



Fantasia

über Motive der Oper

Spieldauer } mit Springen 15 Min.
Durée } 20 Min.
Duration }

№ 3342 Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe.)

Fantasia
on motives of the opera.

Charles Gounod.
(Leopold Weninger.)

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Instrum.
2 Fl. (Picc.) 2 Ob., 2 Cl., 2 Fg.,
& C., 2 Tr., 3 Trbn. Tuba
Batt., Arpa, Str., Quintett
VI. obl., Tr. obl., Vello obl.
Harm. & Piano.

Piano-Direction.

Moderato e maestoso. (♩=84) Schwerterscene u. Choral.
CHORAL DES EPEES.

marc.
ff Tutti
Harm.

Tr. Trbn. Harm. (Vello obl.)
Poco riten.
p
cresc.
mf

1

f sempre cresc.

ff Timp.

2 *a tempo*

ff

Andante maestoso. „O Tag, dir gilt mein letzter Gruß!“
 „Salut! O mon dernier matin!“ Tr Solo (Tribue ad lib.) (Harm.)

ff

p

mf

p dolce
p
* * *

risoluto
Piatti Harm. sf
ff marc.

3
Chor.: „Schlummernde Mägdelein“...
CHOR.: „Paresseuse fille!“...
Allegretto. (♩ = 84)
fp
pp
pp
*
Vi. con sord.
Oboe (Vi. obl., Vello. obl.) Harm.

ppp
pp
ppp
Tr. Solo (Vi. obl., Vello.)
Oboe
(Echo) (Echo) Fl.

CL.

VI. Solo

pp *espr.*

pp leggiero

(tenuto)

p

Poco a poco animando

mf cresc.

VI CL.

mf *cresc.*

più f *cresc.*

f

f Timp.

Vello.

Tuba

Fl.

4 Allegro ben marcato.

Duett: „O gib junges Blut!“
A moi les plaisirs.

Piano - Direction⁷

First system of musical notation. It includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features an arpeggiated bass line with the marking "Arpa *mf*".

Second system of musical notation. The piano accompaniment includes a timpani part with the marking "Timp.".

Third system of musical notation. The vocal line has a "sva" (sustained) marking. The piano accompaniment includes a "Vello" marking and a "cresc." (crescendo) marking in the bass.

Fourth system of musical notation. The piano accompaniment features a dense, rhythmic texture in the right hand, possibly representing a drum or cymbal part.

Fifth system of musical notation. The piano accompaniment includes a tuba part with the marking "Tuba". The system concludes with a 3/4 time signature change. Dynamic markings include "rit.", "ff", and "f³ rit.".

5 Tempo di Valse.

Musical score for Piano-Direction, 5 Tempo di Valse. The score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of five systems of music. The first system includes a vocal line with lyrics "V1." and piano markings "pp" and "ff". The second system continues the vocal line and piano accompaniment. The third system features a "dolce" marking and a "pp" marking. The fourth and fifth systems show the piano accompaniment with "cresc." markings. The score is written for voice and piano.

Piano-Direction. 9

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. Both staves begin with a dynamic marking of *f* (forte) and a tempo/dynamics instruction of *poco a poco dim.* (poco a poco diminuendo). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of the musical score. It consists of two staves. The top staff is for Violin (Viol.) and begins with a dynamic marking of *dim.* (diminuendo) and a *p* (piano) dynamic. The bottom staff is for Clarinet (Harm.) and begins with a dynamic marking of *dim.* and a *p* dynamic. The music continues with melodic and harmonic parts for these instruments.

Third system of the musical score. It consists of two staves. The top staff begins with a dynamic marking of *mf* (mezzo-forte) and ends with a *f* dynamic and a *Fl.* (Flute) marking. The bottom staff begins with a dynamic marking of *mf* and includes a *f* dynamic marking in the latter part of the system. The music continues with melodic and harmonic parts.

Fourth system of the musical score. It consists of two staves. The top staff continues the melodic line with various rhythmic patterns. The bottom staff continues the harmonic accompaniment. A first ending bracket labeled "1." is present in the middle of the system.

Fifth system of the musical score. It consists of two staves. The top staff ends with a *rit.* (ritardando) marking. The bottom staff includes a *rit.* marking and a *Viola (Vcllo)* (Viola/Violoncello) marking. The music concludes with a final melodic phrase and a *rit.* marking.

6 Andantino. (♩ = 69)

Mein schönes Fräulein, darf ich's wagen.....
Ne permettez vous pas, ma belle demoiselle.....

Piano-Direction.

VI. I
 VI. II obl.
 Vello. 8va basso

Oboe (Fl. Cl. Harm.)
 Vello.
 Basso

Ob. (Fl. Cl. Harm.)
 VI. I
 Vello 7va
 Fl.

rit.
dolcissimo
a tempo (animando)

Vello
 legni (Holz.)
 Arpa
 Timp.
 C.

rit.
crusc.
pp
rit.

7 Allegretto agitato. „Blümlein traut, spricht für mich...“

„Faites lui mes aveux...“

VI
 Cl. Harm.
 Oboe
 Fl. Harm.
 Cl.

Corno (Harm.)

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a piano accompaniment with chords and a steady eighth-note pattern. Performance markings include *poco cresc.* and *dim.*

Second system of musical notation. The upper staff is labeled *Vi. Vello. 8va basso*. The lower staff includes *Cl. Harm. (Vello)* and piano accompaniment. Performance markings include *p* and *H*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features piano accompaniment with a *poco cresc.* marking.

Fourth system of musical notation. The upper staff has a melodic line. The lower staff includes piano accompaniment with *dim.* and *mf espr.* markings.

Fifth system of musical notation. The upper staff is marked *a tempo*. The lower staff includes piano accompaniment with *mf a tempo* and *mf rall.* markings. The system concludes with a double bar line and a key signature change to two flats.

8 Allegretto. (♩ = 84) Kirmess.

VI.
 Fl.
 marc.
 Timp.
 Bassi
 mp poco a poco cresc.
 Timp.
 Tuba
 (cra)

This musical score is for a piece titled "8 Allegretto. (♩ = 84) Kirmess." It is arranged for Piano and Percussion. The score is divided into four systems, each with a Violin (VI.) and Flute (Fl.) part at the top, and a Piano (Piano) part below. The Piano part includes Timp. (Tympani), Bassi (Basses), and Tuba. The tempo is marked "Allegretto" with a quarter note equal to 84 beats per minute. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score includes various dynamics such as *mp* (mezzo-piano) and *poco a poco cresc.* (poco a poco crescendo). There are also performance markings like *marc.* (marcato) and *f* (forte). The score is numbered 8 and has the number 7762 at the bottom.

First system of musical notation, piano accompaniment. Treble clef, bass clef, and piano (p) dynamic marking.

Second system of musical notation, piano accompaniment and horn part. Treble clef, bass clef, piano (p) dynamic marking, and *Corn (Horn)* label.

Third system of musical notation, piano solo for the trumpet. Treble clef, bass clef, piano (p) dynamic marking, and *Tr. (Piano) Solo* label.

Fourth system of musical notation, piano accompaniment and clarinet part. Treble clef, bass clef, piano (p) dynamic marking, *Cl. Fl. (Harm) Solo* label, and *p leggiero* instruction.

Fifth system of musical notation, piano accompaniment and violin part. Treble clef, bass clef, piano (p) dynamic marking, and *vi.* label.

First system of musical notation for Piano-Direction. It includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The vocal line has a melodic line with some grace notes. Dynamics include *p* and *etc.* with a triangle symbol.

Second system of musical notation for Piano-Direction. It includes a vocal line and a piano accompaniment. The piano part continues with its complex rhythmic accompaniment. The vocal line has a melodic line with some grace notes. Dynamics include *p* and *VI.* with a triangle symbol.

Third system of musical notation for Piano-Direction. It includes a vocal line and a piano accompaniment. The piano part continues with its complex rhythmic accompaniment. The vocal line has a melodic line with some grace notes. Dynamics include *p* and *Corno (Harm.)* with a triangle symbol.

9 Moderato.

Clar. Solo (Harm.)

Section 9, Moderato. It includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The vocal line has a melodic line with some grace notes. Dynamics include *p* and *Vello Solo* with a triangle symbol.

10 Andante. Cavatine.

VI. Solo

The first system of the score consists of two staves. The upper staff is a single treble clef line for the Violin Solo, featuring a melodic line with various ornaments and slurs. The lower staff is a grand staff (treble and bass clefs) for the piano accompaniment, starting with a *pp* dynamic. The music is in a 3/4 time signature and a key signature of two flats.

The second system continues the piece. The piano accompaniment in the lower staff includes markings for *p sim.* (piano, *simile*) and *pizz.* (pizzicato). The violin line in the upper staff continues with its melodic development.

The third system features a *rit.* (ritardando) marking in the piano part. A woodblock part is introduced, indicated by the marking "legni (Holz)" and a treble clef with a woodblock symbol. The woodblock part has a *scd.* (scandalo) marking and an asterisk. The violin line continues with its melodic line.

The fourth system begins with the tempo marking *a tempo*. The piano accompaniment starts with a *pp* dynamic. The woodblock part continues with its rhythmic accompaniment. The violin line concludes the piece with a final melodic phrase.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The first staff contains a melodic line with a fermata over the final note. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *mf* and *p*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature changes to two flats (B-flat and E-flat). The first staff contains a melodic line. The grand staff contains a piano accompaniment. Dynamics include *m.d.* (mezzo-dolce).

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The time signature changes to 12/8. The first staff contains a melodic line with a fermata. The grand staff contains a piano accompaniment with chords. Dynamics include *p* and *legg.* (leggiero).

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature changes to three flats (B-flat, E-flat, and A-flat). The first staff contains a melodic line with a fermata. The grand staff contains a piano accompaniment with chords. Dynamics include *p*.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature changes to two flats (B-flat and E-flat). The first staff contains a melodic line. The grand staff contains a piano accompaniment with chords. Dynamics include *p*.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is written in grand staff notation (treble and bass clefs). The bass clef part includes fingerings: 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a *bzz.* (bassoon) part in the middle staff. The word *cresc.* (crescendo) is written above the vocal line and below the piano accompaniment.

Third system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a *bzz.* (bassoon) part in the middle staff. The word *cresc.* (crescendo) is written above the vocal line and below the piano accompaniment.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a *bzz.* (bassoon) part in the middle staff. The word *f* (forte) is written above the vocal line and below the piano accompaniment. The word *p* (piano) is written below the piano accompaniment. A first ending bracket is marked with a '1' above it.

cresc. molto
rit.
 Tb. picc. (tr)

13 *a tempo (grandioso)*

ff Tutti

8

rit.
 Soo. *
 Soo. *

14 Duett. *Andante.*

Cl. (Harm.) Viol.
p *f* *poco rit.*
 Vello Basso
p *f* *poco rit.*

Vi =
Vello Solo (Fig.) Harm.

a tempo *f espr.*

pp

rall. *a tempo*

Fl. *Ob.* *dim.* *rall.* *a tempo*

de *Vi. Solo 8va* *Fl. Cl. Harm.*

pp

Corni

Fl. *rall.*
espr. *dim.* *rall.*

15 Sprung ad lib. nach 17

Adagio. **Andante.** ($\text{♩} = 50$)
 Ewig dein! E-ter-nel-le!
 Viol. I. Ob. *p dolce esp.*
 Archi Ob. Cl. C. *pp dolce*
 Horn I (Harm.) *una corda*

dim. *pp* Arpa.

Fl. II *pp*
dim. Arpa.

Harm. *dim.* *pizz. Harm.* *arco*

16 Larghetto. (♩ = 50) Mondschein Scene.

Piano-Direction.

Viol. Solo

tre corde

pp

dolce espressivo

col. ^{ced.}

Corno I

Ob., Vcello obl.

Basso pizz.

Clar.

Cl.

Fl.

The musical score is written for piano and includes parts for Violin Solo, Flute, Horn I, Oboe/Viola obbligato, Bassoon pizzicato, Clarinet, and Cello. The tempo is Larghetto (♩ = 50) and the mood is dolce espressivo. The score is in 3/8 time and features a complex piano accompaniment with many sixteenth notes. The key signature has four flats (B-flat major or D-flat minor).

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is marked with various dynamics and performance instructions:

- System 1:** The piano part begins with a forte (*fp*) dynamic and a continuous eighth-note accompaniment. The vocal line features a melodic line with a fermata. A *dim.* (diminuendo) instruction is placed above the piano part, and a *pp* (pianissimo) dynamic is marked at the end of the system.
- System 2:** The piano part continues with the eighth-note accompaniment. A *cresc.* (crescendo) instruction is placed above the piano part.
- System 3:** The piano part continues with the eighth-note accompaniment. A *dim.* instruction is placed above the piano part.
- System 4:** The piano part continues with the eighth-note accompaniment.
- System 5:** The piano part continues with the eighth-note accompaniment. A *pp* dynamic is marked at the beginning of the system.

First system of musical notation, including piano and bass staves with various musical notations.

Second system of musical notation, including piano and bass staves with *cresc.* markings.

Third system of musical notation, including piano and bass staves with *string.* and *f string* markings.

Fourth system of musical notation, including piano and bass staves with *accel.*, *Molto riten.*, and *ff trem.* markings.

