

TO  
DONALD FRANCIS TOVEY.

F. S. KELLY.

Opus II<sup>A</sup>.

# WALTZ-PAGEANT

FOR  
PIANOFORTE DUET.

(1905—1912.)



SCHOTT & CO.,  
LONDON.

PRICE 3/- NET.

To Donald Francis Tovey.

## Waltz - Pageant.

F. S. KELLY Op. 11a

Secondo.

Brillante.

1. (1905)

## Waltz - Pageant.

F. S. KELLY Op. 11a

Primo.

Brillante.

1. (1905)

## Secondo.

Moderato.

2. (1906)

1. 2.      1. 2.      1. 2.      1. 2.      1. 2.      1. 2.

*p*      *mp*      *p*      *poco cresc.*

*poco rit.*      *a tempo*      *mp espress.*

Moderato.

2. (1906)

8..... *poco rit* ..... *a tempo* .....

11. 12.

## Secondo.

Vivace.

3.  
(1905)

*f ben marcato*

*v* *v* *v* *v* *v* *v* *v* *v*

*ten.*

*p*

*tr*

*1.* *2.* *f*

*f molto con fuoco.*

*ff pesante*

*ff*

*pp ma distinto*

*ten.* *ten.*

## Vivace.

3.  
(1905)

*f ben marcato*

ten.

p

112.

ten.

1

2

*ff molto con fuoco*

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the orchestra, featuring multiple parts with various clefs (G, C, F) and key signatures. The bottom staff is for the piano. Measure 11 starts with a forte dynamic (f) on the piano, followed by eighth-note chords in the orchestra. Measure 12 begins with a piano dynamic of *p*, followed by eighth-note chords in the orchestra. The score includes performance instructions such as *v*, *ten.*, and *pp*.

## Secondo.

Cantabile.

4. (1905)

*mp*

*p*

*mf*

*fp*

*cresc.*

*fz dim.*

*p*

*tranquillo*

*a tempo*

*f ma dolce.*

*dim..*

*poco rit.*

*1. a tempo*

*2.*

*p*

*mf*

*p*

*rif*

*mf*

*> p*

## Cantabile.

4. (1905) *mp*

*poco rit.* *a tempo* *mf*

*agitato* *cresc.*

*fz dim.* *p* *tranguillo* *a tempo* *fma dolce*

*dim.* *p* *mf* = *p rf* *mf* = *p*

## Secondo.

Allegretto teneramente.

5.  
(1906)

*p*

*mp*

*p*

*cresc.*

*dim.*

*p*

1.

2.

*attacca*

## Primo.

*Allegretto teneramente.*

5.  
(1906)

Presto ma non troppo.

Secondo.

6. (1905) *pp*

*v.v.*

*pp cresc.*

*v.v.*

*f dim. molto*

*fz ben marcato*

*poco ritenuto*

*molto rit. a tempo*

*ff sempre e molto con fuoco*

*fz*

*1. fz p*

*2. attacca.*

Presto ma non troppo.

6.  
(1905)

Primo. (1905) No. 6.

*Presto ma non troppo.*

6. (1905)

pp

cresc.

*dim. molto.*

*f*

*ten.*

*poco ritenuto*

*p*

*molto rit.*

*a tempo*

*ff sempre e molto con fuoco.*

*fz*

*loco*

*1.*

*2.*

*attacca*

317.

## Secondo.

Energico.

7. (1906)

*ff ten.*      *ten.*      *ten.*      *ten.*

*ff*

*p*

*ff sempre*

*molto cresc.*

*attacca.*

*p*

## Primo.

**Energico.**7.  
(1906)*ff sempre marcatis.*

Primo. Energico.

7. (1906) *ff sempre marcatis.*

*ff* *sempre marcatis.*

*p*

*molto cresc.*

*ff sempre.*

*p*

*attacca.*

## Risoluto.

8. *f sempre ben marcato.*

(1906)

*ten.* *mf*

1. 2.

*fz*

*cresc.* -

*ff*

1. 2. *attacca*

## Risoluto.

8. (1906) *f sempre ben marcato.* *tr* *ten.* *f* *tr* *f* *tr*

1. 2. *tr* *f tr*

*1* *-*

*8* *f* *più f* *cresc.*

*8*

*8* *ff* *tr* *attacca.*

## Secondo.

Allegretto, un poco andante.

9.  
(1906)

*p dolce*

*pp dolciss.*

*mp*

*pp dolciss.*

*p dolce*

*mf*

*pp dolciss.*

*rit*

## Primo.

Allegretto, un poco andante.

