

Ethel Smyth

# Fantasio: Vorspiel

2 Flutes  
2 Oboes  
2 Clarinets in A  
Bass clarinet in A (or Bb)  
2 Bassoons  
4 Horns in C basso, E, F (or F)  
2 Trumpets in C (or Bb)  
2 Tenor Trombones  
Bass trombone  
Tuba  
Timpani  
Strings

Length: 4 - 4.5 mins

Fantasio: Vorspiel

Allegro energico ♩ = 118

Ethel Smyth  
(edited by Peter Fender)

\* German notation:  
sounds a minor 3rd lower.

Flutes 1 & 2 *8va* *f* *f pesante* [1.]

Oboes 1 & 2 *f* *f pesante*

Clarinet 1 & 2 in A *f* *f pesante*

Bass Clarinet in A \*

Bassoons 1 & 2 *f* *f pesante*

Horns 1 & 2 in F *f* *pesante*

Horns 3 & 4 in E *f* *pesante*

Trumpets 1 & 2 in C *f* *a2 marc.*

Tenor Trombones 1 & 2

Bass Trombone & Tuba

Timpani *In E/A: see notes.* *f* *tr* *f* *[.]*

Violin I *Allegro energico ♩ = 118* *f energico* *3* *pesante* *3* *pesante*

Violin II *f energico* *3* *pesante* *3* *pesante*

Viola *f energico* *3* *pesante* *3* *pesante*

Violoncello *f energico* *3* *pesante* *3* *pesante*

Contrabass *f energico* *3* *pesante* *3* *pesante*

6

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in E

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Vc. II

Cb.

PERUSAL ONLY

11

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in E

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tranquillo*

*p cresc.*

*cresc.*

*p cresc.*

*pp*

*cresc.*

*f*

*mf cresc.*

*f*

*cresc.*

*f*

*1.*

*p*

*f*

*pizz.*

*div.*

*arco*

*p cresc.*

*f*

*pizz.*

*p*

*cresc.*

*f*

*div.*

*[unis.] arco*

*[arco]*

*f*

*f*

1

15

Fl. 1, 2

*f*

[a2]

Ob. 1, 2

*f*

Cl. 1, 2 in A

*f*

[a2]

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in E

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

*tr*

*f*

1

Vln. I

[unis.]

Vln. II

Vla.

Vc.

Cb.

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19

Fl. 1, 2 *ff* *pesante* 3

Ob. 1, 2 *ff* *pesante* 3

Cl. 1, 2 in A *ff* *pesante* 3

B. Cl. in A

Bsn. 1, 2 *ff* *pesante* 3

Hn. 1, 2 in F *f* *pesante*

Hn. 3, 4 in E *ff* *pesante*

Tpt. 1, 2 in C 1. *f* *pesante*

Tbn. 1, 2 a2 *f* *pesante*

B. Tbn., Tba *f* *pesante*

Timp. *ff*

Vln. I *ff* 3 6 3 3 3 3 8va-----

Vln. II *ff* 3 6 3 3 3 3

Vla. *ff* 3 6 3 3 3 3

Vc. *ff*

Cb. *ff*

23

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in E

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

27 2

Fl. 1, 2 *p dolce*

Ob. 1, 2 *mf dim.*

Cl. 1, 2 in A *p dolce*

B. Cl. in A [*p dolce*]

Bsn. 1, 2 *dim.* - - - *mf dim* - - -

Hn. 1, 2 in F *f* *p*

Hn. 3, 4 in E *f* *dim.*

Tpt. 1, 2 in C *f*

Tbn. 1, 2 *f*

B. Tbn., Tba *f*

Timp. *f* *dim.*

Vln. I 2 *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.* *pizz.* *p*

Cb. *dim.*

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33

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in E

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*mf*

*dim.*

*p*

*cresc.*

*mf*

*dim.*

*mf*

*dim.*

*mf*

*mf*

*cresc.*

*mf*

*p*

1.

[2.]

[4.]

3

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39

Fl. 1, 2 *pp* *f cant.* *8va a2*

Ob. 1, 2 *pp* *cresc.* *f cant.*

Cl. 1, 2 in A *pp* *f cant.* 1.

