

Sixty One Shillings

ALLANS MANUSCRIPT BOOK

No. 3

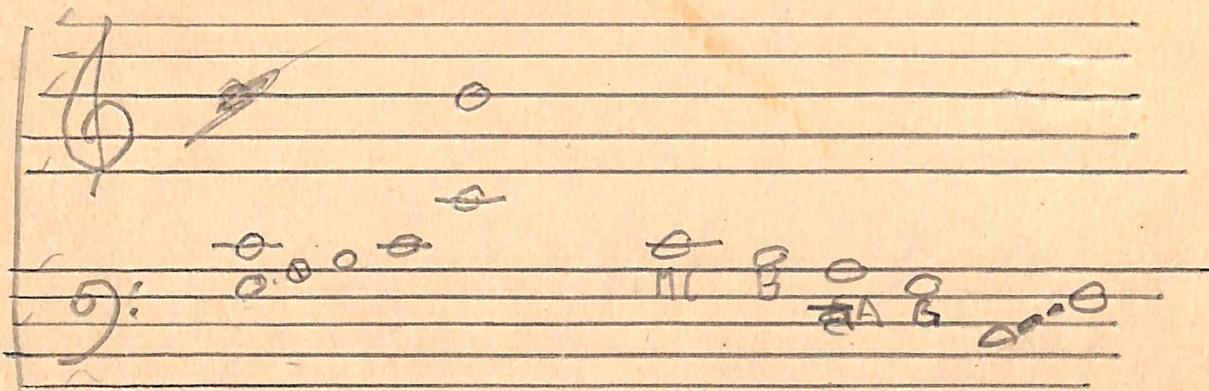
12 Stave

1/6

ALLANS LIMITED
51 Rundle Street, Adelaide, S.A.

Printed in Australia

Tuday Drueby



Space
line

I Berceuse

R. Dela

Handwritten musical score for "I Berceuse" by R. Dela. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (C) and 2/4.

Staff 1: Lento con espress. piano. The first measure shows a piano introduction with eighth-note chords. The second measure begins with a melodic line in 2/4 time.

Staff 2: rit. (ritardando). The melody continues with eighth-note patterns. The tempo changes to a tempo (con moto).

Staff 3: The melody continues in 2/4 time.

Staff 4: The melody continues in 2/4 time.

Staff 5: The melody continues in 2/4 time.

Staff 6: The melody continues in 2/4 time.

Staff 7: molto rit. e pianiss. (very slow and very quiet). The melody is accompanied by eighth-note chords. The tempo returns to Con moto.

Staff 8: The melody continues in 2/4 time.

Handwritten musical score for two voices (Soprano and Alto) and piano.

Score Details:

- Key:** Soprano (Clef: G) and Alto (Clef: C) are in G major (indicated by a single sharp). The piano part uses a common time signature.
- Piano Part:** The piano part includes dynamic markings such as **p**, **f**, **ff**, **pp**, and **mf**. It also features various performance techniques like grace notes, slurs, and trills.
- Text:** The score contains several Italian performance instructions:
 - rit.** (ritenue) in the Alto part at the end of the first system.
 - molto rit.** (molto ritardando) in the Alto part in the middle of the third system.
 - a tempo** in the Alto part in the middle of the fourth system.
 - calando** (diminishing) in the Alto part in the middle of the fourth system.
 - smorzando** (dissipating) in the Alto part in the middle of the fifth system.
- Date:** A handwritten date "R.D. 26.11.34" is written across the bottom right of the page.

~~Ondine~~
La bleau

II Dream Waltz (Prince Charming)

F. Gross. 3.

mouvemente di valse

piano

C. b. 2 4

Clav. legato

1st voice counter

b. 5

clar.

Clav.

Rit.

rit.

a tempo.

dim

Piano (13)

Tenor

Staccato

Staccato

1st voice counter

1st voice counter

This is a handwritten musical score for 'Dream Waltz (Prince Charming)' from 'Ondine La bleau'. The score consists of six staves of music, each with a different key signature (B-flat major, C major, B-flat major, B-flat major, G major, and C major) and time signature (common time). The music is labeled 'mouvemente di valse' and includes performance instructions such as 'piano', 'legato', 'rit.', 'dim', and dynamic markings like 'f' and 'ff'. The score is annotated with several names in red ink: 'Clav. legato' at the top right, '1st voice counter' in two places, 'clar.' in the middle section, 'Rit.' (ritardando), 'rit.' (ritardando), 'a tempo.', 'dim' (diminuendo), 'Piano (13)', 'Tenor', 'Staccato', and 'Staccato'. There are also some crossed-out markings like '~~Ondine~~' and '~~La bleau~~'. The score is dated 'F. Gross. 3.'