9. (1906) *p dolce*

*R.H. tr* *L.H. R.H. tr* *L.H. tr* *pp dolciss.*

*mp*

*L.H. R.H. tr* *pp dolciss.*

*mp*

*R.H. tr* *L.H. tr* *R.H.*

*p dolce*

*pp dolciss.* *rit.*

## Secondo.

Tempo giusto.

10. (1905)

*Tempo giusto.*

*10. (1905)*

*f*

*p*

*pp*

*ff* *molto con fuoco*

*dim.*

*p*

*tranquillo*

*f*

*martellato.*

*ff*

*a tempo*

*attacca.*

*col 8va*

*col 8va*

## Primo.

*Tempo giusto.*

10. (1905)

*molto con fuoco*

8.

8.

*un poco largamente.*

1. *a tempo*

2. 8.

*f*

*fz*

*attacca.*

## Secondo.

Vivace.

11. *sempre piano e leggiero*  
(1912)

1. 2.

## Vivace.

11.  
(1912)

*sempre piano e leggiero*

A blank musical staff consisting of five horizontal lines. At the beginning of the staff is a treble clef. To its right is a '4' indicating a common time signature. Further to the right is a key signature of one sharp, represented by a small 'F#'. There are no other markings or notes on the staff.

Musical score for tenor part, measures 8-10. The score consists of two staves. The top staff starts with a dynamic of *ten.* and includes measure 8 (two eighth notes), measure 9 (one eighth note followed by a fermata), and measure 10 (one eighth note followed by a fermata). The bottom staff starts with a dynamic of *p* and includes measure 8 (two eighth notes), measure 9 (one eighth note followed by a fermata), and measure 10 (one eighth note followed by a fermata).

8.

ten.

ten.

A musical score for piano, page 10, system 8. The score is divided into two staves by a brace. The top staff uses a treble clef and has a dynamic marking of **p**. The bottom staff uses a bass clef and has a dynamic marking of **f**. Both staves feature tenuto markings (*ten.*) above the notes. The music consists of a series of eighth-note patterns. In the first measure, there are two eighth notes on the second line. In the second measure, there are two eighth notes on the fourth line. In the third measure, there are two eighth notes on the second line. In the fourth measure, there is one eighth note on the fifth line followed by a fermata. In the fifth measure, there are two eighth notes on the second line. In the sixth measure, there are two eighth notes on the fourth line. In the seventh measure, there is one eighth note on the fifth line followed by a fermata. In the eighth measure, there are two eighth notes on the second line. In the ninth measure, there are two eighth notes on the fourth line. In the tenth measure, there are two eighth notes on the second line. The score concludes with a double bar line and repeat dots at the end of the system.

Musical score page 8, measures 1 and 2. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. Measure 1 starts with a dotted half note followed by a dotted quarter note. Measure 2 starts with a dotted half note followed by a dotted quarter note.

## Secondo.

*Un poco moderato.*12.  
(1905)

12. (1905) *p*

**1.** **2.** *p*

*poco cresc.* *rit.* *mpespress.*

*poco rit.*

**1.** **2.**

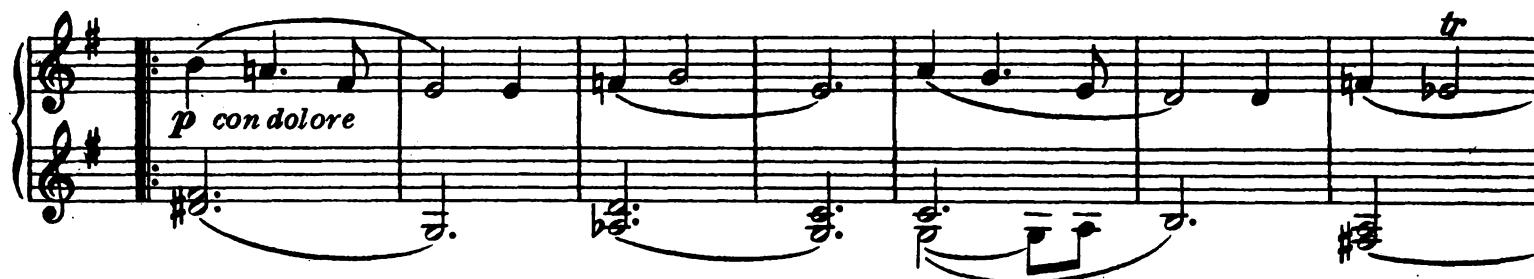
## Primo.

Un poco moderato.

