

*T. How ritly I hate my self for*

*MS*

# Apparitions

*H. C. Beckman*

Gaston Borch

*Andante* *Molto*

*p* *cresc.* *f* *mf*

*Cantabile*

*cresc.*

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

*BC*

Selling Agents  
**BELWIN Inc.**  
 701 Seventh Ave.  
 New York

Copyright MCMXX by Victor Music Co., Chicago.  
 International Copyright Secured

*Piu mosso, quasi Allegretto*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The tempo is marked *Piu mosso, quasi Allegretto*. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are *mf*, *p*, *f*, and *cresc.*. There are also accents (*^*) and a *cres* marking. The score ends with a *f* dynamic and a *v* marking.

ff dim. mf rit. poco

mf a tempo

p

f p mf

p mf rall. Tempo 10

This musical score is for the piece 'Apparitions, Piano 4'. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*f*), with specific instructions like *cresc.*, *dim.*, *poco cresc.*, *rall.*, and *pp*. There are also accents (*^*) and hairpins (*>*) used throughout the piece. The piece concludes with a double bar line and repeat signs.

# Apparitions

Flute

Gaston Borch

*Andante*

*p* 1 15 to Coda 1

*Piu mosso, quasi Allegretto*

*p* *f* *mf* *f* *cresc.* *f* *ff* *dim.* *rit. poco* *a tempo* *p* *mf* *f* *mf* *f* *p* *rall.* *Ob.* *Tempo I<sup>o</sup>* *D. S. al* *to Coda*

**CODA**

*mf* *p* *poco cresc.* *mf* *f* *dim.* *p* *rall.* *pp*

# Apparitions

1st Clarinet in A

Gaston Borch

*Andante*  
*p*

2d Viol. *Cantabile*  
*cresc.* *mf*

*cresc.*

*f* *dim.* *p* *to Coda*

*Piu mosso, quasi Allegretto*  
*f* *mp*

*p*

2d Clar. *f* *p* *cresc.* *f*

*f* *ff* *dim.* *rit. poco* *a tempo*

*f* *p*

Ob. 2d Clar. Viola *Tempo I*  
*mf* *mf < f >* *mf* *rall.* *mf*

*CODA* *p* *poco cresc.* *mf* *D. S. al* *to Coda*

*f* *dim.* *p* *rall.* *pp* *mf* *ppp*

# Apparitions

Cornets in A

Gaston Borch

*Andante*

Ob. 2d Clar. 1 %

*pp dolce* *p dolce*

*cresc.* *mf* *dim.* 1st Horn 2d Horn 2d Clar. to Coda

*Piu mosso, quasi Allegretto*

1st Horn 2d Horn

*p dolce* *mf* *p* *mf* *f* 1 1

2d Clar. 1st Horn 2d Clar. 2d Horn *rit. poco*

1st Horn 2d Horn

*p a tempo*

2 1 1st Horn *Tempo I* %

*rall. mf* *D. S. al to Coda*

CODA

2d Clar. 2d Horn *p* *mf* *dim.*

1st Horn

*p* *pp* *p* *rall.* *pp* *p* *ppp*

The musical score is written for Cornets in A. It consists of ten staves of music. The first staff is for the Oboe (Ob.) and Second Clarinet (2d Clar.), with dynamics *pp dolce* and *p dolce*. The second staff is for the Second Clarinet (2d Clar.). The third staff is for the First Horn (1st Horn), Second Horn (2d Horn), and Second Clarinet (2d Clar.), with dynamics *cresc.*, *mf*, and *dim.*. The fourth staff is for the First Horn (1st Horn) and Second Horn (2d Horn), with dynamics *p dolce*. The fifth staff is for the Second Clarinet (2d Clar.), with dynamics *mf*, *p*, *mf*, and *f*. The sixth staff is for the First Horn (1st Horn), Second Clarinet (2d Clar.), and Second Horn (2d Horn), with dynamics *mf*, *f*, and *rit. poco*. The seventh staff is for the First Horn (1st Horn) and Second Horn (2d Horn), with dynamics *p a tempo*. The eighth staff is for the First Horn (1st Horn), with dynamics *rall. mf* and *D. S. al to Coda*. The ninth staff is for the Second Clarinet (2d Clar.) and Second Horn (2d Horn), with dynamics *p*, *mf*, and *dim.*. The tenth staff is for the First Horn (1st Horn), with dynamics *p*, *pp*, *p*, *rall.*, *pp*, *p*, and *ppp*. There are also some handwritten annotations, such as 'to Coda' and 'D.C.'.

# Apparitions

Trombone

Gaston Borch

*Andante* 4  $\frac{3}{4}$   
*p dolce*

*mf dim. p pp*  $\oplus$  to Coda

*Piu mosso, quasi Allegretto*  
Cello *p* Bass'n *pp*

2d Clar. *mf p mf p cresc. mf* Bass'n

*mf cresc. f rit. poco a tempo* Bass'n Cello

Bass'n *pp* 3 1 *Tempo 10*  $\frac{3}{4}$   
*rall D. S. al  $\oplus$  to Coda*

CODA  $\oplus$  *p pp* 2d Cor.

