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Fantasia in C Minor

for Piano, Chorus, and Orchestra

Op. 80

(Choral Fantasy)

Klavier

Adagio

Klavier solo ff

ff *Ped.*

ff *Ped.*

p

ff *Ped.*

ff *Ped.*

sempre Ped. e piano

6



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pp

...

This page contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature is one flat. The music consists of eighth-note patterns. Measure 6 starts with a forte dynamic (indicated by 'pp') followed by a measure of eighth notes. Measure 7 begins with a series of eighth-note chords.

7



poco sf

This page contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature is one flat. The music consists of eighth-note patterns. Measure 7 continues the eighth-note chords from the previous page. Measure 8 begins with a dynamic marking of 'poco sf'.

8



poco sf *cresc. poco a poco*

This page contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature changes to one sharp. The music consists of eighth-note patterns. Measure 8 begins with a dynamic marking of 'poco sf'. Measure 9 begins with a dynamic marking of 'cresc. poco a poco'.

9



sf

This page contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature changes to one sharp. The music consists of eighth-note patterns. Measure 9 begins with a dynamic marking of 'sf'.

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10 *long notes again*

ff Red.

* Red.

* Red.

8

12

ff

sf * Red.

sf * Red.

sf

pìù f₃

f

14

8

ff

5

sf

sf

sf

sf

*

14 II

di - mi - nu - en - do

Red.

*

15

sempre Red.

Muz-zlykob.pq*

16

Rwd.

Musical score for voice and piano. The vocal line consists of lyrics: "ri - tar - nu - en - do", "di - mi - - en - do". The piano accompaniment features a bass line with eighth-note chords and a treble line with sixteenth-note patterns. The score is in common time, with a key signature of one sharp.

A musical score for piano, page 17. The top staff features a melodic line in treble clef, starting with eighth-note pairs followed by sixteenth-note patterns. The dynamic 'p cantabile' is indicated with a crescendo arrow. The bottom staff shows harmonic bass notes in bass clef, with a dynamic 'p' and a crescendo arrow at the end.

A musical score page featuring two staves. The top staff is in treble clef and begins with a measure of sixteenth-note pairs followed by a measure of eighth notes. The bottom staff is in bass clef and shows a single measure of eighth notes. Measure numbers 17 and 18 are indicated above the staves. A dynamic marking 'ff' is at the end of measure 17, and a crescendo arrow is at the beginning of measure 18.

a tempo

(17)

pp

19

cresc.

sf sf sf sf

20

sf sf sf sf

21

sf sf sf

22

f sf (. .) sf (. .) sf cresc.

23

ten.

ff Ped. *

ten.

ff Ped. *

(23)

24II

sf

sf

sf

sf

f

sf

(25)

ff

ff sf

ff

ff

(26)

8.....

8.....

c

c

Allegro

Finale

AnyAllegro.com

27

Orchester
pp

Klav. solo

mezza

poco adagio

32

voce

Orch.

pp

Tempo I

rit.

poco adagio

Solo

Tempo I

Orch.

Solo

38

Solo

Orch.

pp

Tempo I

Orch.

Orch.

Solo

Orch.

44

Orch.

Solo

Orch.

49

Solo

Orch.

cresc.

Musical notes and dynamics are present throughout the page, including a forte dynamic at the end."/>

Musical notes and dynamics are present throughout the page, including a forte dynamic at the end.

Meno Allegro

53

Oboen.

Hörner

Solo mit Orch.

60

(p)dolce

64

p

68

tr

72

p

8

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(72) *tr*

p dolce *tr* *p*

78

83

89

Oboen

dolce

94

100

Klar. u. Fag (ohne Klav.)

106 Any-notes.com

Musical score page 106. The top staff is for Clarinet and Bassoon (without Piano), indicated by a bracket above the staves. The bottom staff is for Bassoon. Measure 106 consists of six measures. The first four measures show eighth-note patterns. The fifth measure starts with a bassoon solo entry labeled "dolce". The sixth measure returns to the piano part.

111

Musical score page 111. The top staff is for Clarinet and Bassoon (without Piano). The bottom staff is for Bassoon. Measures 111-112 show eighth-note patterns. The bassoon continues its solo line from the previous page.

116

Musical score page 116. The top staff is for Clarinet and Bassoon (without Piano). The bottom staff is for Bassoon. Measures 116-117 show eighth-note patterns. The bassoon continues its solo line.