Clav

mf

x

2nd Clav + muted hpt

Languido

p. dolce.

pp

Stks

ff

ff

Handwritten musical score for two staves in 2/4 time, B-flat major. The score includes various dynamics (mf, f, ff), articulations (rit, ritto, sforzando), and performance instructions (nucleo, Tplo). Red markings include a circled '4' at the beginning, a circled '4' with 'rit 3.' and 'a tempo' below it, and a circled '4' with 'meno' and 'mosso' below it.

6

A handwritten musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *r. rit.*, *clav. Trpl.*, *a tempo*, *accel.*, *poco*, *poco-rit.*, *Tempo primo.*, and *R.H.*. There are also performance instructions like "From back again" and "Sk. ball". The score is written in common time, with various key signatures (e.g., B-flat major, G major) indicated by circles with letters. Red ink is used for several annotations, including a large red X at the end of the third staff and a red bracket under the last staff. The page number 69 is visible at the bottom left.

7

Cym. *Fast waltz tempo*

Enter Max

even out - Quicken

R.H. *rit* *tempo mf.*

eva. *eva!* *locos* *languido* *stros* *suspiro* *sost*

Just *Don't* *fire*

D.S.

pp. *149*

28 :11: 34 *P.G.B.*

8. *Tarantella* *Dance* *Through Castle Gates* (1) *When Gates Open*
Lead NOT BEFORE *B. Gross*

with tenor reeds

Alla marcia

Slowly

bass & brass

add clar Trpt I

Ova-

Tutti

add brass from

Ses.

Handwritten musical score for orchestra, page 9.

Measure 1: Clef: Bass. Key signature: B-flat major (two flats). Dynamics: p . Instruments: Clar., Tenor Sax, Tuba. Articulation: *8 simile*.

Measure 2: Dynamics: p . Instruments: Cello, Double Bass. Articulation: *B.D. roce*.

Measure 3: Dynamics: p . Instruments: Cello, Double Bass. Articulation: *accenato*.

Measure 4: Dynamics: p . Instruments: Cello, Double Bass. Articulation: *tempo*.

Measure 5: Dynamics: p . Instruments: Bassoon, Double Bass. Articulation: *rall. piano*.

Measure 6: Dynamics: p . Instruments: Double Bass. Articulation: *piano* woodblocks.

Measure 7: Dynamics: p . Instruments: Double Bass. Articulation: *clay effect*.

Measure 8: Dynamics: p .

Handwritten musical score for piano, page 10. The score consists of six staves of music with various markings and annotations.

- Staff 1:** Treble clef, key signature of B-flat major (two flats). Measures show eighth-note patterns and a dynamic marking *pedal*.
- Staff 2:** Bass clef, key signature of B-flat major. Measures show eighth-note patterns.
- Staff 3:** Treble clef, key signature of B-flat major. Measures show eighth-note patterns. A red vertical line with a bracket labeled *Fine* is placed above the staff.
- Staff 4:** Treble clef, key signature of B-flat major. Measures show eighth-note patterns. A red vertical line with a bracket labeled *D.C.* (Da Capo) is placed above the staff.
- Staff 5:** Treble clef, key signature of B-flat major. Measures show eighth-note patterns.
- Staff 6:** Bass clef, key signature of B-flat major. Measures show eighth-note patterns.

Annotations include: *c#*, *ped.*, *pedal*, *Fine*, *D.C.*, and a circled *3* under a bass note.

15/12 34.

RH. Loco. LH C

RH. 8va Bassa.

12.

"Meet the Jester"

B.Gross

Musical score for "Meet the Jester" by B.Gross. The score consists of five staves of handwritten music. The first staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. It features eighth-note patterns and a fermata over the second measure. The second staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. The third staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The fourth staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. The fifth staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. Measure 1 ends with a fermata. Measures 2-4 continue with eighth-note patterns and various dynamics like forte and piano.