17 *Largamente.*

Fifth system of musical notation, including piano and bass staves with *ff Tutti* and *ff Arpa* markings.

First system of piano score, measures 1-12. The score is in 4/8 time and features a treble and bass clef. The music includes various dynamics such as *dim.* and *pp cresc. molto*. The bass line is particularly active with many sixteenth notes.

18 Allegro moderato. (♩ = 100) Finale.

Second system of piano score, measures 13-24. The score is in 12/8 time and features a treble and bass clef. The music includes various dynamics such as *pp*, *f*, and *p*. The piece concludes with a *rit.* (ritardando) marking and a final chord. The bass line is particularly active with many sixteenth notes.

Moderato maestoso.

mf

p Arpa

dim.

dim.

p

p

f *poco a poco animando*

mf *dim.* *p*

rit. *Tr. Trbni*

Tuba *Timp.*

19 *Molto maestoso e grandioso. (Apotheose.)*

ff

ff Timp. Piatfi

rall.

cresc. molto rall.

Piano-Direction.

20

Allegro ben marcato.

ff

ff

6/8

Fl.

7 7

7 7 7 7

sf

7 7 7 7

Timp.

sf



LYRA

№ 3342

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Fantasia
über Motive der Oper

Fantasia
sur les motifs de l'opéra

FAUST
(Margarethe.)

Fantasia
on motives of the opera

Charles Gounod.
(Leopold Weninger.)

Harmonium.

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Harmonium.

Moderato e maestoso. (♩ = 84) Schwerterzene u. Choral.
Solo CHORAL DES ÉPÉES.

ff marc.

Basso

poco riten.
Piano Solo (Tr. Trbse)
mf marc.

cresc.
f
mf marc.

1

3

ff

rit. fz à tempo ff

Andante maestoso. „0 Tag, dir gilt mein letzter Gruß!“
 „Salut! O mon dernier matin.“

Tr. Solo dolce
 Trombone (ad lib.) ff mf p

(Fg. Vello)

ff

3 Allegretto. (♩. = 84) Chor: „Schlummernde Mägdelein!“...

CHOR: „Paresseuse fille!“...

Fl. (8va)
Cl. Fg.
Ob. (Harm.) Solo
pp
Sourd.
Ob.
Tromba Solo
pp
Vi.
p
pp
Poco a poco animando
mf cresc.
più f
cresc.
Vello

4 Allegro ben marcato. Duett: „O gib junges Blut!“

A moi les plaisirs.

5 Tempo di Valse.

dim. p legg.

mf

6 Andantino. (♩ = 69) „Mein schönes Fräulein, darf ichs wagen...“
 „Ne permettez vous pas, ma belle demoiselle...“

Vcllo rit. pp

VI. I Ob. (Fl. Cl.)

VI. I VI. SVA Vcllo pp rit. p a tempo (animando)

poco cresc. Vcllo dim. rit.

7 Allegretto agitato. „Blümlein traut, sprecht für mich...“
 „Faites lui mes aveux...“

VI.1

p

VI.

p (Cl.)

mf

8 Allegretto. (♩ = 84) Kirmess.

VI.

rall.

pp

cresc.

ff

Tutti

Bassi

VI.

p

ff

Solo (Cor. I)

Tromba Solo (Piano)

p

p (Fg.)

p Solo (Ob. & Fg.)

p

p

p

Cor. Solo

9 Moderato.

Cl. Solo

10 Andante. (Cavatine.)

p

Vello

Vello

Cor.

p

pp

(Vello) *rit.* Flati (Holz) *a tempo*
pp Vello Solo
pp Basso

VI. **11 Moderato. Valentin's Gebet.**
pp *p espr.*

mf espr. *p* *mf espr.* *p*

dim. *p espr.* *rit.*

12 Allegro di marcia. Soldatenchor: Hoch Ruhm und Ehre....

Fl. (Piano) *Gloire immortelle....*
pp

Solo (2 Cl.)
pp

mf

12/8

p

VI.

p

cresc.

f

mf

cresc.

f

p marc.

cresc.

Piano

13 *a tempo (grandioso)*

ff

ff

14 Andante. Duett.

VI

fz *fz rit.* *p Vello* *p*

poco rit. *a tempo* *vi = col Vello* *p Piano*

(Sourd.)

Vello Solo

p *Ob.*

rall. *a tempo* *pp dolce* *= de* *VI Solo*

p

Sprung ad lib nach 17
15 Adagio.

rit. *dim.* *p* *p Solo* *pp* *pp*

(Cor.) (Cl.)

(Fg)

Andante. (♩ = 50)

VI
pp dolciss. *legato*

(Cl.)
pp *mp*

pp *dim.*

16 Larghetto. (♩ = 50)

Fl. *p* *dim.* *Ob. Solo (Vello)*

VI *p cresc.*

pespr.

p *espr.* VI VI

vi. *p cresc.* *mf* *string.* *7 accel.*

17 Largamente.

molto riten. *f* *ff* *fff Tutti* *marc.*

cresc. molto 18 *Allegro moderato. (♩ = 100)* *Finale.*

sf *pp* *sf* *p* *sf* *p*

Moderato maestoso.

rit. *mf* *p*

p *p*

VI. *poco a poco animando*

cresc.

fp

19 *Molto maestoso e grandioso. Apotheosis.*

rit.

ff

fff

rall.

20 *Allegro ben marcato.*

ff

VI.

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(Harp)
Arpa.

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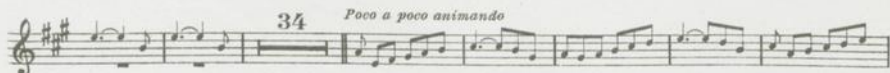
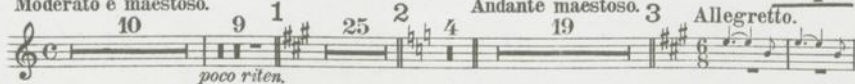
Fantasia
on motives of the opera

№ 3342

Charles Gounod.
(Leopold Weninger.)

(Harp)
Arpa.

Moderato e maestoso.



4 Allegro ben marcato.



Arpa.

Arpa.

9 Moderato. $\frac{4}{4}$ **10** Andante. $\frac{15}{4}$ Vello. Solo. VI

11 Moderato. *p* cis

f *mf* *p* *rall.* fis

12 Allegro di marcia. $\frac{23}{4}$ **13** *a tempo* *grandioso* $\frac{12}{4}$ **14** Andante. $\frac{5}{4}$ 1vi 17 de 16

Sprung ad lib. nach 17

15 Adagio. $\frac{2}{4}$ $\frac{1}{4}$ Andante. VI.

pp

(Solo) *pp*

Arpa.

16 *Larghetto.* Fl. *pp*

Ob. Fl. Cl. *p* *mf* *p*

VI. *mf* *cresc.* *f* *dim.* *p*

pp *p* *cresc.* *Ces* *p*

pp *F dur* 8 *accel.* *molto riten.* *Tr.*

17 *Largamente.* *mf*

17

18 Allegro moderato.

Moderato maestoso.

8

p

Cis
Ais

A

p

C

Dis

Cis
Ais

D
C

p

cresc.

f

p

poco a

Arpa.

animando
poco cresc. - - - Cis

19 *Molto maestoso e grandioso.*

ff Dis His H

D Eis

E D

rall.
ff tacet al Fine

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No 3342

Fantaisie
sur les motifs de l'opéra

Fantasia
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FAUST
(Margarethe)



1

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Fantasia
on motives of the opera

Charles Gounod.
(Leopold Weninger.)

Violino obligato.

Moderato e maestoso. (♩ = 84) Schwerterscene u. Choral.
CHORAL DES ÉPÉES

Andante maestoso. „O Tag, dir gilt mein letzter Gruß!“
„Salut! Ô mon dernier matin.“

3 Allegretto. (♩ = 84) Chor: „Schlummernde Mägdlein!“
CHOR: „Paresseuse fille!“...

Im Quartett

Musical score for the first system, featuring a violin and piano. The violin part starts with a dynamic of *p* and includes fingerings 1-9. The piano part starts with *pp* and includes fingerings 7, 8, and 9. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system concludes with a dynamic of *p*.

Poco a poco animando

Musical score for the second system, featuring a violin and piano. The violin part starts with *mf cresc.* and ends with *più f cresc.* The piano part starts with *mf* and ends with *p*.

4 Allegro ben marcato. Duett. „O gib
A moi

Musical score for the third system, featuring a violin and piano. The violin part starts with *f* and ends with *f*. The piano part starts with *f* and ends with *f*.

junges Blut!^{1a}
les plaisirs.

Musical score for the fourth system, featuring a violin and piano. The violin part starts with *f* and ends with *p*. The piano part starts with *f* and ends with *p*.

5 Tempo di Valse.

Musical score for the fifth system, featuring a violin and piano. The violin part starts with *f* and ends with *ff*. The piano part starts with *f rit. f* and ends with *pp*.

Violino obbligato. 3

Violino obbligato musical score, measures 1-15. The score is in G major and 3/4 time. It features a series of triplet patterns in the right hand and a more melodic line in the left hand. Dynamics range from *ff* to *pp*, with markings for *dolce* and *cresc.* The piece concludes with a final flourish.

6 Andantino. (♩ = 69) Mein schönes Fräulein, darf ich's wagen.....
 Ne permettez vous pas, ma belle demoiselle.....

6 Andantino. (♩ = 69) Mein schönes Fräulein, darf ich's wagen.....
 Ne permettez vous pas, ma belle demoiselle.....

Violino obbligato musical score for "6 Andantino" in G major and 3/4 time. It includes a vocal line with lyrics and a violin obbligato line. The tempo is marked "Andantino" with a quarter note equal to 69. Dynamics include *p*, *pp*, and *p espr.* The piece ends with a "Vello" marking.

7 Allegretto agitato. „Blümlein traut, sprecht für mich....“

Faites lui mes aveux....!

p *f* *dim.* *sf*

8 Allegretto. (♩ = 84) Kirmess.

rall. *sf* *pp* *cresc.* *ff* *p* *ff* *p* *pp leggiero*

Violino obbligato.

9 Moderato.
p

Vcllo

10 Andante. (Cavatine.)
p

rall. a tempo

Basso

11 Moderato. Valentin's Gebet.

p espr.

3 dim. dim.

12 Allegro di marcia. Soldatenchor: Hoch Ruhm und Ehre!...

pizz. pp

Gloire immortelle.... Cl. (Harm.) (pizz.) pp

mf

$\text{♩} = \text{♩}$
 arco
p

p
cresc.
mf *cresc.* *f*
p *cresc.*
rit. f *ff a tempo (grandioso)*
f
14 Andante. Duett. *poco rit.*
f *rit.* *ff* *sf p Vello* *p*
vi =
 Piano *pp*
 Im Quartett
rall. *a tempo = de*
pespr.

Sprung ad lib. nach 17
15 Adagio.
 (Harm.)

Andante. (♩ = 50)
p dolce espr.

pp *dim.* *dim.* *p*

16 Larghetto. (♩ = 50) **Mondschein-Scene.**
 Im Quartett

p *pp* *cresc.* *p* *cresc.* *f string.*

accel. *molto riten.* **17 Largamente.**
mf cresc. molto *f* *ff* *fff*

fz

18

Allegro moderato. (♩=100) Finale

dim. *p* *pp cresc. molto* *ff* *f*
pp *sf* *f* *pp* *sf* *f*
p *sf* *f* *p* *f*
Moderato maestoso.
mf dolce espr.
mf
poco a poco animando
f *p* *cresc.*
rit.
f cresc.

19 Molto maestoso e grandioso. Apotheosis.

ff *ff*

20 Allegro ben marcato.

rall. *ff* *ff*

Kb. 5466
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Eigendem
Kath. Radio Omroep

№ 3342

Fantasie

über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST

(Margarethe)

Charles Gounod.

(Leopold Weninger.)

Spieldauer } mit Sprüngen: 15 Min. Durée } 20 Min. Duration }

Fantasia
on motives of the opera

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Instrum:

2 Fl., (Picc.) 2 Ob., 2 Cl., 2 Fg.,
4 C., 2 Tr., 3 Trbn., Tuba,
Batt., Arpa, Str.-Quintett.

VI. obl., Tr. obl., Vcello obl.,
Harm. & Piano.

Violino I.

(Direction.)

Fantasie

über Motive der Oper

Spieldauer } mit Sprünge: 15 Min.
Durée } 20 Min.
Duration }Fantaisie
sur les motifs de l'opéra

FAUST

(Margarethe)

Fantasia
on motives of the opera

Nº 3342

Instrum:
2 Fl. (Picc.) 2 Ob., 2 Cl., 2 Fg.
4 C., 2 Tr., 3 Trbn., Tuba,
Batt., Arpa, Str.-Quintett.
Vl. obl., Tr. obl., Vcello obl.,
Harm. & Piano.

Charles Gounod.

(Leopold Weninger)

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Droits d'exécution réservés.

Violino I

(Direction.)

Moderato e maestoso. (♩ = 84) Schwerterscene u. Choral.