122 Streichquartett solo
(pp) dolce

Musical score page 122. The top staff is for String Quartet solo, indicated by a bracket above the staves. The bottom staff is for Bassoon. Measures 122-123 show eighth-note patterns. The bassoon continues its solo line, labeled "Streichquartett solo" and "(pp) dolce".

127

Musical score page 127. The top staff is for String Quartet solo. The bottom staff is for Bassoon. Measures 127-128 show eighth-note patterns. The bassoon continues its solo line.

132

Musical score page 132. The top staff is for String Quartet solo. The bottom staff is for Bassoon. Measures 132-133 show eighth-note patterns. The bassoon continues its solo line.

Volles Orch.

Alle Streicher

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164 8.....

165 8.....

168 8.....

172 8.....

176 8.....

180 8.....

181 8.....

184 8.....

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Allegro molto

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185

ff

188

Orch.

Solo

192

Orch.

Solo

196

Orch.

Solo

Orch. u. Solo abwechselnd

200

Solo

Orch.

204

p

Solo

Orch.

Muz-lyrics.com

This musical score page contains six staves of music. The top staff is for the piano (treble and bass staves). The subsequent five staves are for an orchestra. Measure 185 starts with a forte dynamic (*ff*). Measures 188 and 192 feature vocal entries labeled "Solo". Measures 196 and 200 show alternating solo and orchestral entries. Measure 204 includes dynamics *p* and *f*, and vocal entries labeled "Solo" and "Orch.". The score is in common time and includes various key signatures (G major, C major, F major, B-flat major, E major).

208

212 8..... 8.....

216 8..... cresc. dimin. dolce

220

224

227 VI.I pp Muz zby kol. np

230 VI.II
sempre p ed espressivo
 VI.I

235 VI.II

240

245 *cresc.*

250 *Orch.* *f* *Solo* *ff*

255 *Orch.* *f*

A musical score page featuring six staves of music for piano and orchestra. The top staff is for the piano (Solo) in treble clef, with dynamic markings 'ff' and 'f'. The second staff is for the piano in bass clef. The third staff is for the strings ('Str.') in bass clef. The fourth staff is for the brass ('Hbl.') in bass clef. The fifth staff is for the piano in treble clef. The sixth staff is for the piano in bass clef. Measure numbers 260, 266, 271, 276, 281, and 286 are indicated at the beginning of each staff. Various dynamics like 'sf' (sforzando), 'ff' (fortissimo), and 'Ped.' (pedal) are marked throughout the score. The piano part includes many eighth-note patterns and sixteenth-note chords. The brass part features sustained notes and rhythmic patterns. The strings provide harmonic support with sustained notes and chords.

Adagio, non troppo

291 *long notes* *dolce*

296

298 *cresc.* *dim.* *8.....*

300 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *cresc. -*

304 *p* *8.....*

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8.....

306

cresc.

3 3 3 6

p

3 3

espressivo

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 306 starts with a dynamic 'cresc.' over three measures, followed by a measure with a dynamic '6'. The right hand then plays a sixteenth-note pattern. The dynamic changes to 'p' (piano) in the next measure. The left hand provides harmonic support with sustained notes. The right hand continues with eighth-note patterns. Measures 307 and 308 follow, with the right hand playing eighth-note chords and the left hand providing harmonic support.

308

8.....

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 308 begins with a dynamic 'p' over three measures, followed by a measure with a dynamic '3'. The right hand then plays a sixteenth-note pattern. The left hand provides harmonic support with sustained notes. The right hand continues with eighth-note patterns. Measures 309 and 310 follow, with the right hand playing eighth-note chords and the left hand providing harmonic support.

310

8.....

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 310 begins with a dynamic 'p' over three measures, followed by a measure with a dynamic '3'. The right hand then plays a sixteenth-note pattern. The left hand provides harmonic support with sustained notes. The right hand continues with eighth-note patterns. Measures 311 and 312 follow, with the right hand playing eighth-note chords and the left hand providing harmonic support.

312

cresc.

dim.

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 312 begins with a dynamic 'cresc.' over three measures, followed by a measure with a dynamic 'dim.'. The right hand then plays a sixteenth-note pattern. The left hand provides harmonic support with sustained notes. The right hand continues with eighth-note patterns. Measures 313 and 314 follow, with the right hand playing eighth-note chords and the left hand providing harmonic support.

