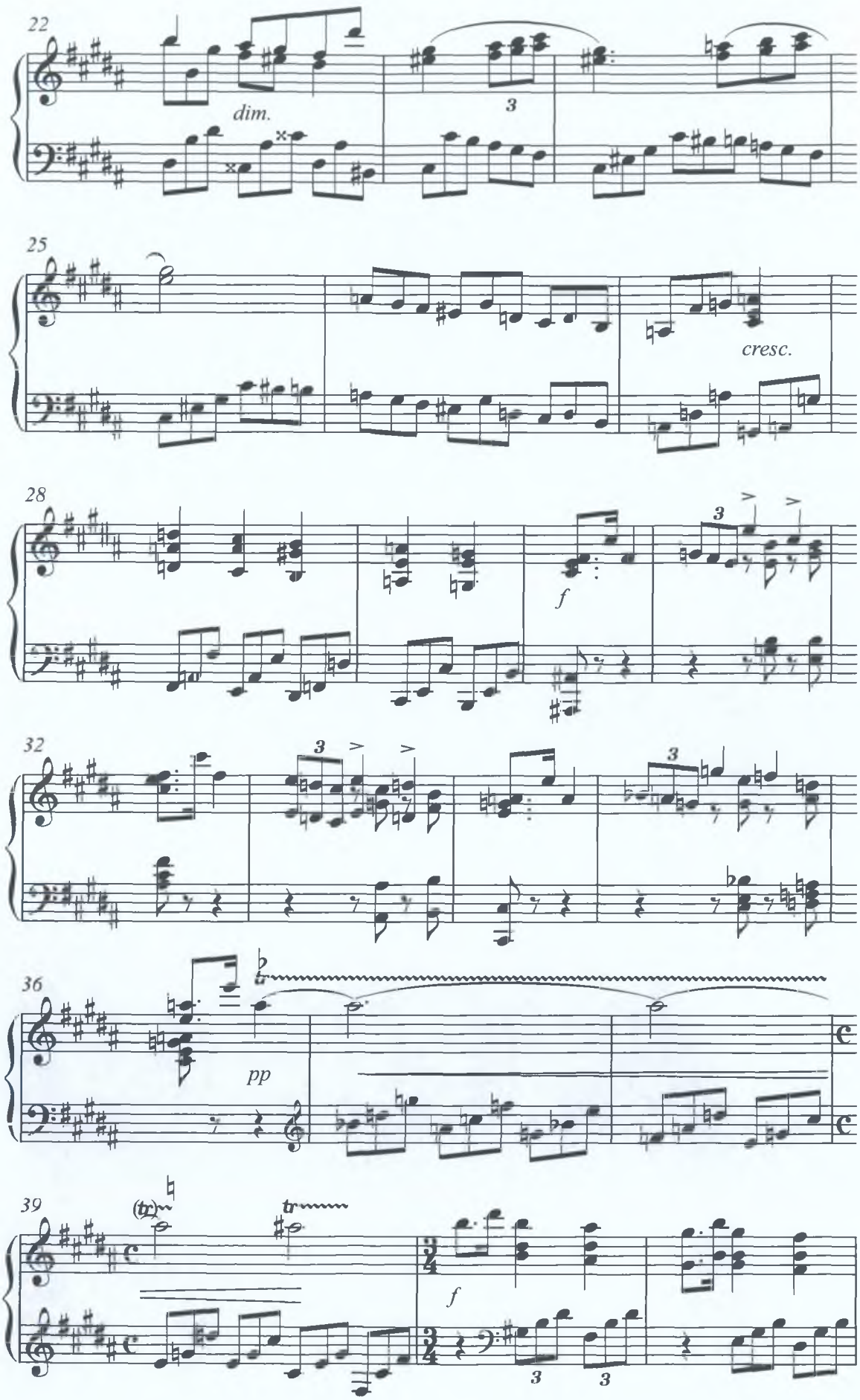

36
38
39
cresc.
40
8va
f
3
42
(8)
8va
3

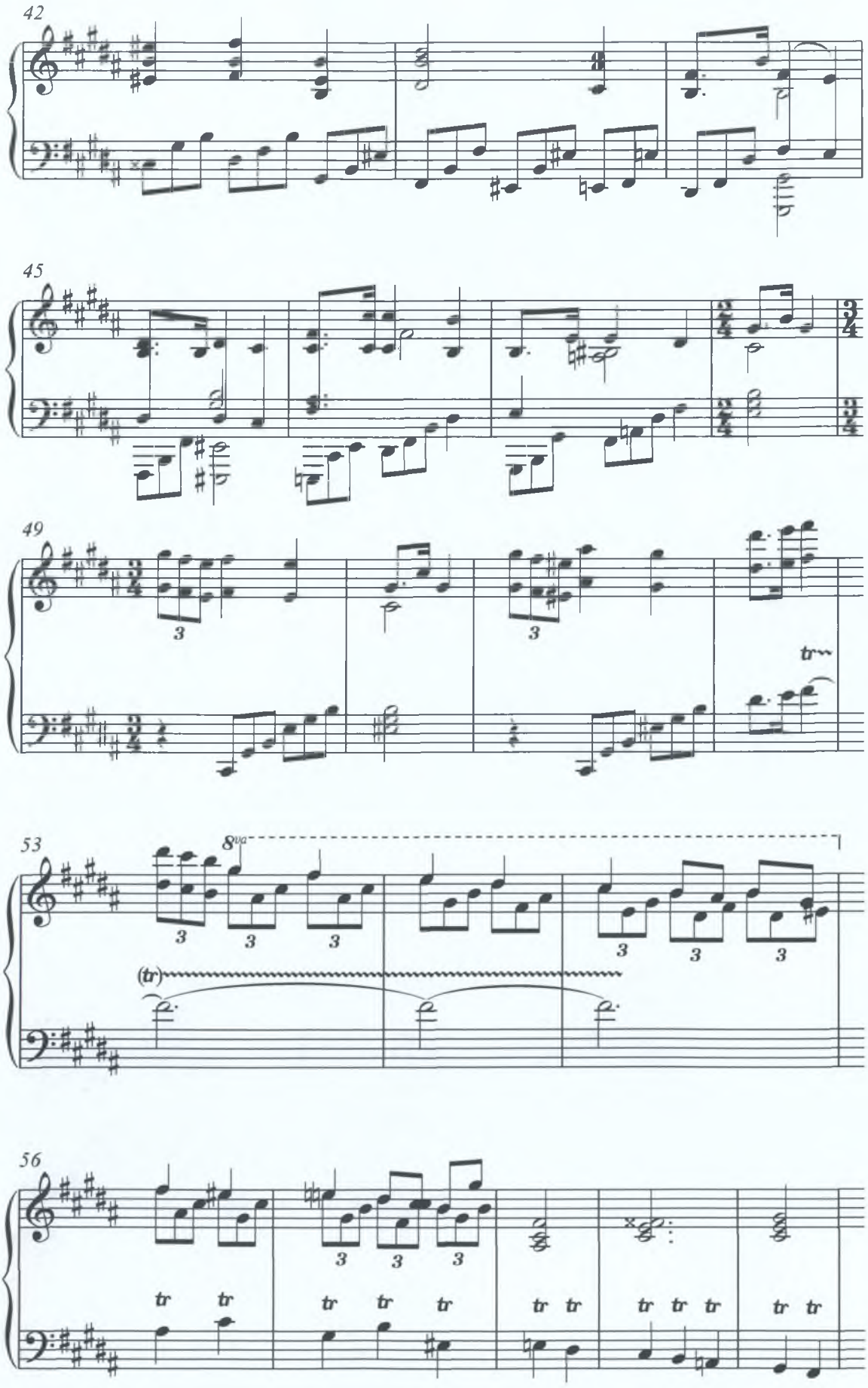

44
(8)
46
mf
48
50
cresc.