Tr. Trbn., Harm. & Piano

CHORAL DES ÉPÉES.

ff marc.
Tutti
ff
Tr. & Trbn. (Harm.) (Vcllo obl.)
poco riten.
p
cresc.
cresc.
mf
1
Tutti
f sempre cresc.
div.
Timp. ff
rit.
2
a tempo
ff
„O Tag, dir gilt mein letzter Gruß!“
„Salut! Ô mon dernier matin!“ Tr. Solo (ad lib. Trbn. 3^{ve} bassa)
Andante maestoso.
ff

poco a poco animando

mf cresc. *più f* *cresc.*

4 Allegro ben marcato.

Ob. Fl. Cl.

f *Arpa*

Quett.: „O gib junges Blut!“
A moi les plaisirs.

Ob. Fl. Cl.

Timp.
Tuba

Cor. Vello (Harm.)

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

Tr. & Trbne II (Harm.)

rit. *rit.* *fz* *fz* *ff* *pp*

5 Tempo di Valse.

f *pp*

ff *pp*

p dolce

cresc. *f*

poco a poco dim. *dim. p*

Mein schönes Fräulein, darf ich's wagen....
Ne permettez vous pas, ma belle demoiselle....

Vello Solo

6 Andantino. (♩ = 69)

Ob. Solo (Fl. Cl. Harm.)

rit.

a tempo (animando)

dolciss.

Vello

rit.

7 Allegretto agitato. „Blümlein traut, sprecht für mich...“

„Faites lui mes aveux...“

Fl. Cl. Harm.

Cl. (Vello) Harm.

Ob. Cor. (Harm.)

Fl. Cl. Harm. Piano
f dim.
mf *rall.*
f

8 Allegretto. (♩ = 84) Kirness.

Vello, Cl. II, Piano
pp marc. Fl. Cl. Ob.
 Timp. *pp* poco a poco cresc.

Fl. Cl. *f* *ff* Bassi

Fl. Cl. *f* *ff* Bassi

Fl. Cl. *f* *ff* Bassi

Tr. *p legg.* Corno

ff Corno Tr. Piano *p*

Violino I. 7

Ob. (Cl.) Fg. (Harm.) Solo

mp leggiero

9 Moderato.

Cl Solo (Harm.)

Vello Solo (Harm.)

p espr.

mf espr.

Corno II (Harm.)

p

10 Andante. Cavatine.

Violino I.

Solo p espr

Corno II p

Vello Solo

Flati (Holz)

Vello

rit.

Basso

11 Moderato. Valentin's Gebet.

p espr

Arpa

Ob. Harm.

div.

3

Timp.

mf

3

dim.

Arpa

dim.

rall.

12 Allegro di marcia. Soldatenchor: Hoch Ruhm und Ehre!...

Gloire immortelle....

Fl. Picc. Ob. (Piano)

Cl. (Harm.)

Gr.C.&P. (pizz.)

pp

pizz.

pp

mf

mf

Violino I. 9

♩ = ♩.
arco
p
div.
Fl.
p
Gr C.
cresc.
f
mf
cresc.
Tuba
f
p
cresc.
rit.
f

13

ff a tempo (grandioso)
ff
ff

14 Andante. Duett.

rit.
ff
ff
mf
sf p

Vi = Vello Solo (Harm.)
Fg.
p espr.

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

VII (Piano)

Corno I

Fl. Cl. (Harm.)

Corno (Harm.) Ob. (Harm.) *rall.* *a tempo*

=de Solo *mf espr.* *p espr.* Fl.

15 Adagio.

Cl. Fg. (Harm. Piano)

Sprung ad lib.
nach 17 *p* *pp* *pp*

Ein Spieler *p* *p dolce espr.*

Andante. (♩ = 50) *tutti*

Violino I. II

Violino I. II staff with treble clef and key signature of three flats. The music consists of a series of eighth and sixteenth notes, some beamed together, with a fermata over the final note.

Cl. (Vello obl. Harm.) and Arpa staves. The Clarinet staff has a treble clef and the Arpa staff has a grand staff. Both are in the key of three flats. The Arpa part starts with a *pp* dynamic.

Corno, Vello and div. staves. The Corno and Vello staves have treble clefs, and the div. staff has a grand staff. Dynamics include *p* and *dim.*

16 Larghetto. (♩. = 50) Mondschein-Scene.

Piano and Solo staves. The Piano staff has a grand staff and the Solo staff has a treble clef. Dynamics include *p*, *pp*, *espr.*, and *Solo p-espr.*

Ob. (Vello) staves. Two staves with treble clefs. Dynamics include *pp* and *espr.*

Cl. and Crescendo staves. The Clarinet staff has a treble clef and the Crescendo staff has a grand staff. Dynamics include *cresc.*

Cl. Vello (Harm.) and *sf* staves. The Clarinet staff has a treble clef and the *sf* staff has a grand staff. Dynamics include *sf* and *p*.

Ob. Vello Harm. staff. Treble clef with dynamics including *p*.

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

accet. *div.* *cresc. molto* *molto ritenuto* *ff* *Tamtam* *Tr.*

17 *Largamente.*

fff (Tutti) Arpa *fz* *dim.* *p* *pp cresc. molto*

18 *Allegro moderato.* (♩ = 100) *Finale.*

ffz *f* *pp* *sf* *f* *p* *f* *Fl.* *Trbni* *f rit.* *mf dolce espr.*

Moderato maestoso.

f *p* *cresc.*

19 Molto maestoso e grandioso.
Apothèse.

rit. *f* *ff*

20 Allegro ben marcato.

Piatti *fff* *rall.* *fz* *f* *f*

Eigendom
Kath. Radio Omroep

№ 3342

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Fantasie
über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe)

Fantasia
on motives of the opera

Charles Gounod.
(Leopold Weninger.)

Violino II.

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über Motive der OperFantaisie
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on motives of the opera

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Charles Gounod.
(Leopold Weninger.)

Violino II.

Moderato e maestoso.

ff *ff* *poco riten.* *p* *marc.* *1* *cresc.* *f* *mf* *f* *3* *div.* *3* *div.* *rit.* *2 a tempo* *fz* *ff* *Andante maestoso.* *3* *3* *p* *fz* *p* *Tr.* *fz* *3 Allegretto.* *ff*

Violino II. 3

pp 1-9 2 3 4 5 6 7 8 9

mf div. pp

p V

Poco a poco animando

mf cresc. più f

fz

4 Allegro ben marcato.

f

p cresc.

rit. Tr (Harm.) fz fz

5 Tempo di Valse.

ff pp

ff pp vl. I

pp
poco a
cresc. - - - *f*
poco dim. *dim.* *p* 1-5 2
mf
f
 6 *Andantino.* *p* 1
pp
a tempo (animando) *p trem.* *cresc.*
 7 *Allegretto agitato. 1.* *pp* *Vello* *p* *p*
p *cresc.*
rall.
 8 *Allegretto.* *pp* *cresc.* *ff*
rall.

Violino II. 5

Musical score for Violino II. 5, measures 9-12. The score is written in treble clef with a key signature of one flat. It includes various dynamics and performance instructions.

9 Moderato. *p*

10 Andante. *Vello* *pp*

11 Moderato. *rit.* *a tempo* *trem.* *pp* *Basso* *div. D.Gr.* *dim.*

12 Allegro di marcia. *rit.* *pizz.* *pp* *Cl. Corni.* *dim.*

(pizz.)
pp mf

arco
p

cresc. - f

mf cresc. - f

p cresc. -

rit. f 13 a tempo (grandioso) ff

rit. ff 14 Andante. Viola sf p

poco rit. a tempo Vi= p pp

Violino II. 7

a tempo

rall.

Sprung ad lib. nach 17

15 Adagio. *legni (Holz) pp* *Andante.* *p dolce espr.*

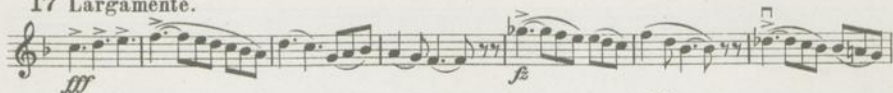
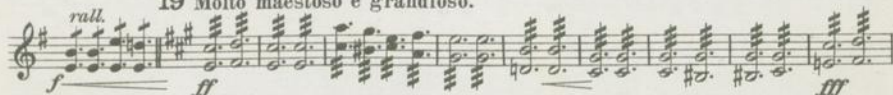
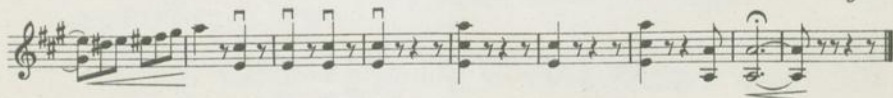
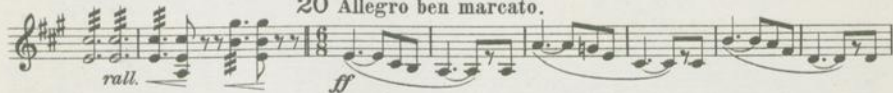
div. *pp*

16 Larghetto. *pp* *arco pp*

cresc.

pp

cresc. *string.* *mf cresc.* *molto ritenuto ff*

17 *Largamente.*18 *Allegro moderato.**Moderato maestoso.*19 *Molto maestoso e grandioso.*20 *Allegro ben marcato.*

Eigendem
Kath. Radio Orchest

Fantasia
über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe)

Fantasia
on motives of the opera

Charles Gounod.
(Leopold Weninger.)

Viola.

Fantasie
über Motive der OperFantaisie
sur les motifs de l'opéraFAUST
(Margarethe)Fantasia
on motives of the operaCharles Gounod.
(Leopold Weninger.)

Viola.

Moderato e maestoso.

Tr. *ff* *poco riten.* *ff* *ff*

mf *1* *div.* *f*

rit. *2 a tempo ff*

Andante maestoso. *div.* *ff* *p*

f *f* *p*

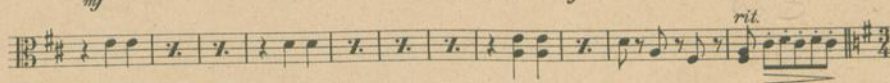
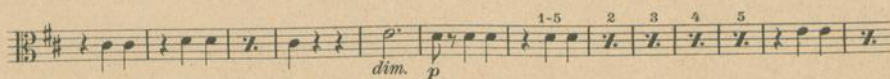
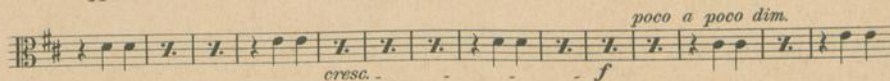
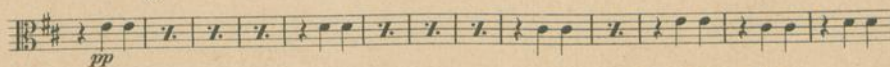
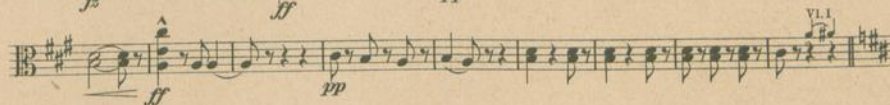
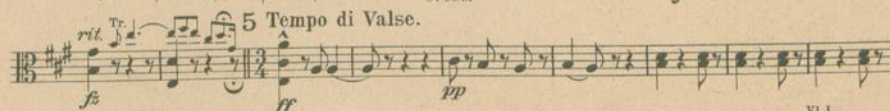
3 Allegretto. *ff* *sp*

1-9 *pp* *pp*

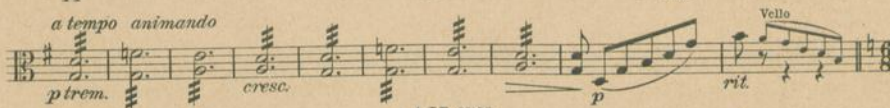
1-7 *2* *3* *4* *5* *6* *7* *8* *9*

1 *2* *3* *4* *pp*

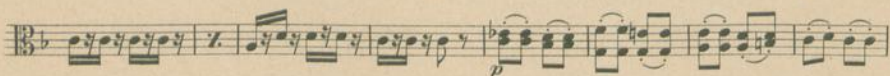
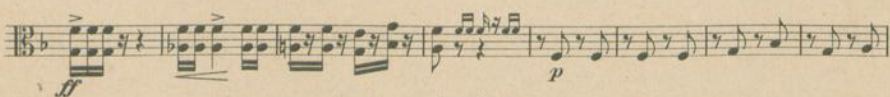
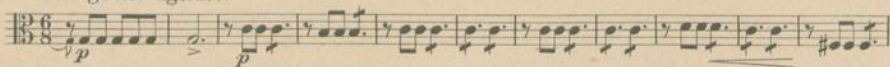
Poco a poco animando
mf cresc.



6 Andantino.



7 Allegretto agitato.



9 Moderato.

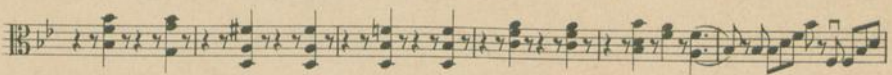
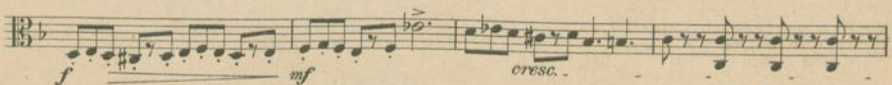


10 Andante.





11 Moderato.



Bes

Viola.