Continuation of the musical score. The first staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The second staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. The third staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The fourth staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. Measures 5-8 show more complex eighth-note patterns and dynamics, including a forte dynamic in measure 6.

Continuation of the musical score. The first staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The second staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. The third staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The fourth staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. Measures 9-12 show eighth-note patterns and dynamics, with measure 10 featuring a forte dynamic.

Continuation of the musical score. The first staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The second staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. The third staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The fourth staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. Measures 13-16 show eighth-note patterns and dynamics, with measure 14 featuring a forte dynamic.

Continuation of the musical score. The first staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The second staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. The third staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The fourth staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. Measures 17-20 show eighth-note patterns and dynamics, with measure 18 featuring a forte dynamic.

Continuation of the musical score. The first staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The second staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. The third staff starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The fourth staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. Measures 21-24 show eighth-note patterns and dynamics, with measure 22 featuring a forte dynamic.

A handwritten musical score consisting of six pages of five-staff systems. The music is written in black ink on aged paper with some yellowing and orange highlights.

Page 1: The first page contains two staves. The top staff is in common time, key signature B-flat major (two flats), and includes dynamic markings 7, 75, and a fermata over the last measure. The bottom staff is in common time, key signature C major (no sharps or flats), and includes dynamic markings 75 and a fermata over the last measure.

Page 2: The second page continues the two-staff system. The top staff begins with a dynamic 75. The bottom staff begins with a dynamic 75.

Page 3: The third page begins a new section with three staves. The top staff is in common time, key signature G major (one sharp). The middle staff is in common time, key signature C major. The bottom staff is in common time, key signature C major.

Page 4: The fourth page continues the three-staff system. The top staff begins with a dynamic 75. The middle staff begins with a dynamic 75. The bottom staff begins with a dynamic 75.

Page 5: The fifth page continues the three-staff system. The top staff begins with a dynamic 75. The middle staff begins with a dynamic 75. The bottom staff begins with a dynamic 75.

Page 6: The sixth page concludes the piece with three staves. The top staff begins with a dynamic 75. The middle staff begins with a dynamic 75. The bottom staff begins with a dynamic 75.

8va ----- loco

ten.

ten

A handwritten musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The score includes dynamic markings like *LH.*, *f*, *p*, and *pp*. There are several grace notes and slurs. A section of sixteenth-note patterns is labeled *repeated*. The duration of a section is noted as $1\frac{1}{2}$ mins. The page number 256 is at the bottom right.

16.



Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measures 5-8 continue the rhythmic patterns and dynamics established in the previous measures.

Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measures 9-12 show more complex rhythmic patterns and dynamics, including a dynamic marking of ff (fortissimo).

Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measures 13-16 show a continuation of the rhythmic patterns and dynamics, with a dynamic marking of f (forte) in measure 16.

Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measures 17-20 show a continuation of the rhythmic patterns and dynamics, with a dynamic marking of ff (fortissimo) in measure 20.

Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measures 21-24 show a continuation of the rhythmic patterns and dynamics, with a dynamic marking of ff (fortissimo) in measure 24.

Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measures 25-28 show a continuation of the rhythmic patterns and dynamics, with a dynamic marking of ff (fortissimo) in measure 28.

Imperial Edition No. 791

THE

5'6

BOOK
ONE

LEILA FLETCHER PIANO COURSE

FOREWORD

The several Books of the Piano Course are numbered consecutively, not to represent the various grades in music, but as a presentation of a continuous course in music education. The Piano Course is designed to meet the requirements of the average pupil, and is graded to allow the average pupil to make sound, steady progress, and to enjoy "the immediate satisfactions of fluent reading." The material used in the Course has been tested by actual experience in teaching a large number of students, and the results apparent from its use are: greater interest in music study, better musicianship, and fewer pupils who discontinue music study through loss of interest or through discouragement.

The Study of Music should be a delightful experience. Almost every child comes to his first music lesson with happy anticipation. The use of suitable musical material, logically presented, will undoubtedly advance the pupil's interest in music. The Piano Course is dedicated to a four-fold purpose: the development of the ability to read music fluently and interpret it artistically, the establishing of a sound and comprehensive piano technic, the nurturing of the creative musical talent, and the fostering of a lasting appreciation of music.

ALLAN & CO. PTY. LTD.

Melbourne

- Adelaide

- Bendigo

311