

E.M. Smyth

Fantasio Ouverture

2 flutes (2nd doubles piccolo)
2 oboes (2nd doubles cor anglais)
2 clarinets in A
2 bassoons
4 horns in F
2 trumpets in C
2 tenor trombones
Bass trombone
Tuba
Timpani
Percussion
(triangle, cymbals, bass drum, side drum)
Harp
Strings

3 - 3.5 minutes

Fantasio Ouvertüre

E.M. Smyth
Edited by Peter Fender

♩ = 96
Allegro con brio

Piccolo

Flutes 1, 2

Oboes 1, 2

Clarinets 1, 2 in A

Bassoons 1, 2

Horns 1, 2 in F

Horns 3, 4 in F

Trumpets 1, 2 in C

Trombones 1, 2

Bass trombone & tuba

Timpani

Triangle

Cymbals

Snare Drum

Bass Drum

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

[illegible]

[illegible]

[illegible]

22

Picc.

Fl. 1

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Trb. 1, 2

B.Tb & Tba

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

sff

f

a2

marc.

f marc.

[f]

tr

ff

pizz.

cresc.

sff

p

8va

E in Es

2. nimmt Eng. Horn

26 2

Picc.

Fl. 1

Ob. 1

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Trb. 1, 2

B.Tb & Tba

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL ONLY

The image shows a musical score for a 12-part choir, organized into three systems of four parts each. The score is for a piece titled "PERUSAL ONLY".

System 1 (Top): Consists of four staves, each with a single note (a half note) on the second line of the staff. The notes are all G4 (G above middle C).

System 2 (Middle): Consists of four staves, each with a single note (a half note) on the second line of the staff. The notes are all G4 (G above middle C).

System 3 (Bottom): Consists of four staves. The first three staves each have a single note (a half note) on the second line of the staff. The notes are all G4 (G above middle C). The fourth staff has a single note (a half note) on the second line of the staff. The notes are all G4 (G above middle C).

The score is for a piece titled "PERUSAL ONLY".

41 $\text{♩} = 88$ **Meno mosso**

Picc. $\text{♩} = 88$ **Meno mosso**

Fl. 1 $\text{♩} = 88$ **Meno mosso**

Ob. 1 $\text{♩} = 88$ **Meno mosso**

C. A. $\text{♩} = 88$ **Meno mosso**

Cl. 1, 2 $\text{♩} = 88$ **Meno mosso**

Bsn. 1, 2 $\text{♩} = 88$ **Meno mosso**

Hn. 1, 2 $\text{♩} = 88$ **Meno mosso**

Hn. 3, 4 $\text{♩} = 88$ **Meno mosso**

Tpt. 1, 2 $\text{♩} = 88$ **Meno mosso**

Trb. 1, 2 $\text{♩} = 88$ **Meno mosso**

B.Tb & Tba $\text{♩} = 88$ **Meno mosso**

Timp. $\text{♩} = 88$ **Meno mosso**

Tri. $\text{♩} = 88$ **Meno mosso**

Hp. $\text{♩} = 88$ **Meno mosso**

Vln. I $\text{♩} = 88$ **Meno mosso**

Vln. II $\text{♩} = 88$ **Meno mosso**

Vla. $\text{♩} = 88$ **Meno mosso**

Vc. $\text{♩} = 88$ **Meno mosso**

Cb. $\text{♩} = 88$ **Meno mosso**

pp marc. *espr.* *pp dolce* *pp* *p espr.* *3.* *p espr.* *pp* *cresc.* *pp* *pp espr. molto* *cresc.* *dim.* *pp* *[arco]* *cresc.* *espress.* *dim.* *pp* *pp espr.* *pp* *cresc.* *pizz.* *pp* *cresc.* *pp*

46

3

Picc.

Fl. 1

Ob. 1

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Trb. 1, 2

B.Tb & Tba

Timp.

Tri.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

più f

mf cresc.

8va

f

cresc.

pp cresc.

p

mf

pp

cresc.

a2

[mf]

f

cresc.

tr

pp

f

pp

p cresc.

[mf]

a2

f

cresc.

a2

f

cresc.

p espr.

pp

cresc.

f

cresc.

p espr.

pp

cresc.

f

cresc.

p espr.

pp

cresc.

f

cresc.

arco

pp

cresc.

f

cresc.

pp

cresc.

f

cresc.

51

Picc.

Fl. 1

Ob. 1

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Trb. 1, 2

B.Tb & Tba

Timp.

Tri.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8)

ff

a2 marcato 2

f

stringendo

a tempo

55

Picc.

Fl. 1

Ob. 1

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Trb. 1, 2

B.Tb & Tba

Timp.

Tri.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

nimmt g. Flöte

nimmt Oboe

Es in E

pizz.

arco

ff

f

mf

sfp

p

1.

2.

3.