14 Andante.

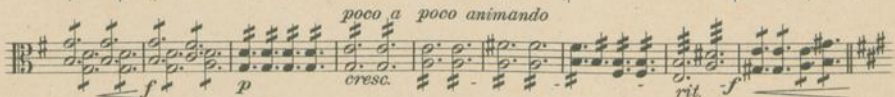
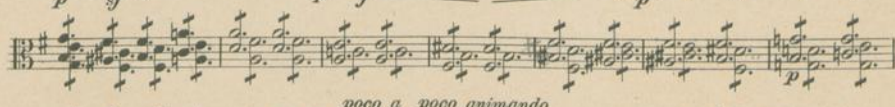
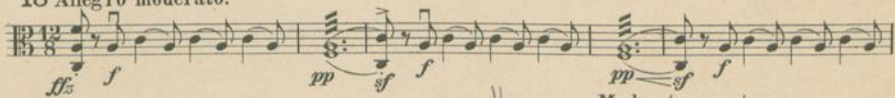
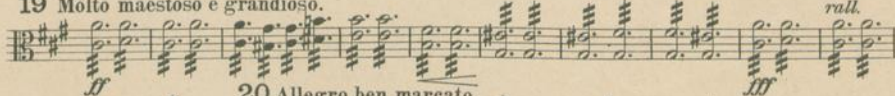
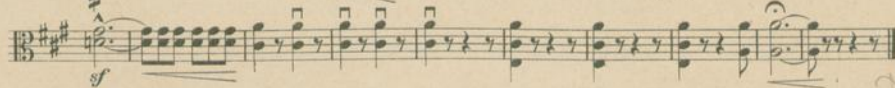
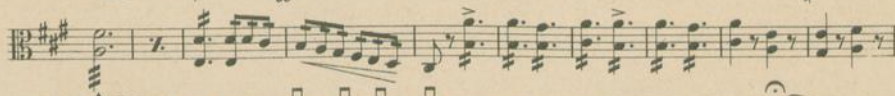
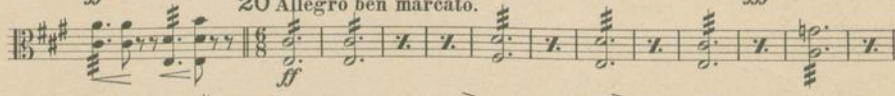
p *espr.* *poco rit.* *a tempo* *vi=*
p *pp*
rall. *a tempo*
p
 =de

Sprung ad lib. nach 17
15 Adagio.

rall. *Fr.*
Andante.
p dolce espr.
div.
pp
pp
dim. *pizz.* *arco*
div.

16 Larghetto.

pp *cresc.*
 1-7 2 3 4 5 6
 7

17 *Largamento.*18 *Allegro moderato.*19 *Molto maestoso e grandioso.*20 *Allegro ben marcato.*

Page 1

Ausgezeichnete Repertoirstücke!

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Ballett und Opernmusik

für Salon-, Kleines und Großes Orchester.

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№ 3342

Fantaisie
über Motive der Oper
Fantasia
on motives of the opera

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe)

Charles Gounod.
Arr.: Leopold Weninger.

Violoncello.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Fantasia

über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST

(Margarethe)

Fantasia
on motives of the opera

Nº 3342

Charles Gounod.

Arr.: Leopold Weninger.

Violoncello.

Moderato e maestoso.

Trbn.

ff *ff* *ff* *Poco riten.* *marc.* *p* *marc.* *mf* *f marc.* *ff*

1 *cresc.* *mf* *f marc.*

rit.

Andante maestoso.

2a tempo

fz *ff* *ff* *p* *fz* *fz* *p*

f *ff*

3 Allegretto.

Fag. *pp*

1-9 2. 3. 4. 5. 6. 7. 8. 9. 1-7 2 3 4 5 6 7

pp *pp*

Violoncello ³

pizz. *arco* *Poco a poco*
mf

animando
cresc. *più f* *cresc.* *ff*

4 Allegro ben marcato.
f

mf espr. *cresc.*

5 Tempo di Valse.
f *ff* *rit.* *pp*

ff *pp*

pp

cresc. *f*

poco a poco dim. *p*

mf *f*

rit.

Musical score for Cello, measures 9-12. The score is in bass clef with a key signature of one flat. It includes dynamic markings (*p*, *ff*, *pp*, *p*, *mf*, *p*, *mf*, *p*, *pp*), articulation (*pizz.*, *arco*), and performance instructions (*Solo*, *Corno*).

9 *Moderato.* *arco* *p* *mf* *Solo*

10 *Andante.* *espr.* *p* *arco* *pizz.* *p* *mf*

11 *Moderato.* *pizz.* *p* *arco* *dim.*

12 *Allegro di marcia.* *pizz.* *pp* *Corno*

Violoncello⁷

poco rit. *a tempo* *Solo* *pp espr.* *pp* *rall.* *rall.* *Andante.* *tutti* *p dolce espr.*

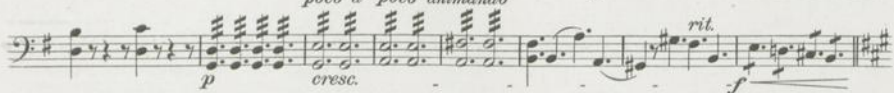
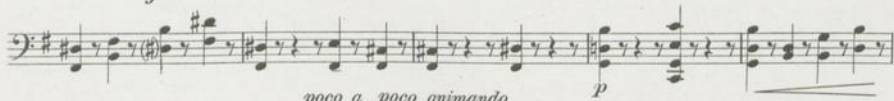
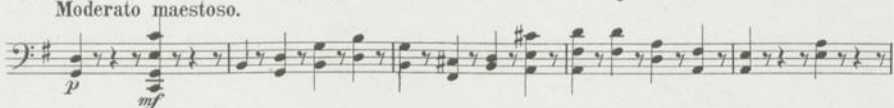
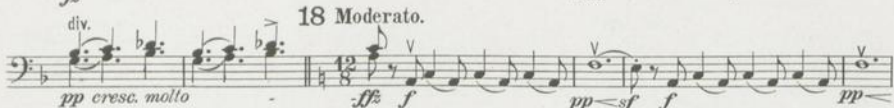
Sprung ad lib. nach 17
 15 *Adagio.* *p* *Ein Spieler*

16 *Larghetto.*

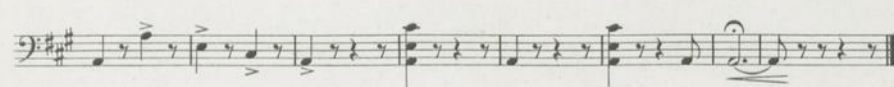
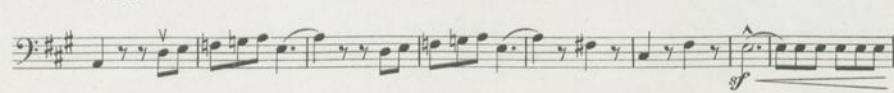
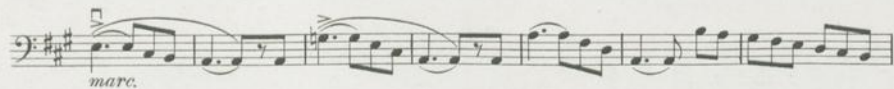
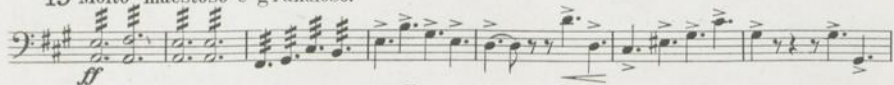
pp *cresc.* *espr.* *cresc.* *arco* *dim.* *pizz.*

molto riten.

string *f* *mf cresc.* *ff* *fff* *17 Largamente.* *1*



19 Molto maestoso e grandioso.





Fantaisie
sur les motifs de l'opéra

Fantasia

über Motive der Oper

FAUST
(Margarethe)

Fantasia
on motives of the opera

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

№ 3342

Charles Gounod.
(Leopold Weninger.)

Violoncello obligato.

Moderato e maestoso. Schwerterszene u. Choral.
CHORAL DES ÉPÉES.

Trbai (Harm.)

ff *ff* *ff* *poco riten. mf marc.* *cresc.* *f* *mf marc.*

1

2 *a tempo*

„O Tag, dir gilt mein letzter Gruß!“
„Salut! O mon dernier matin!“

Andante maestoso. *Trbno*

ff *ff* *ff* *p* *ff* *ff* *risoluto* *ff*

Violoncello obbligato.3 Allegretto. (♩ = 84) Chor: „Schlummernde Mägdlein.“
CHŒUR: „Paresseuse fille.“

fp

Im Trio
p (Viol. obl.)
1-9 2 3 4 5 6 7 8 9
pp

Im Trio
Viol. obl.
pp

Poco a poco animando
mf cresc. *più f*

cresc. *ff*

4 Allegro ben marcato. Duett: „O gib junges Blut!“
A moi les plaisirs.

f

mf espr. *cresc.*

5 Tempo di Valse.

f *f* *f* rit. *f*

ff *pp*

ff *pp*

pp

cresc. *f* poco a poco dim.

dim. *p*

mf *cresc.*

f

rit.

6 Andantino. (♩ = 69) Mein schönes Fräulein, darf ich's wagen.....
Ne permettez vous pas, ma belle demoiselle.....

mf

pp *pp* *rit.* *a tempo (animando)*

(Solo)

mf cresc. *rit.*

7 Allegretto agitato. „Blümlein trauf, sprich für mich...“

mf p

p f dim.

p sf rall. sf

8 Allegretto. (♩ = 84) Kirmess.

pp marc. cresc. ff

legg. p

ff p

p trill

p espr. trill

9 Moderato.

p *mf* Solo

10 Andante. Cavatine.

espr. *rit.* *mf* *V* *Viol. obl.*

11 Moderato. Valentin's Gebet.

p espr. *p* *mf* *dim.* *f* *rall.*

12 Allegro di marcia. Soldatenchor: Hoch Ruhm und Ehre!...

pp *pizz.* *(Harm.)* *pp* *(pizz.)* *pp* *mf*

arco
p
p
cresc. *f*
mf *cresc.* *f*
p *cresc.*
rit. *f* *ff*
13a tempo (grandioso)
14 Andante. (Duett.)
fz *rit.* *espr.*
p *Piano Vi= Solo*
poco rit. *a tempo* *p espr.*
rall.

=de

pp

p

rall.

Sprung ad lib. nach 17

15 Adagio.

Harm.

Andante. (♩ = 50)

pp

p dolce espr.

p

Viol. obl.

pp espr.

p

p

16 Larghetto. (♩ = 50) Mondschein-Scene.

p

pp

p espr.

p

cresc.

p

cresc.

f string.

mf accel.

f

17 Larghetto.

molto riten.

ff

ff

1

f *f* *dim.* *p*

18 Allegro moderato. (♩ = 100)

pp cresc. molto *ff* *f* *pp < sf* *f* *pp <*

Moderato maestoso.

p

poco a poco animando *p* *f*

p *cresc.*

19 Molto maestoso e grandioso. Apotheoso.

rit. *f* *ff marc.*

fff

20 Allegro ben marcato.

vral. *f* *ff*

marc.

sf

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Fantasia

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1

Fantaisie
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FAUST
(Margarethe.)

Fantasia
on motives of the opera

NO 3342

Charles Gounod.
(Leopold Weninger.)

Basso.

Moderato e maestoso.

ff *ff* *ff* *ff*

f *poco riten.* *marc.* *p* *mf*

mf marc.

div. *f marc.*

sempre cresc.

ff *rit.*

2 a tempo *fz*

Andante maestoso. *ff*

p *fz* *fz* *p*

f

3 Allegretto. *3* *pp*

1-9 2 3 4 5 6 7 8 9 1-7 2 3 4 5

pp *sempre pp*

p *pizz.* *arco*

mf cresc. *Poco a poco animando* *piu f* *cresc.*

4 Allegro ben marcato. **1**

f *f*

p *cresc.*

5 Tempo di Valse. **2**

f *f rit.* *f* *ff* *pp*

ff *pp* *pp*

cresc. *f* *poco a poco dim.*

p *mf*

p *f*

rit.

6 Andantino. **2** *Vello (5va)*

pp *pp*

Basso.

pp *rit.* *pizz.* *a tempo (animando)*

7 Allegretto agitato.

arco *rit.* **1** *pp*

vi. *p*

arco **1** *rall.* **1**

8 Allegretto.

pp *poco a poco cresc.*

ff

p *ff*

p

pizz. *pp*

arco *p* *pizz.* *p*

9 Moderato.

arco *p* *Vello*

10 Andante.

p *pizz.* *p* *Vello (arco)*

11 Moderato.

rit. arco
pp

a tempo

pizz.
p

arco
dim.

12 Allegro di marcia.

pizz.
pp

3 (*pizz.*)
pp

arco
p legg.

p

cresc.

f *mf* *cresc.*

f *p* *cresc.*

Basso.

rit. **13** *a tempo (grandioso)*
f *ff*

rit. **14** *Andante.* *Vello pppr.* *a tempo* *vi=*
f *ff* *f* *pp > p*

arco *rall.* *a tempo* *=de*
p

rall.