B. Cl. in A *pp* *p*

Bsn. 1, 2 *pp* *cresc.* *f*

Hn. 1, 2 in F *pp* *cresc.* *f*

Hn. 3, 4 in E *pp* *cresc.* *f*

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba *pp* *cresc.*

Timp. *p* *mf* *E muta in C*

Vln. I *pp* *cresc.* *ten.* *f*

Vln. II *pp* *cresc.* *ten.* *f*

Vla. *mf leg.* *f*

Vc. *arco* *mf leg.* *f*

Cb. *pp* *cresc.* *f*

PERUSAL

poco rit. **Meno mosso** ♩ = 112  
a tempo

11

45

Fl. 1, 2 *dim.* *pp*

Ob. 1, 2 2. *pp*

Cl. 1, 2 in A *dim.* *pp* *sf*

B. Cl. in A *pp*

Bsn. 1, 2 *p*

Hn. 1, 2 in F *dim.*

Hn. 3, 4 in E *dim.* *pp* *sf*

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba *pp*

Timp.

**Meno mosso** ♩ = 112  
poco rit. a tempo

Vln. I *dim.* *pp* *p*

Vln. II *dim.* *pp* *p*

Vla. pizz. *pp* arco *sf*

Vc. *pp* *sf*

Cb. pizz. *pp* arco div. [pizz.] *sf*

49

Fl. 1, 2

pp

mf

pp

mf

p

Ob. 1, 2

pp

a2

3

p

pp

1.

Cl. 1, 2 in A

pp

mf

pp

mf

p

2.

B. Cl. in A

mf

mf

Bsn. 1, 2

mf

mf

p

Hn. 1, 2 in F

mf

mf

p

pp

Hn. 3, 4 in E

pp

To Hn. in C basso

Tpt. 1, 2 in C

[p]

Tbn. 1, 2

B. Tbn., Tba

Timp.

Vln. I

div. pizz.

mf

p

mf

p

Vln. II

pp

3

mf

p

mf

p

Vla.

mf

p

mf

pp

Vc.

pizz.

pp

3

mf

p

mf

sf

div.

p

Cb.

div.

pp

3

p

sf

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[illegible]

[illegible]

63

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in C basso

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

*mf*

*mf*

*mf*

*mf cresc.*

*mf cresc.*

*mf*

*cres*

*cen*

*do*

*cres*

*cen*

*do*

*cres*

*cen*

*do*

*cres*

*cen*

*do*

*[arco]*

*[arco]*

*[arco]*

*mf*

PERUSAL ONLY

Horn in F



[illegible]

75

Fl. 1, 2 *dolce* *mf cresc.*

Ob. 1, 2 *mf cresc.*

Cl. 1, 2 in A *mf cresc.* *a2*

B. Cl. in A *p dolce*

Bsn. 1, 2 *p cresc. molto mf*

Hn. 1, 2 in F *p cresc. molto mf*

Hn. 3, 4 in C basso *p mf*

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

Vln. I *pp dolce cresc. molto*

Vln. II *mf*

Vla.

Vc. *mf cresc.*

Cb. *mf cresc.*

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80

Fl. 1, 2 *f* [a2] *ff*

Ob. 1, 2 *f* *ff*

Cl. 1, 2 in A *f* *ff*

B. Cl. in A *f* *ff*

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

Hn. 1, 2 in F *f* *ff pesante*

Hn. 3, 4 in C basso *f* *ff pesante*

Tpt. 1, 2 in C *ff pesante* *a2*

Tbn. 1, 2 *ff pesante*

B. Tbn., Tba *ff pesante*

Timp.

Vln. I *f* *ff* *pizz.* 3

Vln. II *f* *ff* *pizz.* 3

Vla. [arco] *f* *ff* *div. pizz.* 3

Vc. *f* *ff* *pizz.* 3 [div.]

Cb. *f* *ff pesante*

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84

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in C basso

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

Vln. I

Vln. II

Vla.

Vc.

[div.] Vc. II

Cb.