4

PERUSAL ONLY

62

Fl. 1, 2 *pp* *poco a poco cresc.* *f*

Ob. 1 *pp poco a poco cresc.*

C. A.

Cl. 1, 2 *pp* *poco a poco cresc.* *f pesante*

Bsn. 1, 2 *pp* *poco a poco cresc.* *f pesante*

Hn. 1, 2 *pp poco a poco cresc.* *f*

Hn. 3, 4 *pp poco a poco cresc.* *f*

Tpt. 1, 2

Trb. 1, 2

B.Tb & Tba *f*

Timp. *pp* *poco a poco cresc.* *f* *pp*

Tri. *mf*

Hp. *pp* *ff*

Vln. I *pp* *poco a poco cresc.* *f pesante*

Vln. II *pp* *poco a poco cresc.* *f pesante*

Vla. *pp* *poco a poco cresc.* *f pesante*

Vc. *pp* *poco a poco cresc.* *f pesante*

Cb. *pp* *poco a poco cresc.* *f pesante*

PERUSAL ONLY

[illegible]

73

2. nimmt Piccolo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Trb. 1, 2

B.Tb & Tba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2
tr
p

dim.

a2
p

dim.

espr.
p

espr.
p

mf

p <

mf

pp

pp

p

pp

espress.
p

espress.
p

espress.

arco
p

arco [*.*]
[*p*]

pizz.
mf <

arco
mf > *p*

[illegible]

84

Picc.

Fl. 1

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Trb. 1, 2

B.Tb & Tba

Timp.

Tri.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

Più mosso

88

Picc. *cresc.* *ff* *tr*

Fl. 1 *cresc.* *ff* *8va* *tr*

Ob. 1, 2 *cresc.* *ff* *3* *3* *3* *3* *a2*

Cl. 1, 2 *cresc.* *ff* *3* *3* *3* *3* *a2*

Bsn. 1, 2 *cresc.* *ff* *a2*

Hn. 1, 2 *cresc.* *ff*

Hn. 3, 4 *cresc.* *ff*

Tpt. 1, 2 *cresc.* *ff*

Trb. 1, 2 *cresc.* *ff* *a2*

B.Tb & Tba *cresc.* *ff*

Timp. *cresc.* *ff* *tr*

Tri. *cresc.* *ff* *tr*

Cym. *f* *cresc.* *ff* *tr*

S. D. *f* *cresc.* *ff* *[f]*

B. D. *cresc.* *ff*

Hp. *cresc.* *ff* *8va*

Vln. I *cresc.* *ff* *accel.* *Più mosso* *3* *3* *3* *3*

Vln. II *cresc.* *ff* *3* *3* *3* *3*

Vla. *cresc.* *ff* *3* *3* *3* *3*

Vc. *cresc.* *ff* *3* *3* *3* *3*

Cb. *cresc.* *ff*

Picc.

Fl. 1

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Trb. 1, 2

B.Tb & Tba

Timp.

Tri.

Cym.

S. D.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

f

p

cresc.

a2

marc.

[mp cresc.]

molto string.

7

PERUSSA

98

Picc. *f* *cresc.* *ff*

Fl. 1 *f* *cresc.* *ff* *8va*

Ob. 1, 2 *f* *cresc.* *ff*

Cl. 1, 2 *f* *cresc.* *ff* *a2*

Bsn. 1, 2 *f* *cresc.* *ff* *a2*

Hn. 1, 2 *f* *cresc.* *ff*

Hn. 3, 4 *f* *cresc.* *ff*

Tpt. 1, 2 *f* *cresc.* *ff*

Trb. 1, 2 *f* *cresc.* *ff*

B.Tb & Tba *f* *cresc.* *ff*

Timp. *f* *cresc.* *ff* *tr*

Tri. *f* *tr*

Cym. *tr*

S. D. *tr* *[ff]*

B. D. *tr*

Hp. *f* *cresc.* *ff* *3*

Vln. I *f* *cresc.* *ff*

Vln. II *f* *cresc.* *ff* *div.* *[unis.]*

Vla. *f* *cresc.* *ff*

Vc. *f* *cresc.* *ff*

Cb. *f* *cresc.* *ff*

There are two manuscript sources for this overture, both are in the British Library. One is Add MS 45936, which is a volume containing just the overture (henceforth designated MS1), the other is Add MS 45937, which is Act 1 of Smyth's revision of her opera *Fantasio*, made for its second performance in 1901 in Carlsruhe (henceforth designated MS2). The original version of the opera, for its first performance in 1898 in Weimar, contained a musically unrelated prelude, which was substituted by the current overture. MS1 came first. It was titled simply *Overture*, with the word *Fantasio* being added a later point.

General notes

Staccato dotting: this is not always consistently written by ES. For example: the cello/bass part in bars 68 and 69 - in 68 the D#s have a staccato dot, in 69 they don't (that ES might have wanted them played differently is highly unlikely).

Rests: when there is a rest in a compound time section equivalent to 6 quavers it is sometimes written as with four rests (crotchet/quaver/crotchet/quaver), but more frequently as a dotted minim rest. The latter has been used at all such points, without comment.