314

pp

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 314 begins with a dynamic 'pp' over three measures, followed by a measure with a dynamic '3'. The right hand then plays a sixteenth-note pattern. The left hand provides harmonic support with sustained notes. The right hand continues with eighth-note patterns. Measures 315 and 316 follow, with the right hand playing eighth-note chords and the left hand providing harmonic support.

316 *lilynotes.com* 2.

2.

2.

Marcia, assai vivace

(tr.)

320 2.

cresc.

Orch.

f

324

329

ten.

solo

sf

ten.

Muz-zvukov.ru

The musical score consists of six staves of music. The top two staves are for the piano (treble and bass clef), followed by three staves for the orchestra (two violins and cello/bass). The score includes dynamic markings such as *tr.*, *cresc.*, *Orch.*, *f*, *ten.*, *solo*, and *sf*. The tempo is marked as *Marcia, assai vivace*. The score is numbered 316 at the beginning, and 320, 324, 329, and 334 are also visible. The page is watermarked with *lilynotes.com* and *Muz-zvukov.ru*.

339

Solo
ten.

Orch.

345

sf

dim.

più p

355

pp

Solo

Orch.

ppp

360

pp

Orch.

ppp

pp

dolce

p

Re.

*

Re.

*

Re.

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365 *long notes. com*

sempre legato

VI. I VI. II V. a.

371

p

Vc.

377

p

383

cresc.

388

ff

Reed.

8

C

C

389 Allegro
Orch.
392 Solo
ff
394 cresc.

The musical score consists of three systems of music. The top system (measures 389-391) features two staves: the upper staff in C major with a bass clef and the lower staff in C major with a bass clef. Measure 389 starts with a dynamic *pp*. Measure 390 continues the melodic line. Measure 391 concludes with a melodic line and a dynamic *ff*. The middle system (measures 392-393) begins with a dynamic *ff* and a solo section for the piano. Measure 392 includes dynamics *ff*, *pp*, and *p*. The bottom system (measures 393-394) shows a piano part with a dynamic *cresc.* and a change in time signature from 2/4 to 3/4.

Allegretto, ma non troppo, (quasi Andante con moto)

Allegretto, ma non troppo, quasi l'andante con moto.

398

$\begin{cases} \text{G clef} \\ \text{2/4 time} \end{cases}$

$\begin{cases} f \\ ff \\ \text{Ped.} \end{cases}$

$\begin{cases} \text{Bass clef} \\ \text{2/4 time} \end{cases}$

$\begin{cases} sf \\ \text{3} \end{cases}$

401

$\begin{cases} \text{G clef} \\ \text{sempr stacc.} \end{cases}$

$\begin{cases} p \\ \text{3} \end{cases}$

$\begin{cases} f \\ sf \end{cases}$

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405

p f * Red.

409 Soprano I Solo Soprano I u. II Solo p
Alto Solo Schmeichelnd hold,
Quels ac - cords! Alto Solo schmeichelnd hold und lieblich klin-gen unsers
Tout. sur ter-re est har-mo - ni - e, La na -
Tenore Solo
Basso Solo Schmeichelnd hold,
Quels ac - cords!

poco marcato *

414

Lebens Harmo - nien, und dem Schönheitssinn entschwingen Blumen sich, die e - wig blühn. Fried' und
tu re et no - tre vi - e, Et, de l'œu - vre du gé - ni - e, Sort u - ne im mor tel - le fleur. Com - me

420 cresc. rf

Freude glei - ten freundlich wie der Wel - len Wechsel - spiel; was sich drängte rauh und feindlich, ordnet
va le jeu des on - des, Vont la joie et le bon - heur! L'E - ter - nel sou tient les mon - des, Ter - re et

Meyer Zymolong

*sich zu Hoch - ge - fühl.
cieux sou - rient au cœur.*

Tenor I u. II Solo

*Basso Solo Wenn der
Quand la Tö - ne Zau - ber wal - ten und
voix hu - mai - ne ac - quiè - re Son des
ren -*

430

*Wor - tes Wei - he spricht, — muß sich Herr - li - ches ge -
fort mé lo di eux, — Le cha os se fait lu -*

433

*stal miè - ten, Nacht und Stür - me wer den Licht,
re, L'hym - ne é cla - te glo - ri - eux. äuß' - Doux - re -*

436

*Ru - he, inn' - re Won - ne herr - schen für den Glück - li - chen.
pos, mol - les - se dâ - me, Han - tent, des heu - reux, le seuil;*

play notes on

cresc.