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a2

[a2]

3

arco

pizz.

div. pizz.

[uni.]

ff

[uni.]

88

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in C basso

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

21

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[illegible]

96

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in C basso

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cres*

*cen*

*cresc.*

*a2*

*mf cresc.*

*Tba*

*mf cresc.*

*p*

*cresc.*

*mf*

*cres*

*cen*

*3*

*do*

*cres*

*cen*

*3*

*do*

*cres*

*cen*

*3*

*do*

*cres*

*cen*

*6*

*do*

*cres*

*cen*

*do*

[illegible]

stringendo

105

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in C basso

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

Timp.

stringendo

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

109

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

B. Cl. in A

Bsn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in C basso

Tpt. 1, 2 in C

Tbn. 1, 2

B. Tbn., Tba

and-tuned drums are miss out the previous s to give retuning time

\* E muta in C

Trp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*a2*

*p marc.*

*a2*

*p*

*p marc.*

*p marc.*

*p marc.*

*fff*

*a2*

*Tba*

*p marc.*

*sff*

*pp*

*p*

*pp*

*pizz.*

*div.*

*p*

*pizz.*

*div.*

*p*

*arco*

*tr*

*mp*

*p*

*div.*

*[arco]*

*p*

*pizz.*

114 27

Fl. 1, 2 *mf* *sub p* *cresc.*

Ob. 1, 2 *mf* *sub p* *cresc.*

Cl. 1, 2 in A *mf* *p* *cresc.*

B. Cl. in A *p* *cresc.*

Bsn. 1, 2 *mf* *p* *cresc.*

Hn. 1, 2 in F

Hn. 3, 4 in C basso *p* *cresc.*

Tpt. 1, 2 in C *p* *cresc.*

Tbn. 1, 2

B. Tbn., Tba

Timp. *p* *arco* *cresc.*

Vln. I *pizz.* *mf* *sub p* *arco* *cresc.*

Vln. II *mf* *p* *arco* *cresc.*

Vla. *pizz.* *mf* *sub p* *cresc.*

Vc. *arco* *mf* *sub p* *cresc.*

Vc. II

Cb. *[arco]* *p* *cresc.*

PERUSAL ONLY



Introduction

This Vorspiel was written in the early 1890s for the production of Ethel Smyth's first opera *Fantasio* in Weimar in 1898. In the second production, in Karlsruhe in 1901, it was replaced by a newly composed Overture.

In the opera the music runs directly into the first scene, and hence a concert ending has been apended. The music is Smyth's up to bar 107. In 108 the trumpet part is added. 109-110 are added. 111-116 is taken from earlier in the Vorspiel, with some modulatory alterations. 117 to the end is taken from the ending to the Overture that replaced for this Vorspiel in the second production.

General notes

Editorial alterations are identifiable as such in the full score (only): items in square brackets, dotted slurs, accidentals under/ over notes.

Alternative parts for bass clarinet in Bb, horns in F and trumpets in Bb are available.

The timpani in the first version of the opera has many top As. In the second version these become low As on every occasion (presumably the high A was the problem that you would expect for the first production in Weimar!). Hence I would suggest substituting a low A throughout.

There are a number of places where it is not clear if wind parts are to be 'a2' or not. For example see clarinets and flutes in bar 6, where a note for the 2nd player is on the 1st beat (and 3rd for clarinets) but all other notes have one stem. Very likely it should be a2: Smyth doesn't like wasting ink!

Specific notes (by bar number)