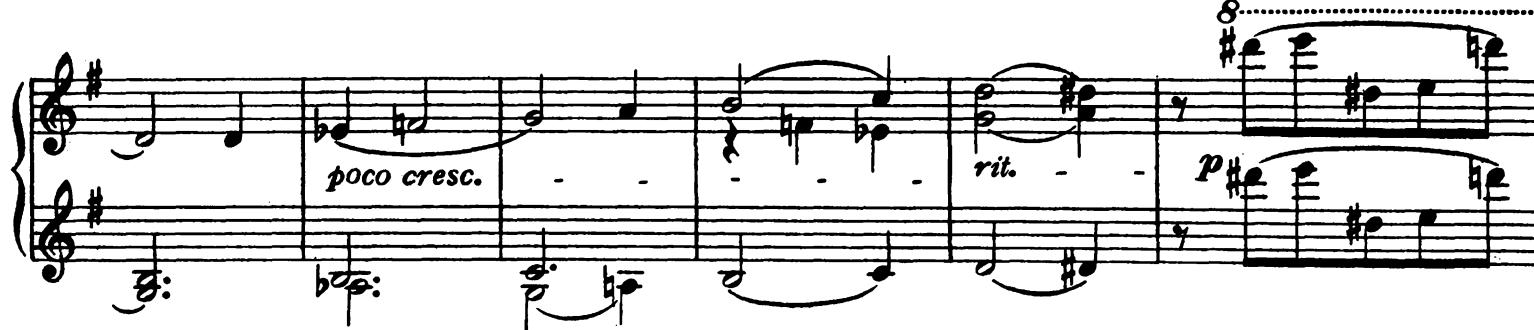
12.  
(1905)

1.

2.



8.....



8.....



8.....



## Secondo.

Con brio.

13. (1906)

*ff sempre*

*ben marcato*

*ff*

*ff*

*ff*

*ff*

*ff*

1. 2.

1. 2.

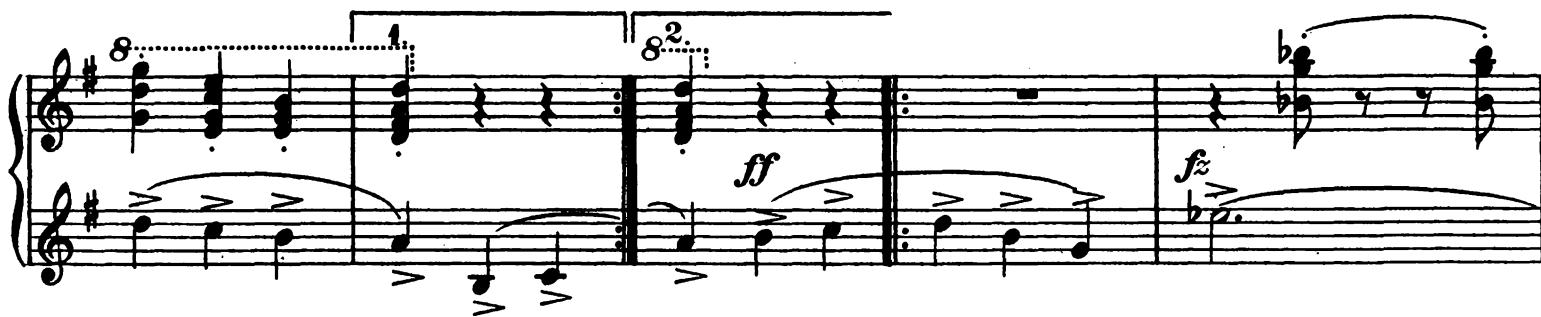
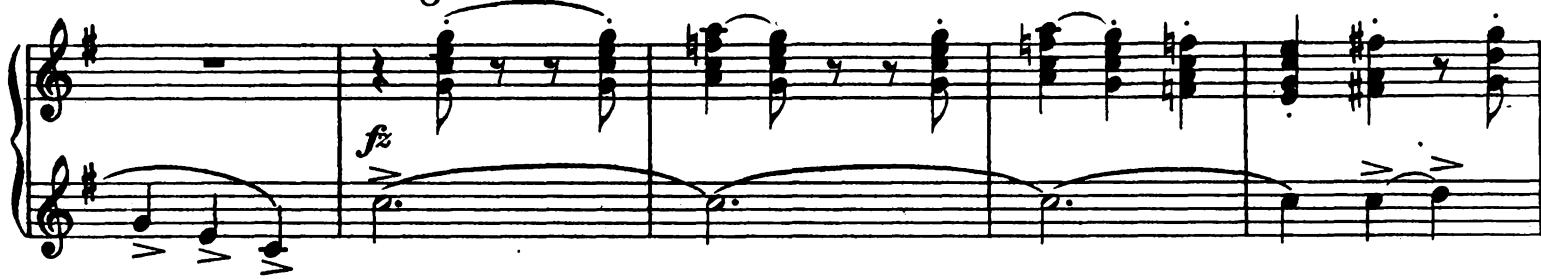
1. 2.