15 *Sprung ad lib. nach 17* *Andante.*
Adagio. *pp dolce espr.*

pizz. *arco* **16** *Larghetto.* *Vello (Piano)*
pp

pizz.
pp
arco
mf < p
cresc.
pp
p
string.
cresc.
f
mf cresc.
accel.
molto rit.
ff

17 Largamente.
ff
dim.
p

18 Allegro moderato.
pp cresc. molto
ff
f
pp < sf
f
Moderato.
pizz.
p
sf
f
p
mf

poco a poco animando
p
f
p
cresc.

19 Molto maestoso e grandioso.
arco
mf
f rit.
ff
rall.

20 Allegre ben marcato.
ff
ff



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Fantasia

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Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe.)

Fantasia
on motives of the opera

№ 3342

Charles Gounod.
(Leopold Wéninger.)

Moderato e maestoso.

Flauto I.

(Flute)

Andante maestoso.

3 Allegretto.

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Flauto I.

p
Poco a poco animando

mf *cresc.*

f **Allegro ben marcato.**

Oboe.

Oboe.

f *fz rit.* *fz* Tr. $\frac{3}{4}$

5 Tempo di Valse.

pp *pp* *pp*

12 Vi. Clar. *p* *cresc.*

f poco a poco dim. *dim.*

Clar. II *mf*

f

Flauto I.

6 *Andantino.* *rit.*

Vello. *p dolce*

Oboe Solo *p dolce*

dolcissimo rit. *a tempo (animando) p cresc.*

7 *Allegretto agitato.*

Clar. *p* *pp* *rit.* *p dolce*

Oboe *f* *pp dolce*

mf *cresc.* *mf* *rall.*

8 *Allegretto.*

vi. *pp* *cresc.* *ff* *f* *p* *ff*

14

p *sempre stacc.* *trm*

9 **Moderato.**
Clar. Solo.
p espr.

10 **Andante.** *Vello.* *rit.* *a tempo*
13 *pp* *p*

11 **Moderato.** *p espr.* *cresc.*

12 **Allegro di marcia.** *rit.* *dim.* *pp*
8 15

12 **Clar. II** *p* *cresc.* *f*
15 *mf* *cresc.* *f*

Flauto I.⁵

p *cresc.*
rit. f *ff a tempo (grandioso)*
13

Andante.
f rit. ff *mf* *Clar. I*
pp *poco rit. atempo* *Vello.* *p* *mf* *Oboe* *mf* *rall.*
1 *vi=10*
de
a tempo pp
2

Andante.
Oboe *ppolcissimo*
6
15 *Sprung ad lib. nach 17*
Adagio. *Clar. II*
1 *Spiel*

13 *Larghetto.* *Solo*
dim. *pespr.*
1 2
pp *p*
1 *Oboe*

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Fantasia

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Fantaisie
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(Margarethe.)

Fantasia
on motives of the opera

№ 3342

Charles Gounod.
(Leopold Weninger.)

Flauto II e Piccolo.
(Flute)

Moderato e maestoso.
Gr. Fl.

1
2
3
7
vi.
Picc.
ff
poco riten.
p cresc.
f
ff marc.rit.
ff a tempo

Andante maestoso.

12 Tr.
Gr. Fl.
ff

3 Allegretto.

18
fp
p
Poco a poco animando

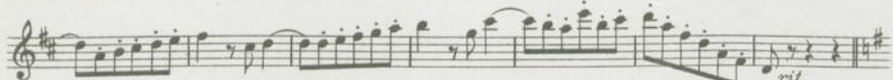
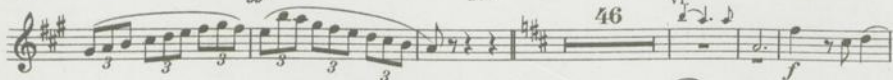
4 Allegro ben marcato.

1
f
mf
f

Flauto II e Piccolo.

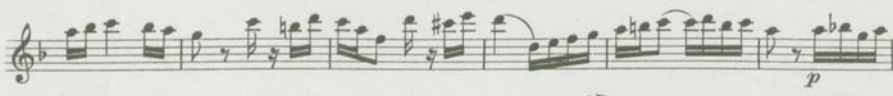
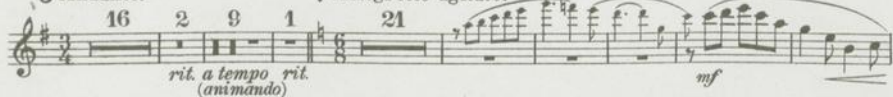


Tempo di Valse.



6 Andante.

7 Allegretto agitato.



Flauto II e Piccolo.

22 *muta* *p* Gr. Fl.

9 Moderato. 10 Andante. 11 Moderato.

5 13 *Veolo.* *rall.* *pp* *cresc.* *muta*

12 Allegro di Marcia.

Picco *pp* 15 17

13 *a tempo (grandioso)* *cresc.* *rit. f* *ff*

14 Andante. *muta* 3 1 *poco rit.*

fz *rit.* *ff* *sf* Gr. Fl.

vi = 13 3 = de 9 *a tempo*

15 Adagio. 2 1 14 Andante.

Sprung ad lib. nach 17



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FAUST

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Fantasia
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Charles Gounod.
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NO 3342

Oboe I ed obligato.

Moderato e maestoso.

ff marc.

poco riten. *p cresc.*

f *7* *VI.* *f marc.*

3 *3* *ff*

rit.

2 a tempo

Andante maestoso.

ff *ff* *ff* *3*

Clar. II *2* Clar. II *8* Tr.

fz *p* *p* *ff*

3 Allegretto.

1 Solo

fp *p*

3 *4* *5* *6* *7* *8* *1-8* *3*

p *pp* *Fl. II*

Oboe I ed obbligato.

Poco a poco animando
mf cresc.

f cresc. *ff*

4 Allegro ben marcato.

f *f* *mf*

mf *f* *ff rit.* *ff*

5 Tempo di Valse.

Clar. II

ff *pp* *ff* *pp*

p *dim.* *f*

VI.

6 Andantino.

rit. *8* *Solo* *p dolce* *espr.*

rit. *dolcissimo* *a tempo (animando)* *VI.*

Clar. II

p *pp* *rit.*

7 Allegretto agitato.

Oboe I ed obbligato.

2 *p* *mf* *pp* 1

8 Allegretto.

mf *roll.* *pp* *cresc.* *ff* *Solo* *p* *trm* *trm* *Fig. I* *13* *Vello*

Oboe I ed obbligato.

11 Moderato.

rit. *pp* *a tempo* Fl. I
p *p cresc.*
 Fl. II
cresc. *p cresc.*
 1 *p* rit.

12 Allegretto di marcia.

pp
 15 *p* *p* Cl. II
cresc. *f*
mf *cresc.* *f*
p *p* *cresc.*
 13 rit. *f* *ff a tempo grandioso*
fz rit. *ff*

14 Andante.

Oboe I ed obligato.

Clar. I

sf *mf* *poco rit. a tempo* *p* *1* *1^{vi=4}* *Corno Solo (Tr. obl.)* *2*

Vello. *p* *dim.* *rall.* *a tempo* *p* *=de*

dim.

15 Adagio.

Andante.

Sprung ad lib. nach 17

1 *1* *p dolcissimo*

8 *Fl.*

16 Larghetto.

pp *2* *3* *Fl.*

Solo *p espr.* *1*

pp

p *pp*

string.

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

17 *Largamente.* *marc.*

molto ritenuto

ff *fff* *fff*

fz

18 *Allegro moderato.*

dim. *p* *pp cresc. molto* *fz* *p*

Moderato maestoso. *3.*

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

poco a poco animando

f *p* *cresc.*

19 *Molto maestoso e grandioso.*

rit. *f* *ff* *fff* *rall.*

20 *Allegro ben marcato.*

ff *f*

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Fantasia

über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe.)

Fantasia
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№ 3342

Charles Gounod.
(Leopold Weninger.)

Oboe II.

Moderato e maestoso.

ff marc.

poco riten. p cresc.

f

ff marc.

ff

rit.

ff

Andante maestoso.

ff

3 Allegretto.

Poco a poco animando
Vi. u. Clar.

mf cresc.

ff

4 Allegro ben marcato.

f

5

1

1

1

p

mf

5 Tempo di Valse.

1

Tr.

ff

6

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Oboe II.

6 32 *ff* *f* *rit.*

6 Andantino.

7 Allegretto agitato.

16 2 9 1 20 1 1 *rit. a tempo* *rit.* *animando* *mf*

8 Allegretto.

1 1 *p* *mf* *rall.* *pp*

cresc. *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

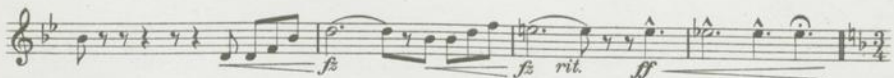
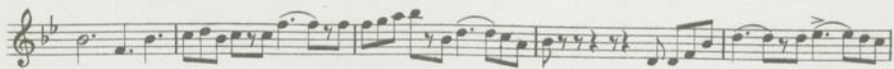
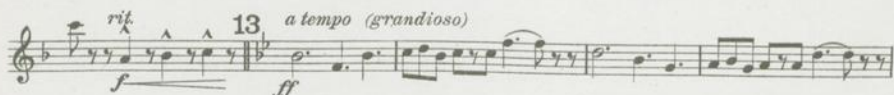
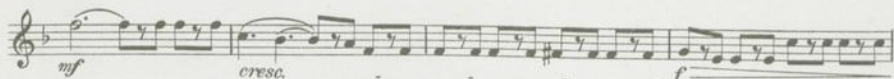
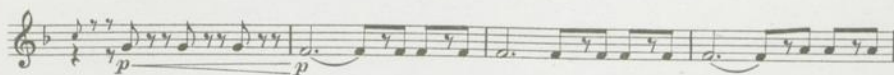
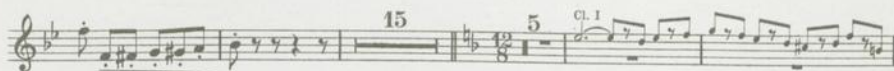
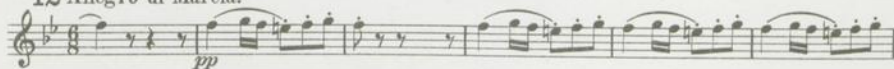
9 Moderato.

11 Moderato.

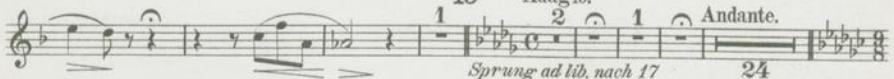
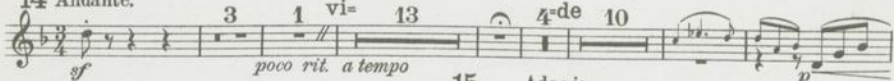
5 10 13 *Vello.* *rall.* 4 8 *pp*



12 Allegro di Marcia.



14 Andante.



16 Larghetto.

24 *1.* *string*
cresc. *f*

accel. *molto riten.* 17 *Largamente. marc.*
mf cresc. molto *ff* *fff* *fff*

fz *2.*

18 Allegro moderato.

p cresc. molto *fz* *4* *p < sf* *p < f*

Moderato maestoso.

p *7* *p* *f*

poco a poco animando *cresc.* *rit.*

19 Molto maestoso e grandioso.

ff

fff *rall.*

20 Allegro ben marcato.

ff

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Fantasie

über Motive der Oper

 Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe.)

 Fantasia
on motives of the opera

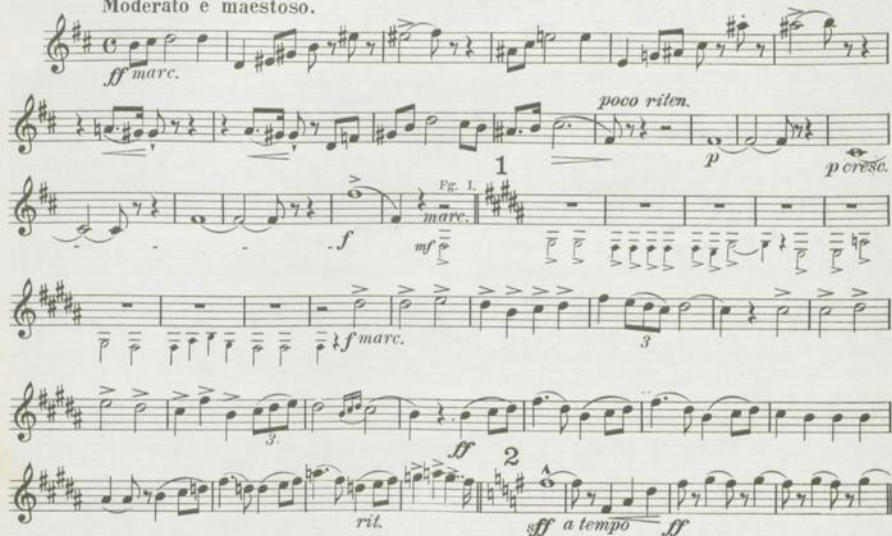
No 3342

 Charles Gounod.
(Leopold Weninger.)

in B

Clarinetto I.

Moderato e maestoso.



Musical score for Clarinet I, Moderato e maestoso. The score consists of six staves. It begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The tempo is Moderato e maestoso. The score includes various dynamics such as *ff marc.*, *poco riten.*, *p*, *p cresc.*, *f*, *mf marc.*, *f marc.*, *rit.*, *ff a tempo*, and *ff*. There are also markings for *Fig. 1.*, *1*, *2*, and *3*. The score features complex rhythmic patterns, including triplets and sixteenth notes.