52
f

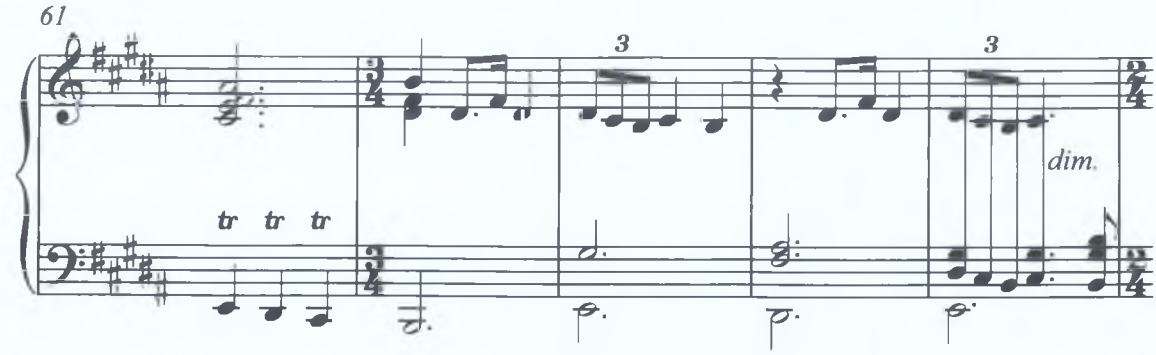

54
57
59

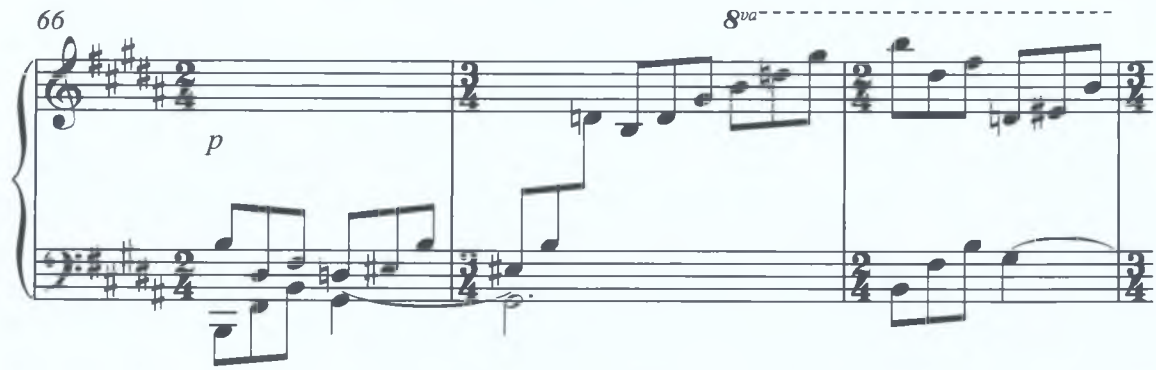
XLVII

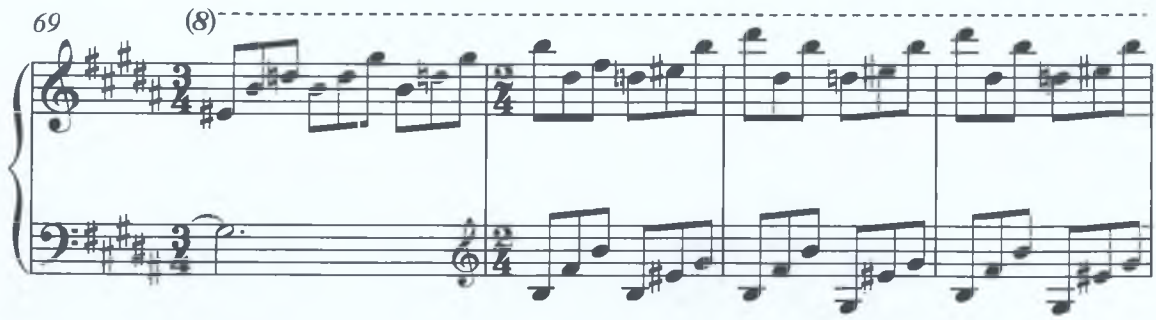