*mf dim pp p rall pp p ppp*



# Apparitions

*H. A. Beckwith*

Timpani in D $\sharp$  & A $\sharp$   
Triangle  
Bass Drum Cymbals

Gaston Borch

*Andante*

3 Timp.  $\%$   
*mf* *p*

3 *p* *cresc.*

$\oplus$  to Coda *mf* *p* *pp*

*Piu mosso, quasi Allegretto*  
2 Tria. Timp. Change D $\sharp$  to E $\sharp$  Tria. *p* *mf* *p*

1 1 1 Timp. *p* *mf* *cresc.*

$\wedge$  Change E to D 2 Tria. *f* *p* *rit. poco* *a tempo* *p*

B. D. Cymb.

Timp. Tria. 3 1 *Tempo I*  $\%$   
*p* *f* *p* *rall* *D. S.*  $\oplus$  to Coda

CODA  $\oplus$  *p* *mf* *dim.*

*p* *p* *rall* *pp* *p*

# Apparitions

*Handwritten notes and scribbles*

1st Violin

Gaston Borch

*Andante*  
Fl.  $\frac{2}{4}$

*p* *mf* *cresc* *f* *mf* *Cantabile*

*f* *dim.* *p* *cresc.*

*Piu mosso, quasi Allegretto*

*mf* *p* *p* *cresc.*

*div.* *f* *unis.*

*f* *p* *cresc.*

Selling Agents  
BELWIN Inc.  
701 Seventh Ave.  
New York

Copyright MCMXX by Victor Music Co., Chicago.  
International Copyright Secured

*f*  
*f*  
*ff*  
*mf*  
*rit. poco*  
*a tempo*  
*p*  
*p*  
*f*  
*mf*  
*p*  
*mf*  
*rall.*  
*Tempo I*  
*mf*  
*cresc.*  
*dim.*  
*p*  
*div.*  
*poco*  
*cresc.*  
*unis.*  
*mf*  
*div.*  
*f*  
*dim.*  
*p*  
*rall*  
*div.*  
*pp*  
*mf*  
*ppp*

# Apparitions

2d Violin

Gaston Borch

*Andante*  
2d Clar. 1st Clar.

*Cantabile* %

*p* *mf* *f* *mf*

*cresc.*

*f* *dim.* *p* *to Coda*

*Piu mosso, quasi Allegretto*

*mf* *p* *p*

*cresc.* *f* *f* *p*

*cresc.* *f* *f*

*ff* *mf* *Cor.* *rit. poco* *mf* *a tempo* *p*

*p* *f*

*p* *f* *mf* *rall.* *Tempo 10 %* *mf*

*D. S. al* *to Coda*

**CODA**

*p* *f* *dim.*

*p* *rall.* *p* *mf* *ppp*

# Apparitions

Viola

Gaston Borch

*Andante*  
1st Clar. Cor.

*p* *mf* *f* *mf* *cresc.* *f* *dim.* *p* *to Coda*

*Piu mosso, quasi Allegretto*  
*mf* *p* *p*

*p* *f* *f* *p*

*cresc.* *f* *f*

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

*p* *p* *p* *f*

*p* *f* *mf* *rall.* *Tempo I* *mf* *D. S. al* *to Coda*

**CODA** *p*

*f* *dim.* *p* *rall.* *p* *mf* *ppp*

# Apparitions

*H. C. Bessinger*

Cello

Gaston Borch

*Andante*  
Cor. Bass'n *Cantabile*

*p* *mf* *f* *mf*

*cresc.* *f* *dim.* *p* *to Coda*

*Piu mosso, quasi Allegretto*  
*p dolce* *arco* *p* *pizz* *1st Clar.*

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

*Trom. rit. poco a tempo* *arco* *p* *pizz* *1st Clar.* *Tempo I*

*f* *p* *f* *rall. D. S. al to Coda*

**CODA** *p*

*f* *dim.* *p*

*mf* *rall.* *p* *mf* *ppp*

The musical score is written for Cello in a single system. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante'. The score includes various dynamics such as piano (p), mezzo-forte (mf), forte (f), fortissimo (ff), and pianissimo (ppp). Performance instructions include 'Cantabile', 'Crescendo' (cresc.), 'Diminuendo' (dim.), 'Pizzicato' (pizz), 'Arco', and 'Ritardando' (rit.). There are also markings for '1st Clar.' and 'Trom.'. The score concludes with a 'CODA' section and a 'Tempo I' marking. The piece ends with a 'Coda' symbol and a final dynamic of 'ppp'.

# Apparitions

Bass

Gaston Borch

*Andante* 3 *pizz*  $\S$  *arco*  
*mf*

*cresc.*

$\oplus$  *to Coda*  
*f* *dim.* *p*

*Piu mosso, quasi Allegretto* *arco*  
*mf* *pizz* *p*

*pizz* *arco* *pizz*  
*p* *cresc.* *f* *p*

*arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz*  
*ff* *rit. poco*

*a tempo* *arco* *pizz*  
*p* *p*

*arco* *pizz* 2 1 *Tempo I*  $\S$   
*f* *p* *rall.* *mf*  
*D. S. al  $\oplus$  to Coda*

**CODA**  $\oplus$  *Bass'n*  
*p* *f* *dim*

*Bass'n*  
*rall.* *p* *mf* *ppp*