Andante maestoso.



Musical score for Clarinet I, Andante maestoso. The score consists of four staves. It begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The tempo is Andante maestoso. The score includes various dynamics such as *ff*, *fz*, *p*, *fz*, *pp*, *pp*, and *pp*. There are also markings for *3*, *2*, *1*, *Ob. (Fl.)*, and *Oboc.*. The score features complex rhythmic patterns, including triplets and sixteenth notes.

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Clarinetto I.

1 *p* *pp*

1 *p*

Poco a poco, animando
oboe *mf cresc.* *più f*

cresc. *f^o*

4 *Allegro ben marcato.* *f* *ob.* *f^o* *p*

cresc. *f* *f^o rit.* *f^o* *Tr.*

5 *Tempo di Valse.*

ff *pp* *Fig. 1.* *ff*

pp *Fig. 1.* *4 vi. d.*

p *2*

mf cresc. *f* *poco a poco dim.*

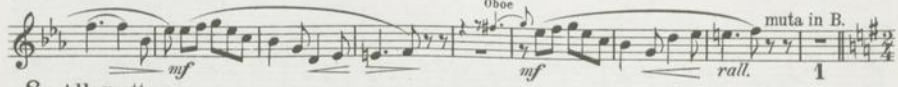
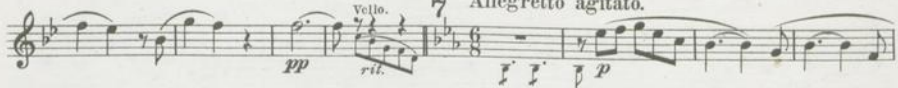
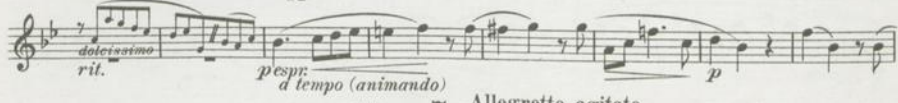
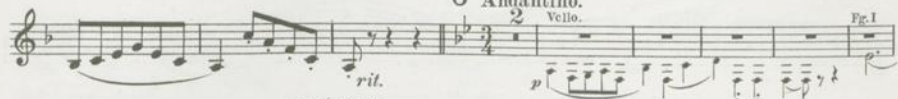
dim. p legg. *mf*

f

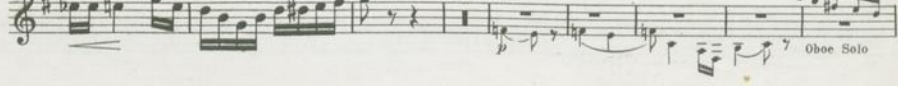
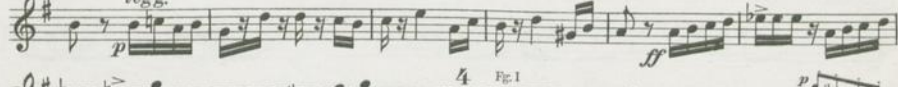
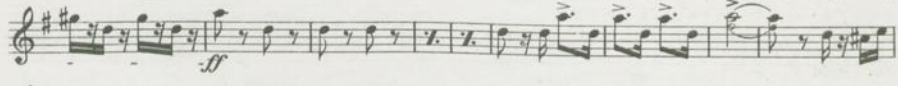
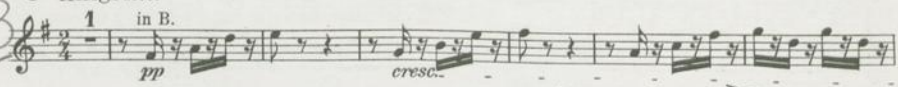
Clarinetto I. ³



6 Andantino.



8 Allegretto.



p

p

9 Moderato. *Solo* *p spr.*

10 Andante. *Vello.* *pp*

p

rit. *a tempo* *Fig. I* *pp* *p* 11 Moderato. *p spr.*

Fig. I *p* *pp* *cresc.*

12 Allegro di marcia. *rit.* *dim.* *pp*

Solo *pp*

mf

p

cresc.

Clarinetto I.

Musical score for Clarinetto I, measures 13-16. The score is written in treble clef with a key signature of one sharp (F#). It includes dynamic markings such as *f*, *mf*, *cresc.*, *p*, *rit.*, *ff*, and *dim.* Performance instructions include *Andante*, *Solo*, *a tempo*, *poco rit.*, *Adagio*, and *Larghetto*. Specific parts for Viola, Vello, Oboe, and Corneo are also indicated.

13 *rit. f* *ff a tempo (grandioso)* *fz* *fz rit.*

14 *Andante.* *Solo* *Viola* *Vello.* *a tempo* *poco rit.* *pp* *p cresc.*

15 *Adagio.* *Andante* *pp* *pp* *p dolcissimo* *(solistic)* *dim.*

16 *Larghetto.* *Oboe* *Corneo* *3* *p* *p esspr.*

Solo

pspr. *dolce* *espr.*

Oboe *dim.* *p* *pp* *mf*

p *cresc.* *f* *mf accel.* *ff molto rit. fff*

17 *Largamento.*

fff *ob.* *mf* *ff*

18 *Allegro moderato.*

dim. *p* *pp cresc. molto.* *ff* *4* *p* *sf*

muta in A. *in A.*

Moderato maestoso.

p *frit.* *mf*

poco a poco animando *mf* *ob.* *f*

p *cresc.* *f*

19 *Molto maestoso e grandioso.*

ff

20

Allegro ben marcato.

ff *rall.* *ff*

ff

Oboe *ff*

ff

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Fantasia

über Motive der Oper

Fantaisie **FAUST** Fantasia
sur les motifs de l'opéra (Margarethe.) on motives of the opera

№ 3342

Charles Gounod.
Arr.: Leopold Weninger.

in B

Moderato e maestoso.

Clarinetto II.

(Clarinet)

ff marc.

poco riten. p p cresc.

f

ff

rit.

2 a tempo

Andante e maestoso.

ff ff ff p

Corno II

1

1

3 Allegretto.

fp

2 (Echo)

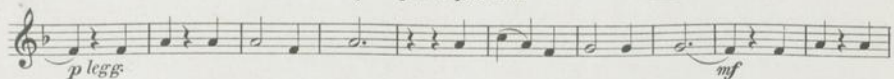
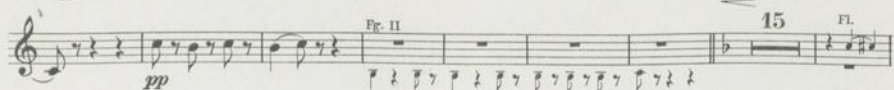
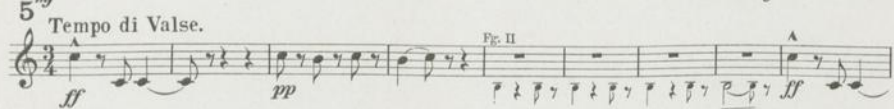
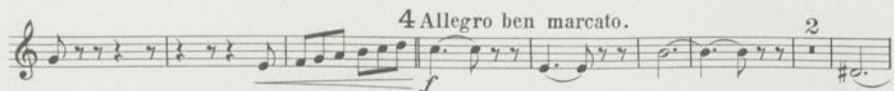
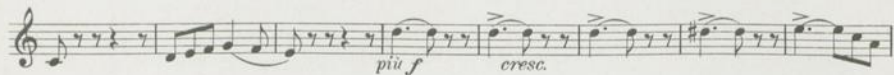
pp

6

Fig. I

pp

Clarinetto II.

Poco a poco animando

Clarinetto II. ³

7 Allegretto agitato.

Fig. I rit. Vello. Corno I

8 Allegretto.

muta in B. 2 rall. pp marc. cresc. Fig. II

9 Moderato.

Fig. II Fagott Solo Fig. Solo Vello.

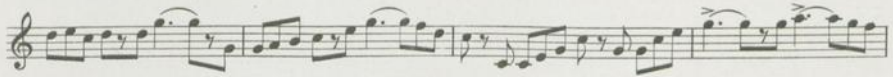
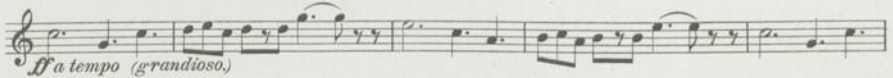
Clarinetto II.

10 Andante.

11 Moderato.

12 Allegretto di marcia.

5
Clarinetto II.



14 Andante.



Andante.

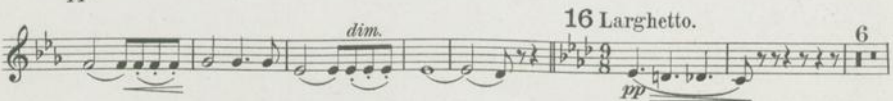
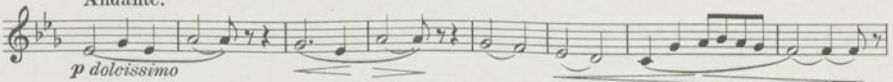


Fig. 1

p poco cresc. *p* *pp* *mf*

p *cresc.* *f string.* *mf accel.*

17 *molto ritenuto* *Largamente.*

ff *fff* *fff* *dim.* *p* *pp cresc. molto.*

18 *Allegro moderato.* *muta in A.* *4 in A.*

ff *p* *f* *f*

p *poco a poco animando* *cresc.*

f

19 *Molto maestoso e grandioso.*

ff *rall.*

20 *Allegro ben marcato.*

ff *ff*

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Fantasia

über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe.)

Fantasia
on motives of the opera

№ 3342

Charles Gounod.
Arr.: Leopold Weninger.

Fagotto I.
(Bassoon)

Moderato e maestoso.

ff marc.

ff

poco rit.

p

p cresc.

marc. 1

f

mf

f marc.

ff

rit.

a tempo

f

Andante maestoso.

ff

ff

ff

fz

p

fz

f

Allegretto.

fp

pp

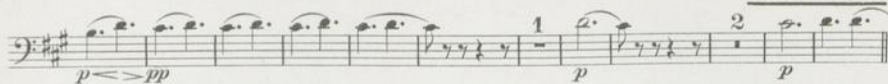
pp

pp

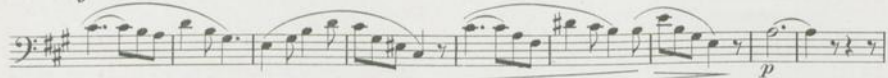
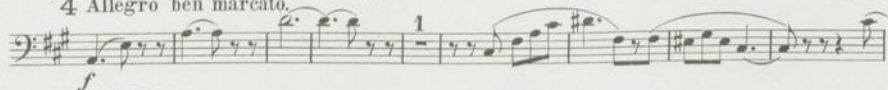
2 (Echo)

2 (Echo)

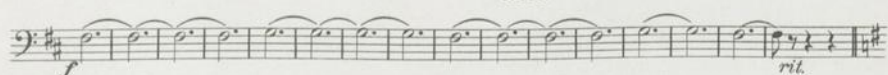
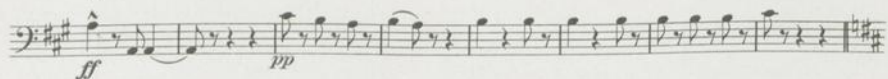
6

*Poco a poco animando*

4 Allegro ben marcato.



5 Tempo di Valse.



6 Andantino.



Fagotto I. 3

a tempo (animando)

p *p* *pp* *rit.* *Vel.*

7 Allegretto agitato.

p *p* *pp* *p cresc.*

8 Allegretto.

mf *pp* *rall.*

cresc. *ff* *p legg.*

p *ff* *Solo*

p *tr*

Moderato.

p *tr*

10 Andante.

p *Vello.*

p *pp*
Basso

11 Moderato.

p *cresc.* *rit.*

12 Allegro di marcia.

pp *mf* *p* *cresc.* *f* *mf* *p* *p* *cresc.* *rit.* *f*

13

ff a tempo (grandioso)

14 Andante.

sf Viola *p* *poco rit. a tempo* *p espr.*

Viol. II *vi = Solo (col Vcello.)*

Sprung ad lib. nach 17

15 Adagio.

rit. *dim.* *p*

Andante.

12

pp *pp* *pp* *pp* *dim.*

16 Larghetto.

oboe

pp *pp* *cresc.* *pp*

p poco cresc. accel. = pp

p cresc. - f string mf accel. = ff fff

molto riten.

17 Largamente.

fff

marco.

18 Allegro moderato.

dim. p = pp cresc. molto - - ffz pp sf pp

Moderato maestoso.

f p < f p < f rit. p

p p f p

animando

19 Molto maestoso e grandioso.

cresc. rit. f ff

20 Allegro ben marcato.

fff rall. ff

marco.

f

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Fantasia

über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe)

Fantasia
on motives of the opera

№ 3342

Charles Gounod.
(Leopold Weninger.)

Fagotto II.
(Bassoon)

Moderato e maestoso.

f marc.

poco riten.

p

p cresc.

f

mf

f marc.

ff

rit.

a tempo

ff

ff

f

p

f

fp

p

pp

1

2

Fagotto II.