## Primo.

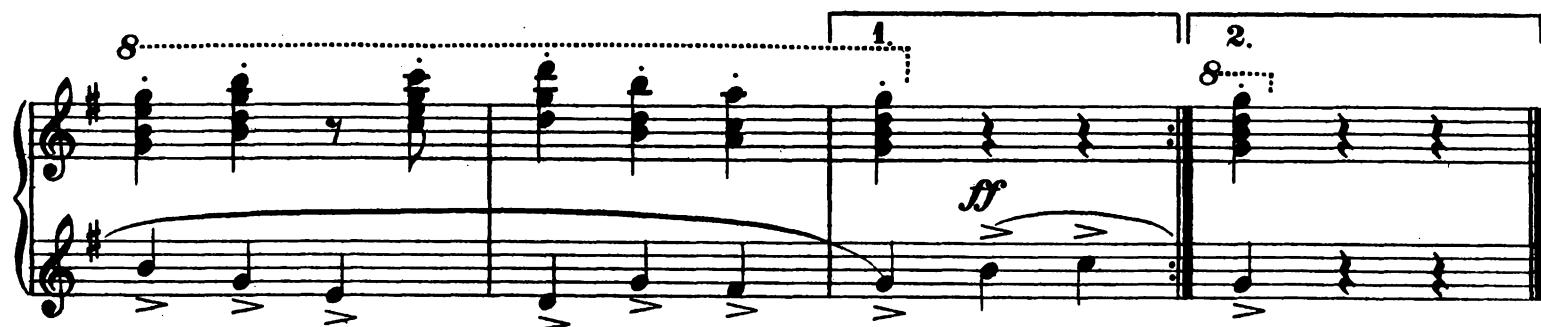
Con brio.

13.  
(1906.)

8



8



## Secondo.

*Allegro commodo.*

14.

(1906)

Musical score for piano, Secondo movement, Allegro commodo, page 28. The score consists of six staves of music. The first two staves are in common time (indicated by a 'C') and the remaining four staves are in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). Measure 14 begins with a dynamic 'p' (pianissimo) on the first staff. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 15 starts with a dynamic 'p' on the second staff. Measures 16 and 17 continue the rhythmic patterns. Measure 18 begins with a dynamic 'p' on the fourth staff. Measures 19 and 20 continue the pattern. Measure 21 begins with a dynamic 'p' on the fifth staff, followed by a dynamic 'poco cresc.' (poco crescendo) on the sixth staff. Measures 22 and 23 continue the pattern. Measure 24 begins with a dynamic 'p' on the fifth staff. The score concludes with a final dynamic 'p' on the fifth staff.

## Primo.

Allegro commodo.

14  
(1906)

Musical score for Primo, Allegro commodo, page 29, measures 14-18. The score consists of two staves. Measure 14 starts with a dynamic *p*. Measures 15-17 show various melodic patterns with dynamics *p* and *poco cresc.* Measure 18 begins with a dynamic *p*, followed by two endings labeled 1 and 2.

## Secondo.

Allegretto.

15.  
(1912)

Musical score for piano, page 30, Secondo section, Allegretto, measures 15-19. The score consists of two staves. Measure 15 starts with a dynamic of *mp rubato*. Measures 16-17 show a transition with *dim*, *p*, and *cresc.* Measures 18-19 show a dynamic sequence of *f*, *dim.*, *p*, *crescendo*, *poco*, *a*, *poco*, *f dim.*, and *p*. The score concludes with a final section starting at measure 19, indicated by a double bar line with endings 1. and 2., with dynamics of *poco rinf.* and *p*.

## Primo.

Allegretto.

15.  
(1912)

*mp rubato*

*poco cresc.* *pf*

*dim.* *pf* *cresc.*

*f* *dim.* *p* *espress.*

*crescendo* *poco*

*poco* *f* *dim* *pespress.*

*poco rinf.* *pespress.* 1. 2.

## Secondo.

*Sostenuto, ma non troppo lento.*16.  
(1906)

**1.** *p*

**2.** *mp espress.*

*poco rinf.*      *rinf.*

*fz*      *p*      *ritard.*

*ppa tempo*

**1.** *mp espress.*      **2.** *morendo.*      *rit.*

## Primo.

Sostenuto, ma non troppo lento.

16.  
(1906)*p espress.*