Doch der Kün - ste Früh - lings - son - ne lässt aus bei - den Licht ent -
Mais, des arts, la sain - te flam - me, Seu - le é - veil - le un no - ble or -

Tutti

Gro - Bes, das ins Herz ge - drun - gen, blüht dann neu und schön em -
Arts sa - crés, par vo - tre em - pi - re, L'i - dé - al de - vient ré -

Tutti

stehn. Gro - Bes, das ins Herz ge - drun - gen, blüht dann neu und schön em -
Arts sa - crés, par vo - tre em - pi - re, L'i - dé - al de - vient ré -

8.....

f 3 3

por; — hat ein Geist sich auf - ge - schwungen, hallt ihm stets ein Gei - ster -
el, — Quand, vers vous, no - tre âme as - pi - re, U - ne voix ré - pond au

por; — hat ein Geist sich auf - ge - schwungen, hallt ihm stets ein Gei - ster -
el, — Quand, vers vous, no - tre âme as - pi - re, U - ne voix ré - pond au

play notes on

long-note piano

chor. ciel. Nehmt denn hin, ihr schönen See - len, froh die Ga - ben schö - ner
Ac - cep - tes ces har - mo - ni - es, Dieu les don - ne en flots é -

chor. ciel. Nehmt denn hin, ihr schönen See - len, froh die Ga - ben schö - ner
Ac - cep - tes ces har - mo - ni - es, Dieu les don - ne en flots é -

Kunst. Wenn sich Lieb' und Kraft ver - mäh - len, lohnt dem Men - schen Göt - ter - des
pars! La beau - té, la for - ce u - ni - es, Sont les dons jo - yeux des

Kunst. Wenn sich Lieb' und Kraft ver - mäh - len, lohnt dem Men - schen Göt - ter - des
pars! La beau - té, la for - ce u - ni - es, Sont les dons jo - yeux des

460

gunst. arts. Nehmt hin, vous,
A

nehmt à
A

gunst. arts. Nehmt hin, vous,
A

nehmt a
A

sempre *f* *sf* *Moyen rythme*

464

hin, vous, ihr ô schö bel - - - - - See - len, See - len, nehmt à
nehmt à

hin, vous, ihr ô schö bel - - - - - See - len, See - len, Solo
nehmt à

dolce

468

hin, vous, nehmt à hin vous, die les
hin, vous, nehmt à hin vous, die les

472

Ga dons - - ben jo - - schö yeux - - ner des Kunst. arts. Nehmt denn hin, ihr schö - nen
Nehmt denn Ac - cep - tez ces har - mo -
Solo (p)

Ga dons - - ben jo - - schö yeux - - ner des Kunst. arts.

8 tr

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476

hin, ihr schö - nen See - len, froh die Ga - - ben, die Ga - - ben
fes ces har - mo ni - es, Dieu les don ne, les don ne,

See - len, nehmt denn hin, ihr schö - nen See - len, *(p)* Nehmt die Ga - - ben
ni - es, Dieu les don ne, Dieu les don ne, Nehmt die Ga - - ben
ben ne en

Solo *Solo* *Nehmt die Ga - - ben*
(p) Dieu les don ne, ben ne en

cresc.

480

schö - ner, — schö - ner Kunst. Nehmt die Ga - - ben, die
flots, en flots é pars. Dieu les don ne, die les

Tutti *p* *cresc.* *Tutti p* *cresc.*

schö - ner, — schö - ner Kunst. Nehmt die Ga - - ben, die
flots, en flots é pars. Dieu les don ne, die les

più cresc.

484

Ga - - ben — schö - ner Kunst, froh die
don ne en flots é pars, Dieu les

Ga - - ben — schö - ner Kunst, froh die
don ne en flots é pars, Dieu les

f

Merry-zephrol.psp

487

Ga - ben, die
don ne, les Ga - ben
don ne en - schö
ben flots - ner
ne en - é -

Ga - ben, die
don ne, les Ga - ben
don ne en - schö
ben flots - ner
ne en - é -

490 Presto

Kunst, froh die Ga - ben, die Ga - ben - schö - ner - Kunst.
pars. Dieu les don ne, les don ne en flots é - pars.