Poco a poco animando

mf cresc. *piu f*

cresc. *ff*

4 Allegro ben marcato.

f *p*

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

5 Tempo di Valse.

ff *pp*

ff *pp*

12 Clar. Fl. *p*

cresc. *f poco a poco dim.* *dim.*

7 *mf* *cresc.*

f *rit.*

3
Fagotto II.

6 Andantino.

16 *rit. a tempo (animando)* *p* *pp* *rit.*

7 Allegretto agitato.

6 *p* *pp*

8 Allegretto.

1 *rit.* *p* *pp*

cresc. *ff*

4 *ff*

4 *p* 6 1

9 Moderato.

10 Andante.

p *pp*

11 Moderato.

Basso *pp* *p* *cresc.*

12 Allegro di marcia.

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

3

Fagotto II.⁵

f *p* *p* *cresc.*

13 *a tempo grandioso*
rit. *f*

14 *Andante.*
rit. *fz* *f* *3* *1*
poco rit.

1 *vi=10*
a tempo *p* *rall.* *a tempo* *=de*
dim. *p*

3 *p* 3 *rit.*

Sprung ad lib. nach 17

15 *Adagio.* *pp* *pp* *Andante.* 16

16 *Larghetto.* *5* *Oboe* *p* *dim.* *pp*

pp *cresc.* 5

p 1 *pp*

string. *accel.* *molto ritenuto*

p cresc. *f* *mf cresc. molto* *ff* *fff*

17 *Largamente.*

fff *marc.*

18 *Allegro moderato.*

dim. *p* *pp cresc. molto* *ff* *pp* *pp*

sf *p* *sf* *rit.* *Moderato maestoso.* *p*

p *p*

poco a poco animando *rit.*

f *p* *cresc.* *f*

19 *Molto maestoso e grandioso.*

ff

fff *rall.*

20 *Allegro ben marcato.*

ff

marc.

sf

Fantasia

über Motive der Oper

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe.)

Fantasia
on motives of the opera

№ 3342

Charles Gounod.
Arr.: Leopold Weninger.

in F

Corno I & II.
(Horns)

Moderato e maestoso.

Musical score for Horns I & II, Charles Gounod's Fantasia on motifs from Faust. The score is in F major and 2/4 time. It consists of 13 measures. The first measure is marked *f* and *ff*. The second measure is marked *ff*. The third measure is marked *poco riten.* and *p*. The fourth measure is marked *cresc.*. The fifth measure is marked *f* and *mf marc.*. The sixth measure is marked *f marc.*. The seventh measure is marked *rit.*. The eighth measure is marked *2 a tempo* and *ff*. The ninth measure is marked *ff*. The tenth measure is marked *f* and *p*. The eleventh measure is marked *3 Allegretto* and *fp*. The twelfth measure is marked *13* and *p*. The thirteenth measure is marked *1* and *pp*.

Corno I & II.

Poco a poco animando

2

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

più f *cresc.* *fz* **1**

4 Allegro ben marcato.

f *mf* *Solo espr.* *p*

cresc. *f*

Tr. **5 Tempo di Valse.** *pp¹*

fz *fz rit.* *fz* *f* *pp¹*

pp *ff* *pp¹*

pp **I 1-13** *pp* **2 3 4 5 6 7**

8 9 10 11 12 13

p *cresc.* *mf* *poco a poco dim.* *dim.* *p* *cresc.*

mf **2 3 4 5**

mf **STIVA**

6 Andantino.

6 Andantino.

rit. *pp* 2

8 *rit.* *a tempo (animando)* *p* Fr. II

7 Allegretto agitato.

Vrillo. 7 *p* *pp* *rit.* *p* *p1*

8 *mf* *mf*

8 Allegretto.

8 *rall.* *pp* *cresc.* 1-8

9 *ff* *dim.* *p* *f*

11 *p* 3 2 *p* *p*

9 Moderato.

9 Moderato.

P Solo *p dolce* *p dolce*

Corno I & II.

10 Andante.

5 Vello.

1 Pg.

pp *p*

11 Moderato.

p *pp* *pp*

cresc. *rit.* *dim.*

12 Allegro di marcia.

pp *pp*

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

Corno I & II. 5

rit. **13** *a tempo* (*grandioso*) *ff*

rit. **14** *Andante.* *p*

f *vi=* *sf* *Viola.*

poco rit. a tempo *1* *1* *1* *4* *pp dolce*

rull. *a tempo =de* *p*

pp *Sprung ad lib. nach 17*

15 *Adagio.* *rit.* *Solo* *p* *Fr. I*

Andante. *pp dolce* *pp* *pp*

Fr. I & II

1 *dolciss.* *pp* *3* *vi.* *pp*

16 *Larghetto.* *1* *1* *pp*

pp

pp string

II. pp

accel. molto riten. 17 Largamente. f string.

cresc. molto ff fff fff

1 dim. p p cresc. molto.

18 Allegro moderato.

ff pp sf pp sf p = sf p = f rit.

Moderato maestoso.

p mf p cresc..

animando

19 Molto maestoso e grandioso.

f rit. ff

20 Allegro ben marcato.

fff rull. ff

sf

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Fantasia

über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe.)

Fantasia
on motives of the opera

№ 3342

Charles Gounod.
(Leopold Weninger.)

Corno III & IV.
(Horns)

in F

Moderato e maestoso.

marc.
ff

poco riten. 6 Tr. I & II 1 7 I & II *marc.*
ff

rit.
ff

a tempo
sf

Andante maestoso.
ff

3 Allegretto. *ff* 37 *poco a poco animando* 1 I & II 2 III. *mf cresc.* 4 III Allegro ben marcato. *mf* 1
IV. *f* *mf* *f*

f

cresc.
p

Tr. I & II 5 Tempo di Valse. 6
f *ff* *ff* *ff*

Corno III & IV.

6 16 Viol. (Sec) III. *ff* *cresc.* *p cresc. mf*
 poco a poco dim. 3 III. 1 2 3 4 5 6 *p*
mf IV. *f* *rit.*
 6 Andantino. 1 1 9 1 7 Allegro agitato. *rall.* 1 8 Allegretto. III. *mf*
 16 *rit.* *a tempo* *rit.* 30 1
cresc. *mf* *ff*
 4 *ff*
 32 9 Moderato. 10 Andante. 1 Corno I & II
 5 14
 11 Moderato. *p*
 2 1 *p*
 12 Allegro di marcia. 11
rit. *dim.* *pp*

The score is written for Horn III and IV in G major (three sharps). It consists of several systems of music. The first system includes measures 6 and 16, with dynamics *ff*, *cresc.*, and *p cresc. mf*. The second system includes measures 3, 4, 5, and 6, with dynamics *p* and *mf*. The third system includes measures 7, 8, and 9, with dynamics *mf*, *f*, and *rit.*. The fourth system includes measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32, with various tempo markings: *Andantino*, *Allegro agitato*, *Allegretto*, *Moderato*, and *Andante*. The fifth system includes measures 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The sixth system includes measures 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200. The seventh system includes measures 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300. The eighth system includes measures 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400. The ninth system includes measures 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500. The tenth system includes measures 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600.

Corno III & IV.

III. *p* 1

III. *p* IV

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

p *mf*

rit. 13 *a tempo (grandioso)* *f* *ff*

rit. 14 *Andante.* *f* *de p* *rit.* 3 1 *poco rit.*

13 *a tempo* *rall.* *a tempo*

15 *Sprung ad lib. nach 17* *Adagio.* 1 1 *Andante.* 16 *Larghetto.* 14 II 23 21 *p*

IV. III.

string f *accel.* *molto ritenuto* *ff* *fff*

17 *Largamento.*

fff

18 *Allegro moderato.*

3

p cresc. molto *ff* *pp = sf* *pp = sf*

1 *Moderato maestoso.*

p = sf *p = f rit.* *p*

2 *p* *mf*

animando

p *cresc.* *rit.*

19 *Molto maestoso e grandioso.*

rall. *f* *ff*

fff *rull.* *fff*

20 *Allegro ben marcato.*

ff

1

f

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Fantasia

über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe.)

Fantasia
on motives of the opéra

№ 3342

Charles Gounod.

Arr: Leopold Weninger.

in B.

Moderato e maestoso.

Tromba I.

(Cornet)

ff marc.

poco rit. mf marc.

cresc. f

mf

ff marc.

rit. sf a tempo ff

Andante e maestoso.

ff

Solo

fz mf fz

P dolce

f

risoluto

3 Allegretto.

ff

pp

muta in A 1 in A

pp Corno I.

7

Tromba I.

Clar. (Echo) Solo

p *dolcissimo*

p *sempre dolciss.*

Fig. 1

pp

Poco a poco animando

mf cresc.

mf cresc.

4 Allegro ben marcato.

Corno I

f

Corno I

f

p dolce

cresc.

f

Solo

rit. ff

5 Tempo di Valse.

Corno I

ff

pp

Corno I

pp

1 - 13

Corno I

mf

2 3 4 5 6 7 8 9 10 11 12 13

cresc.

mf

poco a poco dim.

Fig. 1

dim.

mf

p legg.

Tromba I. ³

Corno

f *rit.*

6 Andantino.

Corno I

pp *rit.* *a tempo (animando)*
6 1 1 *FG. 1*

7 Allegretto agitato.

Corno I

pp *rit.* *p dolce* *mf dim.*

8 Allegretto.

rall. *mf* *ff* *legg.* *p* *ff* *p* *legg.*

muta in B *in B* 1 1 3

Tromba I.

Corno ²

p

p

p

9 Moderato.

Corno II *p* Corno I

10 Andante.

14 Vello. Solo *p* Fig. 1 *mp* Corno I *p* *pp*

Oboe

11 Moderato.

Corno I *p* **1** Corno I *pp*

12 Allegro di marcia.

Corno I *p* *rit.* *pp*

Fig. 1 *mp*

1 **1** **#4/8**

12 *p*

p

cresc. *f*

mf *cresc.* *f*

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

Tromba I.13 *a tempo (grandioso)*

14 *Andante.*

15 *Sprung ad lib. nach 17*
Adagio.

16 *Larghetto.*


Tromba I.

mf accel. *molto riten.* *ff* **17** *Largamente.* *fff*

fz

dim. *Corno I* *p* *p cresc. molto*

18 *Allegro moderato.*

muta in A *in A* *Corno I* *p* *f rit.*

Moderato e maestoso. *vi.*

p *5* *p* *mf*

1 animando *1* *p* *cresc.* *rit.* *f*

19 *Molto maestoso e grandioso.*

ff *fff* *rall.*

20 *Allegro ben marcato.*

f *Trbne.* *sf*

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Fantasia

über Motive der Oper

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe.)

Fantasia
on motives of the opera

№ 3342

Charles Gounod.

Arr.: Leopold Weninger.

in B.

Tromba II.
(Cornet)

Moderato e maestoso.

2 a tempo

Andante maestoso.

3 Allegretto.

4 Allegro ben marcato.

Tromba II.³

1 *pp* *mf* 1 1 1 1

f *fz* *fz* *fz* *ff* 5 Tempo di Valse. 2

Cor. II *pp* 2 Cor. II 1

16 Viol. *p* Cor. III *p* *mf* poco a poco dim. 15

p *f* *rit.*

6 Andantino. Fig. II *pp* *pp* 7 Allegretto agitato. Cor. II 1

22 12 *p* muta in B 1 *rall.*

8 Allegretto. in B *pp* 1 *p* *cresc.* 1 1 1 *f*

legg. *p* 2 1 11

Cor. II 2 3 2

p

9 Moderato. 10 Andantino.

1 5 14 4 #

11 Moderato.

3 *p* *dim.* *mp*

Cor. IV *p* Cor. II *rit.*

12 Allegro di marcia.

pp

p 1 # 12

p

p *p*

cresc. *f*

mf *cresc.* *f*

p *mf* *f* *rit.*

13 a tempo (grandioso)

ff

ff

14 Andante.

rit. *fp* *fz* *ff* *f* *3* *1* *poco rit.*



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LYRA

No 3342

Fantaisie
sur les motifs de l'opéra

Fantasia

über Motive der Oper

FAUST

(Margarethe)

Fantasia
on motives of the opera

Charles Gounod.

(Leopold Weninger)

1

in B

Moderato e maestoso

Tromba obbligata

(Cornet)

marc.
ff

poco riten. Solo
mf marc.

cresc. *f* Harm.
mf

1 *f marc.*

ff *rit.*

2 *a tempo*
ff

Andante maestoso. Solo
ff *mf* *f*

p dolce *f*

risoluto

3 Allegretto. *ff*
muta in A in A
1 *pp* Harm.

Tromba obbligata.

2 (Echo) Piano *ppp* 2 (Echo) Piano *ppp* Solo *p dolcissimo*

p sempre dolciss.

2 *pp* 2 *pp* Poco a poco animando *mf cresc.*

p mf cresc. - f

4 Allegro ben marcato.

f mf

dolce p cresc.

Solo 1 *rit. ff* 5 Tempo di Valse. *ff*

pp ff pp

Harm. 1-13 *pp p* 2 3 4 5 6 7 8 9

10 11 12 13 *cresc. p cresc. mf*

Harm. *poco a poco dim.*

legg. p mf

Tromba obbligata. 3

f

6 Andantino.
rit. $\frac{2}{4}$
ppp

8 *a tempo (animando)*
Harm.
pp *pp* *p*

7 Allegretto agitato.
rit. Harm.
Vello. *pp*

p dolce

mf dim.