|       |                 |                                                                                                                                                                                                                                                                                                                                            |
|-------|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5-7   | Flutes          | Could also be a2 where only one note is given.                                                                                                                                                                                                                                                                                             |
| 14-15 | Violin 2/ viola | 'Div'. as given, unison marking added.                                                                                                                                                                                                                                                                                                     |
| 20    | Horn 3          | Note 2 looks like an F, but must be a G.                                                                                                                                                                                                                                                                                                   |
| 22    | Horn 3          | Note 2 is missing its leger line but must be A rather than G.                                                                                                                                                                                                                                                                              |
| 33    | Flute 2         | 1st two notes were tied crotchets - this is not an uncommon thing for Smyth to do so save a re-write.                                                                                                                                                                                                                                      |
| 34-35 | Flutes          | 34, the last bar of a page, has no slurs. But bar 35 has a slur coming from the previous page (as in the clarinets), hence slur added in 34                                                                                                                                                                                                |
| 39    | Bassoons        | 2 tied minims in original (both parts)                                                                                                                                                                                                                                                                                                     |
| 43    | Violins/ viola  | Notes 6-8 have a slur, as do 8-9. ES's way of creating a longer slur without having to erase and re-write.                                                                                                                                                                                                                                 |
| 44    | Horn 3          | The slur from note 2 appears to stop at note 5. The slur for horn 1 appears to stop there too but see next note. Hence slur extended to give aritulation harmony (also with woodwind).                                                                                                                                                     |
| 44-45 | Horn 1          | First bar of page. Has a slur extending from margin, which suggests the slur in 44 (which stops at note 4 or 4) should actually extend right through into 45.                                                                                                                                                                              |
| 48-51 | Double bass     | In the equivalent bars 54 and 56 the lower bass part is pizz. so possibly it is missing here. It could also be that arco is intended, it's a different key and with different scoring.                                                                                                                                                     |
| 50    | Violin 2        | No 'div.' here like violin 1, but there is a 'div.' on the first note of 52 (first bar of new page) - just like v1, suggesting missing 'div' in 50.                                                                                                                                                                                        |
| 52ff  | Horns 1-4       | Change to C horn. Must be basso!                                                                                                                                                                                                                                                                                                           |
| 52-53 | Trumpets        | Pencilled notes, somewhat faint. Trumpet 1 in 53 has a Db, clearly not possible, so an Eb is suggested.                                                                                                                                                                                                                                    |
| 54    | Double bass     | The 'pizz.' marking is underneath, suggesting divisi is into 'arco' and 'pizz'.                                                                                                                                                                                                                                                            |
| 60    | Horns 3-4       | The last two notes clearly both have a staccato dot (and no slur).                                                                                                                                                                                                                                                                         |
| 60-61 | Violin 1        | The slur may go into 61 or may stop at the end of 60.                                                                                                                                                                                                                                                                                      |
| 67    | Trumpets        | 'II' is written at the start of the bar, but each note has a double tail.                                                                                                                                                                                                                                                                  |
| 71    | Violin 2        | Mistakenly has two strikethrough lines rather than three.                                                                                                                                                                                                                                                                                  |
| 71-72 | Viola           | 'Div. shown by tails up and down for last note of 71 and first two beats of 72. The third beat of 72 also has tails up and down, but is likely to be unison (as in the violins).                                                                                                                                                           |
| 79-80 | Violins         | Last two notes of 79 have a slur, at the end of a page. First note of 80 (on new page) has a slur coming from the margin: suggests slur of three in vln.1, but in vln.2 the note across the bars is the same, so probably the new slur is erroneous.                                                                                       |
| 82    | Oboes           | Slur stops above last demisemiquaver, but looks like it is meant to continuer (as in flute/ clarinet).                                                                                                                                                                                                                                     |
| 90    | Oboes           | Tr only given on 1st note – wavy line accidentally omitted.                                                                                                                                                                                                                                                                                |
| 92    | Trombones       | There is a crescendo hairpin (perhaps also intended for bass tr and tba) but it is crossed out.                                                                                                                                                                                                                                            |
| 95-96 | Tutti           | These bars are on a page turn and there are a number of uncertainties with regards to slurs/ ties.                                                                                                                                                                                                                                         |
| 95-98 | Bass clarinet   | Missing the necessary bass clef                                                                                                                                                                                                                                                                                                            |
| 106   | Tutti           | The stringendo, written at bar 106, is actually intended to be over three bars: written at the top of the page in pencil is ‘NB: In den Stimmen stringendo soll über die erste 3 Takte auf dieser Seite vertheilt werden!’. = ‘In the parts stringendo should be spread over the first three bars of this page’. (i.e. over bars 105-107). |