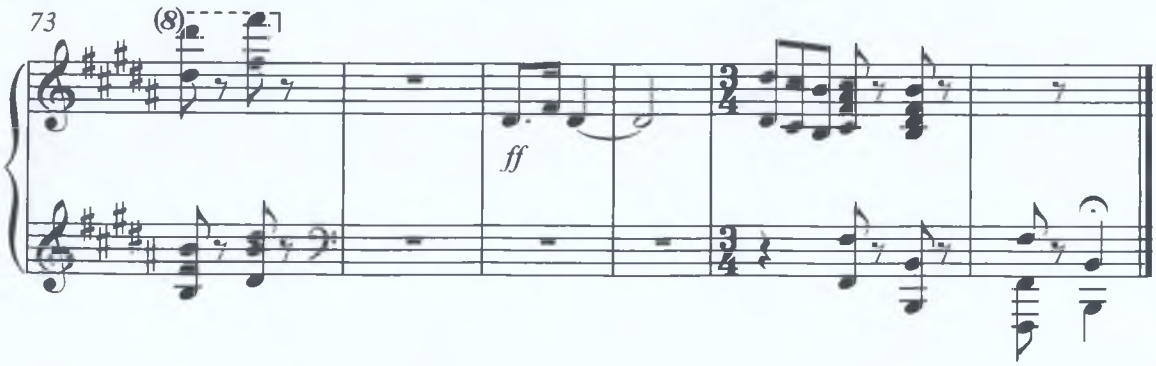

22
dim.
3
25
cresc.
28
f
3
32
3
3
36
pp
39
(tr)
tr
f
3
3


42
45
49
53
56
8va
(tr)


61
3
3
tr tr tr
dim.