Beaming: Occasionally there are beaming discrepancies amongst the parts. For example, in bar 4 the trumpets first three notes are beamed, but in the horns the first note is separate and the following two are beamed. Here (and in like places where there is no reason for different beaming) I have given the same beaming for each part, without further comment. Of more interest, however, are bars 98-100. In 98 and 99 ES gives complete or partial hemiola beaming to most parts. Because this could make a subtle difference to interpretation this beaming has been replicated across the other parts. Similarly, in bar 100, beaming for 6/8 has been given to several parts, which has been replicated across other parts.

Trills/rolls: when ES writes a trill or roll which lasts over more than one note she doesn't tie the notes together (e.g. bar 6 in timpani; bars 24-25 in flute/piccolo/oboe). That a tie, as would be given by current notation, was intended is shown by comparing that timpani example from bar 6 with bar 24. Hence, where such a situation occurs an editorial tie has been added. The only exception is in 52-54 in triangle and timpani, where, due to the accents, ties have not been added.

Specific notes

1: MM mark is in MS1 not MS2. Also MS1 gives the instruction *Allegro energico*, with *energico* crossed out and *con brio* added, whereas MS2 simply has *Allegro con brio*.

1: Accent in Cb not in MS2.

2: Staccato dot on bt 1 in several parts not in MS2.

3: Staccato dot in ob not in MS2.

11-12: The oboe line doesn't say this is 1st oboe, but it does from the first note of 13, so by implication 11-12 should be 1st oboe also.

12: An end-of-page bar: Cl 2 has slur going beyond bar, but 13 doesn't pick up the slur, and no tie has been added.

14: This bar starts a new page. The oboe has a slur to this D# but there is no slur at the end of 13 on the previous page - the oboe has accidentally picked up the clarinet slur.

15-17: Harp: these three bars show the three layouts ES gives for harp chords: one arpeggio LH-RH; arpeggios in each hand simultaneously; unbroken. They have been reproduced here as ES gave them.

18: MS2 has the tuba rest missing for bar 18, an oversight.

18: '**Pesante**' is written in black pencil over beats 2 and 3 above the violin 1 line. Other annotations, also in black pencil, are '**x noan**' after 33, in the margin; '**nicht eilen**' above the strings in 59; 87: '**confus**' written in pencil over the top of this bar; 94-95: at the head of the score is written '**Trompete doch!**' (i.e. we really want to hear the trumpets here).

19: 18 has a rest for the tuba but 19 doesn't, so tuba assumed from 2nd note.

21: Violins: Neither source indicates a G natural here.

25: Timps erroneously have a crotchet instead of a quaver as the first note.

26: In MS1 flute has G#, changed to G natural in MS2. ES has therefore forgotten to alter the clarinet to Bb in MS2.

41: ES's own MM.

43-44: The cellos do indeed have F double sharp followed by G. They are the same the notes in horn 3.

50: The editorial div[isi] marking here in violins and violas is partly practical (nobody would ask a string section to play thirds that high) and partly because ES writes with two notehead stems.

44-46: Harp. These bars are in MS1 but not MS2. Either ES decided they weren't needed or forgot to copy them over: take your pick!

52: Tri ff from MS1.

54: Trill in timps and triangle goes to the end of this quaver.

60: Horns mf in MS1 only.

62: Harp pp in MS1 only.

63-64: Both oboe and flutes have a new trill on 64, but as that is the start of a new page a continuous trill is probably intended. The timpani part does indicate one trill.

63-64: Violins have one stroke on the quaver in 63 but two strokes on the quaver in 64.

68: Is the first bar of a new page, and the timpani the roll on the first note is probably a continuation of the previous bar's roll.

71: mit Schlägel in MS1 only.

75: Cb mf in MS1 only.

75-76: 75 is the end of a page and has slur going into the margin for both hands of the harp. Neither slur is picked up on 75 (which is, therefore, the start of a new page). The slur extending into 77 is therefore an editorial suggestion, based on the previous harp slur from 72 to 74.

78-79: The double bar line here is ES's - she wrote just one other at 91-92. Other double bar lines have been added without further comment at key changes, as is now standard: 18-19, 43-44 and 54-55.

79: MS1 adds (**tempo 1.**) after Piu animato.

79: Hn.1: mf cresc only in MS1.

79-80: Oboes. 79 looks like a 1st oboe only line, and yet there is a slur underneath the bar (in addition to the one above) extending across to the two 2nd oboe notes in 80 (which are on the next page). It is therefore possible that 79 should be a2.

98: Vla on beat 2 had only two lines.

83-84: The flute 1 8ve line in 83 doesn't come back in 84, which is on a new page. MS1 shows that the 8ve line should continue until the first note of 86.

83-84: As mentioned, these bars are across a page turn, so probably the BD roll should be continuous rather than restarted in 84.

85: Underneath beat 3 of this bar is a large cross sign in black pencil.

86: In MS2 last ob note is D# but violins have C double #: C double # is the oboe note in MS1.

86: Vln 1: accent on A trill in MS1 only.

88: The triangle part should be tied into 89 (as the piccolo): the trill line stops in MS2 at the end of 88 but in MS1 is extended into 89.

98-99: Timpani: probably there should be three two-beat rolls (cf. horns).

100: Again, this is the start of a new page, so the kleine trommel part is likely to be one continuous roll.