8 Allegretto. *muta in B* *in B* $\frac{1}{4}$ $\frac{1}{4}$
rall. *pp* *p cresc.*

mf *ff*

legg.
p

ff *Solo* *p* *legg.*

3

p 2 p pp $ten.$ 2

9 Moderato. pp dolce 10 Andante. 14 Harm. $rit. pp$ $a tempo$ pp pp

11 Moderato. p pp $dim.$ pp

p p $rit.$ 12 Allegro di marcia. pp

Harm. pp mf mf

mf mf mf mf

1 p p p

p p p p

p p p p

$cresc.$ $cresc.$ $cresc.$ $cresc.$

Tromba obligata 5

f *mf* *cresc.*

13 *a tempo (grandioso)*

rit. f *ff*

f *fz* *fz rit.*

14 *Andante.*

f *pp* *poco rit.* *a tempo* *1* *vi* *pp* *a tempo* *1* *de* *pp*

p *p* *p* *rit.* *pp*

Sprung ad lib. nach 17

15 *Adagio.* *Andante.*

Harm. *pp* *ppp dolce*

Harm. *3* *vi* *Harm.* *pp* *1*

dolce *pp* *pp*

16 *Larghetto.*

2 *pp* *pp* *pp* *pp*

pp *dolcissimo* *pp*

p *dolce*

p *mf* *ff* *accel.* *molto rit.*

17 *Largamente.*

fff *fz* *dim.*

18 *Allegro moderato.* in A

dim. *mf* *p* *pp cresc. molto* *ffz* *p < sf*

rit. *p* *f* *Moderato maestoso. vi.* *p* *5*

mf *1 animando* *cresc.* *1* *rit.*

19 *Molto maestoso e grandioso.*

ff *fff*

fff *rall.* *fff*

20 *Allegro ben marcato.*

f *1*

1 *sf*

sf *sf*

№ 3342

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Fantasie
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Fantaisie
sur les motifs de l'opera

FAUST
(Margarethe.)

Fantasia
on motives of the opera

Charles Gounod.
(Leopold Weninger.)

Trombone I & II.

Anführungsrecht vorbehalten.
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Fantasia

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Fantaisie
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Trombone I & II.

Moderato e maestoso.

ff marc.

un poco riten.

f

f marc.

ff

rit.

sf a tempo *ff*

Andante maestoso.

ff

f

3 Allegretto.

37 Poco a poco animando

5

VI. Clar.

4 Allegro ben marcato.

fz

f

1

1

f

6

mf *f*

fz rit. *fz*

5 Tempo di Valse.

6

6

48

ff

ff

3
Trombone I & II.

1 1 1 1

6 *Andantino.* 7 *Allegretto agitato.* 8 *Allegretto.*

ff

4 *ff*

9 *Moderato* 10 *Andante.* 11 *Moderato.* 12 *Allegro di marcia.*

7 *p*

cresc. *f*

mf *f*

13 *ff a tempo (grandioso)*

14 *Andante.* 3

1 13 *vi-* 16 *de 3* 15 Adagio. *Sprung ad lib. nach 17*

poco rit.

Andante. 23 16 Larghetto. 24 *vi. (8va)*

molt riten. *mf* *mf* *f*

17 Largamente. 1 *ff* *fff* *fff* *fz*

dim. *p*

18 Allegro moderato. 7 Moderato maestoso. 15

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

19 Molto maestoso e grandioso. *ff* *fff* *rull.*

20 Allegro ben marcato. *ff* *sf*



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Fantasia

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1

Fantaisie
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FAUST
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Fantasia
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№ 3342

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Trombone III.

Moderato e maestoso.

ff marc.

Solo
poco rit. *f marc.* *cresc.*

f *mf* *ff*

rit. *2 a tempo*

ff *ff* *Solo ad lib.* *mf*

p dolce

risoluto *ff* *3 Allegretto.* *Corno II.* *Fig. II.*

Trombone III.

20 Corno II *p* *pp* **1**

Poco a poco animando Corno II *p* *cresc.*

p cresc. *ff* **1**

4 Allegro ben marcato. Corno II *f* *mf*

1 **1**

f *Fig. II.* *p* *cresc.*

mf *f* *rit.* *ff marc.*

5 Tempo di Valse. **2** *ff* *pp*

ff **2** *pp* **1**

16 *Fig. II Harm.* *pp* *cresc.* *mf poco a poco dim.*

dim. **9** *Fig.* *p*

Corno IV *f*

Trombone III.

rit.

6 Andantino. *animando*

1 1 *rit.* *vi.* *p* *Corno II*

7 Allegretto agitato.

1 *p* *pp* *rit.* 6 *pp*

1 *pp* 1

p *p*

8 Allegretto. *Corno II.*

rall. *pp* *cresc.*

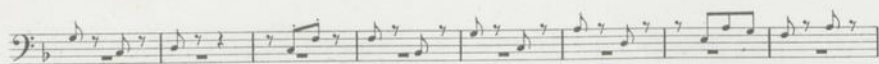
ff

A *Fig. II.*

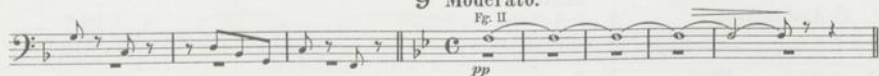
4 *ff* *Corno I*

p

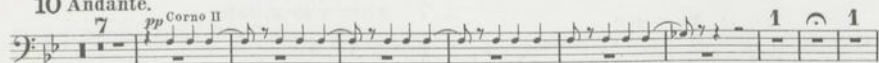
8 *pp* *Fig. II.*



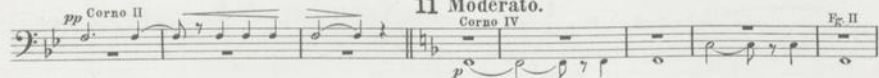
9 Moderato.



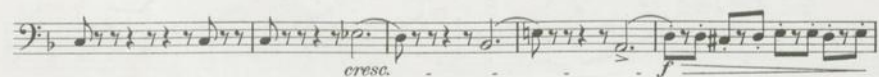
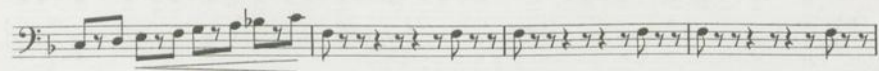
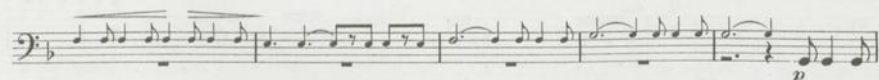
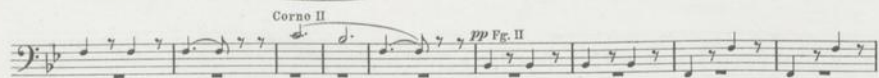
10 Andante.



11 Moderato.



12 Allegro di marcia.



5
Trombone III.

mf *f*

p *mf* *rit. f*

13 *ff a tempo (grandioso)*

fz *rit. fz*

14 *Andante.* *3* *1* *1 vi-12* *1* Fig. II. *rall. a tempo*

f *poco rit.* *a tempo*

de Fig. I. *pp*

15 *Adagio.* *1* *1*

Sprung ad lib. nach 17

12 *Andante.* *4*

pp *pp*

16 *Larghetto.* *14* Corno *1*

pp *pp*

pp *pp* Corno IV Fig II. *p cresc.*

string. *accel.* *molto riten.*

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

Trombone III.

17 Largamente.

fff *dim.*

18 Allegro moderato. Fig. II.

p *pp cresc. molto* *ffz* *pp*

Moderato maestoso.

p *mf* *f* *rit.*

Corno, Fig. II.

p *pp*

animando

mf *p* *cresc.*

19 Molto maestoso e grandioso.

f *ff*

fff *rall.*

fz *fz*

20 Allegro ben marcato.

ff

1

f

f

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Fantasia

über Motive der Oper

1

Fantaisie
sur les motifs de l'opéra

FAUST
(Margarethe)

Fantasia
on motives of the opera

№3342

Charles Gounod.
(Leopold Weninger.)

Tuba.

Moderato e maestoso.

ff *poco rit.* 8 1 6 *ff* *marc.* *ff*

rit. 2 *a tempo* 1

Andante maestoso.

ff 12 Tr. *ff*

3 Allegretto. 37 *Poco a poco animando* 5 Trbn. II *ff* 2 *mf*

4 Allegro ben marcato. 7 *mf* 1 1 *f*

6 Trbn. III *mf* *f* 5 Tempo di Valse. 6 *f* *rit.* *f*

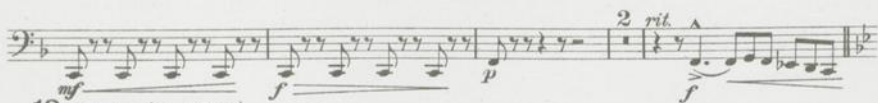
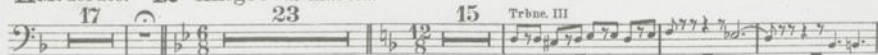
6 63 1 6 Andantino. 1 7 Allegro agitato. *ff* *rit.* 27 *rit.* 30 *ral.* 1

8 Allegretto. Trbn. 8 1 4 4

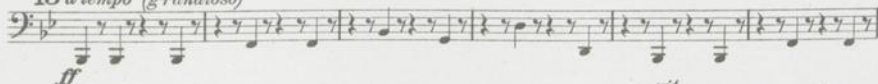
32 9 Moderato. 10 Andante. 4

5 14

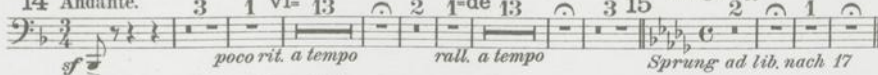
11 Moderato. 12 Allegro di marcia.



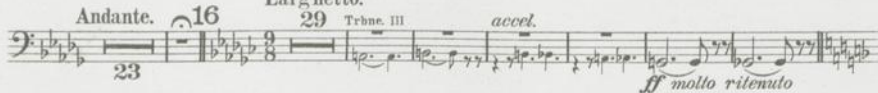
13 a tempo (grandioso)



14 Andante.



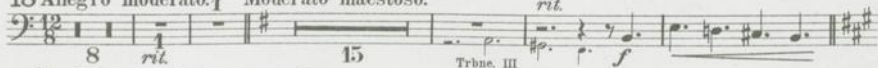
Larghetto.



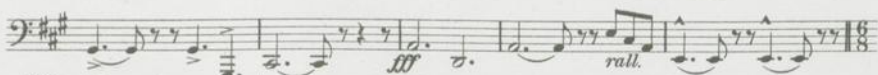
17 Largamente.



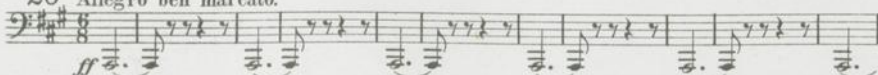
18 Allegro moderato. 1 Moderato maestoso.



19 Molto maestoso e grandioso.



20 Allegro ben marcato.



6 Andantino.

16 1 1 5

rit. *a tempo* *pp* *rit.*

VI Vello

7 Allegretto agitato.

tr. *rall.* *pp* *cresc.*

muta in C & F 29

8 Allegretto.

tr. *ff*

Tamb. picc. Gr. Cassa

tr. *mf*

ff *ff* *p*

f Gr. C. Tamb. picc.

1-7 2 3 4 5 6 7 10

9 Moderato. 10 Andante.

pp *pp* *p*

Vello Solo VI

5 14

11 Moderato.

pp *pp* *p*

2 VI

12 Allegro di marcia.

Gr. C. e Piatti

muta C in B 6

p *pp*

1-14 2 3 4 5 6 7 8

Batteria. 3

9 10 11 12 13 14 Δ

p

1-7 2 3 4 5 6 7

p

Gr. C.

cresc. - - *mf*

cresc. - - *mf*

p

f

Timp in B u. F.

p *f* *p* Tamb. picc.

cresc. - - *f*

cresc. - - *f rit.*

13 a tempo (grandioso)

ff *ff*

Gr. C. e P.

Tb. picc.

trm *trm* *trm*

fz *fz* *fz*

14 Andante.

trm rit. *tr* *tr*

muta B in C 3 1 Vi= 13 2 1-de 13 3

fz *ff* *f*

poco rit. a tempo *rall.*

fz rit.

Sprung ad lib. nach 17

15 Adagio.

Andante.

16 Larghetto.

2 1 23 1 31

rit.

Timp in C & F.

17 Largamente.

ff molto rit. ff Tamtam fff

18 Allegro moderato.

cresc. molto

dim. pp ff f mp

Moderato maestoso.

muta F in G. 1 6 ^{vi.}

sf rit. p mf

19 Molto maestoso e grandioso.

muta in A-E 4

animando rit. mf

20 Allegro ben marcato.

4 *tr.* *rall.* 1-4 2 3 4

ff Piatti f

5 6 *tr.* *tr.* *tr.*

tr. *tr.* *tr.*

sf Piatti f

(Solo)

f fff