Kunst, froh die Ga - ben, die Ga - ben - schö - ner - Kunst.
pars. Dieu les don ne, les don ne en flots é - pars.

495

Nehmt denn hin, ihr schönen Seelen,
Ac - cep - tez ces har - mo - ni - es, froh die
Dieu les

Nehmt denn hin, ihr schönen Seelen,
Ac - cep - tez ces har - mo - ni - es, froh die
Dieu les

Gaben schöner Kunst.
donne en flots é-pars,

Wenn sich Lieb'
La beau - té,

und l'a - Kraft,
mour,

Gaben schöner Kunst.
donne en flots é-pars,

Wenn sich Lieb'
La beau - té,

und l'a - Kraft,
mour,

ff

ver la - mäh for -

ff

ver la - mäh for -

ff

Aug - uer - gnu

len, ce. lohnt Sont dem Men les dons schen Göt jo - yeux ter - gunst, des arts, lohnt Sont dem les

len, ce. lohnt Sont dem Men les dons schen Göt jo - yeux ter - gunst, des arts, lohnt Sont dem les

Men dows schen Göt jo - yeux ter - gunst, des arts, Göt dows ter des

Men dows schen Göt jo - yeux ter - gunst, des arts, lohnt ihm sond les Göt dows ter des

Nehmt denn hin, ihr schö - nen Solo *p* Ac - cep - tes ces har - mo -

gunst. arts. Nehmt denn hin, ihr schö - nen See - len, nehmt denn Solo *p* Ac - cep - tez ces har - mo -

gunst. arts. 8

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536 See - len, nehmt die Ga - - ben, die
ni es, Dieu les don - - ne, les

hin, ihr schö - nen See - len, Nehmt die Ga - - ben, die Ga - -
tez ces har - mo - ni - es, Dieu les don - - ne, les don - -

Solo p Nehmt die Ga - - ben, die Ga - -
Dieu les don - - ne, les don - -

cresc.

543 *Tutti p cresc.*

ben — schö - ner — Kunst.
ne en flots é pars. Nehmt die Ga - -
*ben — schö - ner — Kunst.
ne en flots é pars. Nehmt die Ga - -*

Tutti p cresc.

(f) sempre cresc.

549

ben, die Ga - - ben — schö - ner — Kunst.
ne, les don - - ne en flots é pars.

ben, die Ga - - ben — schö - ner — Kunst.
ne, les don - - ne en flots é pars.

f

long notes.com

Wenn sich Lieb' und Kraft vermählen,
La beau - té, la force u - ni - es.

lohnt dem
Sont les

Wenn sich Lieb' und Kraft vermählen,
La beau - té, la force u - ni - es.

lohnt dem
Sont les

Menschen Götter- gunst.
dons jo - yeux des arts.

Wenn sich Lieb'
La beau - té, und
l'a - Kraft,
mour,

Menschen Götter- gunst.
dons jo - yeux des arts.

Wenn sich Lieb'
La beau - té, und
l'a - Kraft,
mour,

und
l'a - Kraft,
mour,

più f

b8

und
l'a - Kraft
mour,

più f

b8

und
l'a - Kraft,
mour,

8

und
l'a - Kraft,
mour,

più f

b8

573

Play notes. 18 m

(*ff*)

ver - mäh - - - len,
la for - - - ce,

ver - mäh - - - len,
la for - - - ce,

8.....

ff

579

lohnt Sont dem Men les dons schen Göt jo - yeux ter - gunst, des arts, lohnt Sont dem Men les dons schen jo -

lohnt Sont dem Men les dons schen Göt jo - yeux ter - gunst, des arts, lohnt Sont dem Men les dons schen jo -

585

Göt yeux ter - gunst, des arts, lohnt Sont dem Men les dons schen Göt jo - yeux ter - gunst, des arts,

Göt yeux ter - gunst, des arts, lohnt Sont dem Men les dons schen Göt jo - yeux ter - gunst, des arts,

May 31 1909

591

My notes.com

Göt - ter, ihm) les
Göt - - - - - des

Göt - ter, les
Göt - - - - - des

8.....

ff

ff

596

gunst.
arts.

8.....

gunst.
arts.

8.....

602 8... 8..... 8.....

sempre ff

607 8..... 8.....

Allegro grecol. pop