66
8va
p

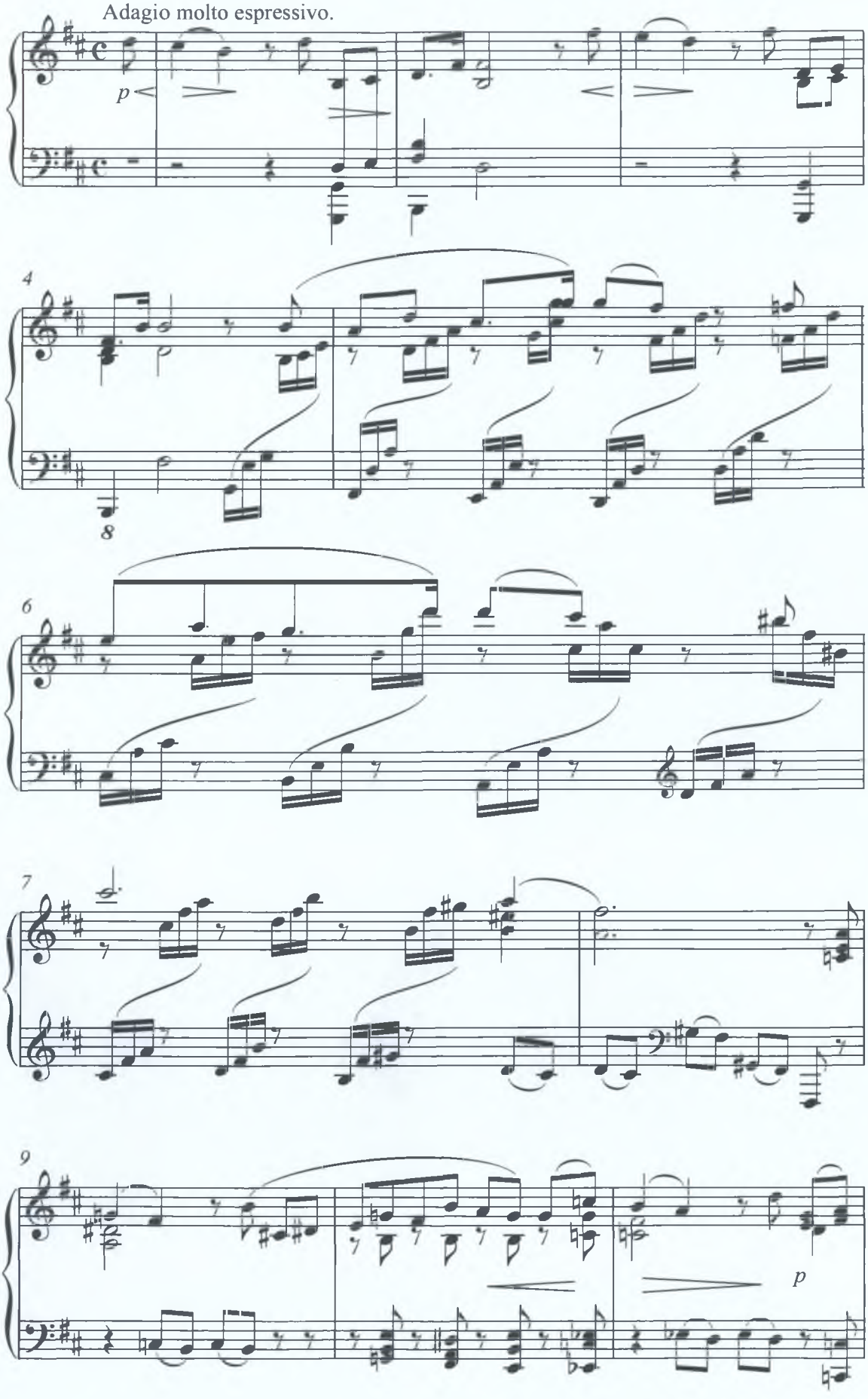

69
(8)

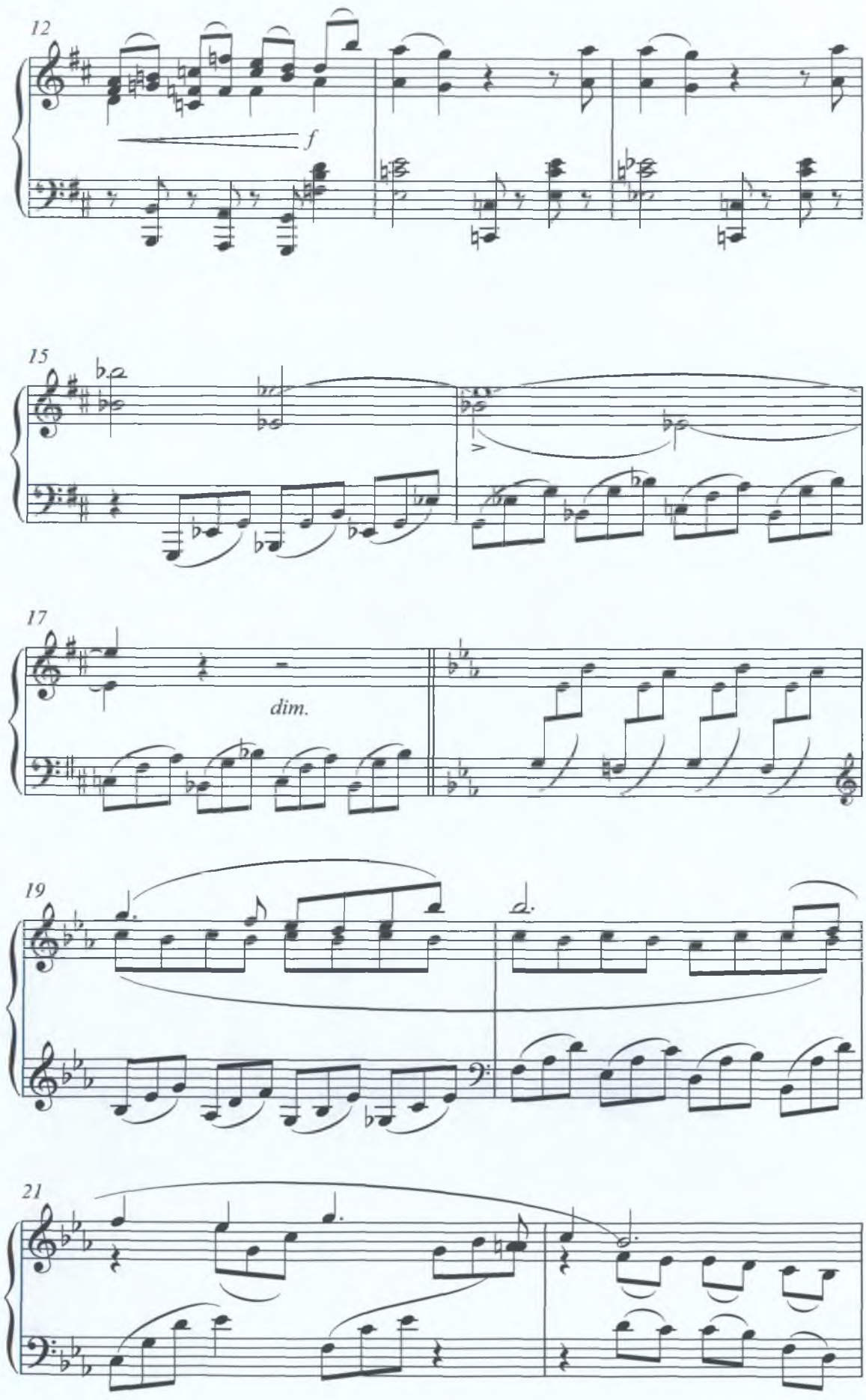

73
(8)
ff

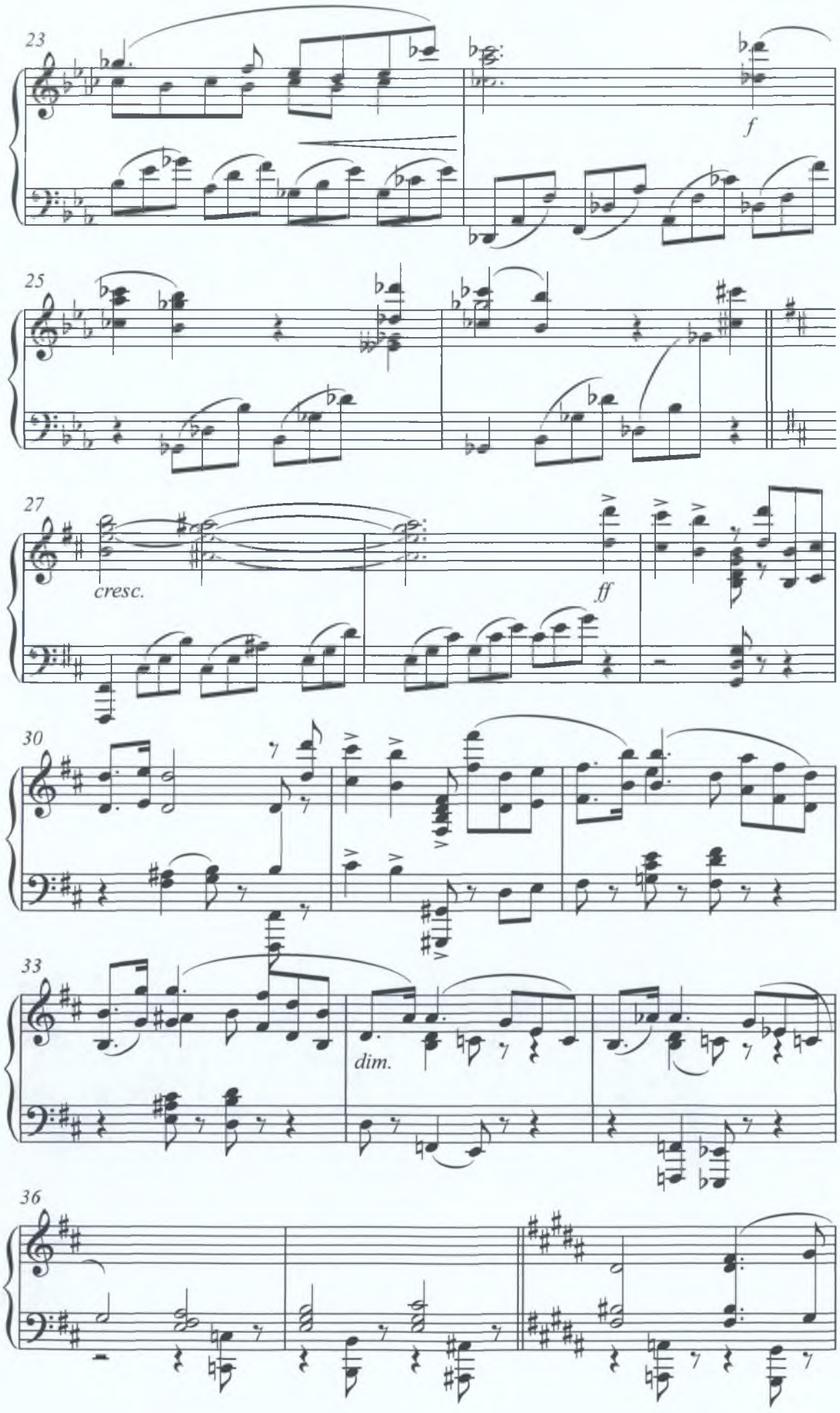
XLVIII

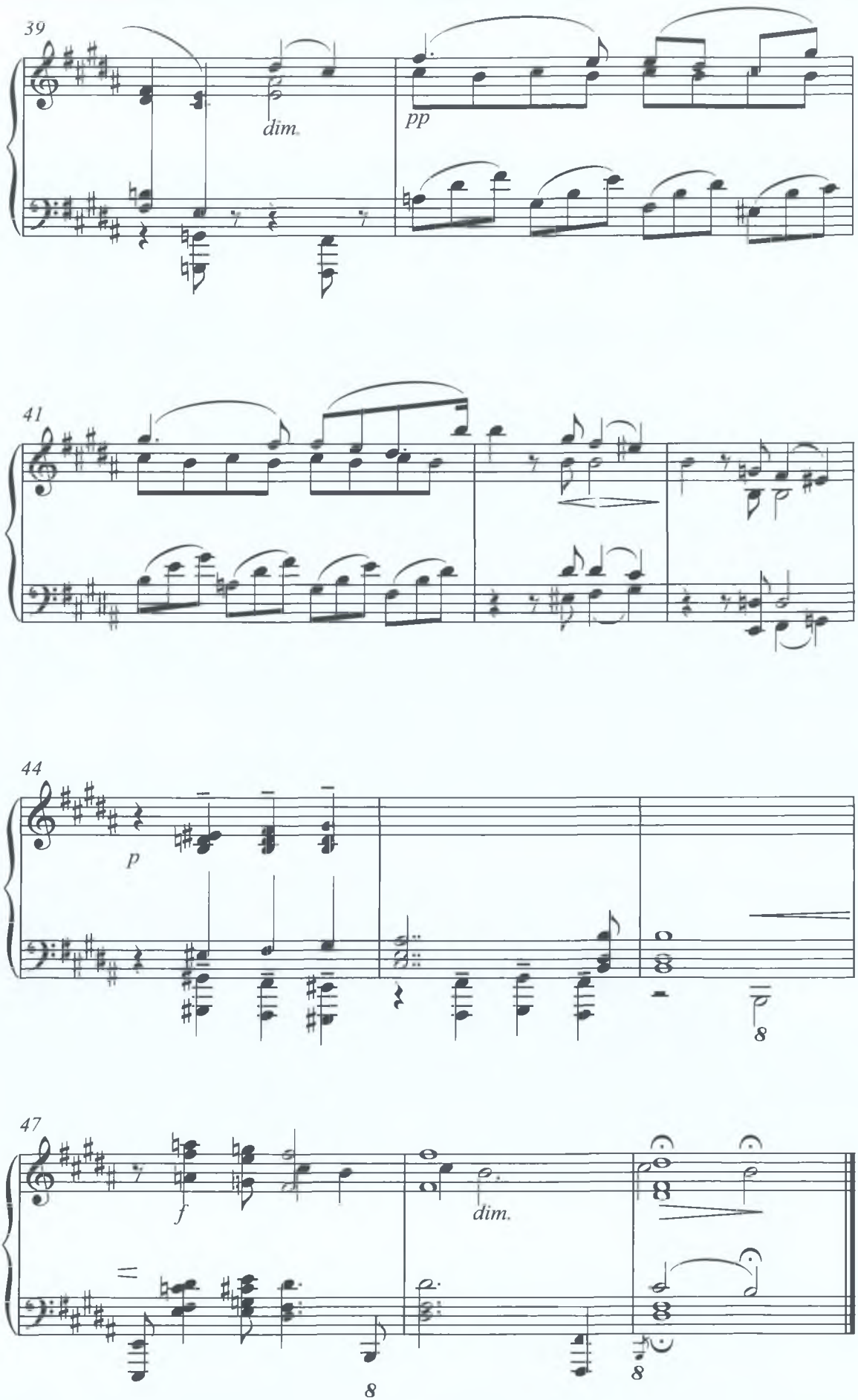
"ADDIO"

Adagio molto espressivo.




12
f
15
17
dim.
19
21


23
f
25
27
cresc.
ff
30
33
dim.
36


39
dim.
pp
41
44
p
8
47
f
dim.
8