

Fantasia in C Minor

for Piano, Chorus, and Orchestra
Op. 80
(Choral Fantasy)

Adagio
Klavier solo *ff*

Klavier

ff
ff
Red. * *

3 *ff* *ff* *p*

ff *Red.* * *ff* *Red.* * *p*

5 *8*

8 *Red.* * *sempre Red. e piano*

6

pp

*

This system contains measures 6 and 7. Measure 6 features a piano (*pp*) texture with a treble clef staff playing a series of chords and a bass clef staff with a few notes. Measure 7 continues this texture. A small asterisk (*) is placed below the bass clef staff at the beginning of measure 7.

7

poco sf

This system contains measures 7 and 8. Measure 7 continues the piano texture. Measure 8 shows a slight increase in dynamics, marked *poco sf* (poco sforzando).

8

poco sf *cresc. poco a poco*

This system contains measures 8 and 9. Measure 8 is marked *poco sf*. Measure 9 begins with a *cresc. poco a poco* (crescendo poco a poco) instruction, which is accompanied by triplet markings (3) in both staves.

9

sf

This system contains measures 9 and 10. Measure 9 continues the *cresc. poco a poco* instruction. Measure 10 is marked *sf* (sforzando) and features a more complex texture with many notes in both staves.

15II

3
Ped. *

16

Ped.

16II

ri - tar - dan - do
di - mi - nu - en - do

17

p cantabile *cresc.* *

(17)

cresc. >>

a tempo

(17)

Musical score for measures 17-18. The piece is in 3/4 time and B-flat major. Measure 17 features a piano (*pp*) texture with a treble clef staff containing a sixteenth-note chordal pattern and a bass clef staff with a similar pattern. Measure 18 continues this texture with a key signature change to B-flat major. The dynamic *pp* is indicated in the first measure.

19

Musical score for measures 19-20. Measure 19 features a treble clef staff with a sixteenth-note chordal pattern and a bass clef staff with a similar pattern. The dynamic *cresc.* is indicated in the first measure. Measure 20 continues this texture with a key signature change to B-flat major. The dynamic *sf* is indicated in the first measure of measure 20.

20

Musical score for measures 21-22. Measure 21 features a treble clef staff with a sixteenth-note chordal pattern and a bass clef staff with a similar pattern. The dynamic *sf* is indicated in the first measure. Measure 22 continues this texture with a key signature change to B-flat major. The dynamic *sf* is indicated in the first measure of measure 22.

21

Musical score for measures 23-24. Measure 23 features a treble clef staff with a sixteenth-note chordal pattern and a bass clef staff with a similar pattern. The dynamic *sf* is indicated in the first measure. Measure 24 continues this texture with a key signature change to B-flat major. The dynamic *sf* is indicated in the first measure of measure 24.

22

Musical score for measures 25-26. Measure 25 features a treble clef staff with a sixteenth-note chordal pattern and a bass clef staff with a similar pattern. The dynamic *f* is indicated in the first measure. Measure 26 continues this texture with a key signature change to B-flat major. The dynamic *cresc.* is indicated in the first measure of measure 26.

23

ten.
ff Red. *

(23)

ten.
ff Red. *

24II

sf sf sf sf f

(25)

ff ff sf ff

(26)

8.....
G

Finale
Allegro

27

Klav. solo

Orchester
pp

mezza

poco adagio

32

Tempo I
Orch.

voce

pp

38

rit. -
Solo

poco adagio

Tempo I
Orch.

Solo

pp

44

Orch.

Solo

Orch.

49

cresc.

Meno Allegro

53

Oboen.

Solo mit Orch.

f

p

f

Hörner

60

(p) dolce

64

p

68

tr

72

p

8.....

(72)

Measures 72-77. The score is for Flute and Piano. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. The flute part has a melodic line with trills (tr) and slurs. Dynamics include *p* and *dolce*.

78

Measures 78-82. The piano part continues with its rhythmic pattern. The flute part has a melodic line with slurs and accents.

83

Measures 83-88. The piano part continues with its rhythmic pattern. The flute part has a melodic line with slurs and accents. Dynamics include *p*.

89

Measures 89-93. The piano part continues with its rhythmic pattern. The flute part has a melodic line with slurs and accents. Dynamics include *Oboen* and *dolce*.

94

Measures 94-99. The piano part continues with its rhythmic pattern. The flute part has a melodic line with slurs and accents.

100

Measures 100-104. The piano part continues with its rhythmic pattern. The flute part has a melodic line with slurs and accents. Dynamics include *p*.

106

Musical score for measures 106-110. The score is written for piano with two staves. The right hand features chords and melodic lines, while the left hand has a steady eighth-note accompaniment. A *dolce* marking is present above the right hand in measure 108.

111

Musical score for measures 111-115. The piano accompaniment continues with similar textures to the previous system.

116

Musical score for measures 116-121. The piano accompaniment continues with similar textures to the previous system.

122

Musical score for measures 122-126. The score includes a section for the string quartet, indicated by the text "Streichquartett solo" above the right hand. The piano accompaniment continues. A *(pp) dolce* marking is present above the right hand in measure 124.

127

Musical score for measures 127-131. The piano accompaniment continues with similar textures to the previous system.

132

Musical score for measures 132-136. The piano accompaniment continues with similar textures to the previous system.

Alle Streicher

Volles Orch.

137

p *cresc.* *f*

142

146

150

sf *più f*

155

Solo *f* *tr*

159

Orch. *Solo* *f* *Solo* *p* *tr* *3* *p*

164

8 tr

3

f

(p)

3

p

168

8 tr

3

f

Red.

L.H.

*

172

p dolce

f

8

Red.

L.H.

*

176

p dolce

180

8

VI, II

Viola

*

184

p

sempre più allegro

*

Allegro molto

185

ff

188

Orch.

192

Solo

Orch.

196

Solo

Orch.

200

Solo

Orch.

Solo

Orch. u. Solo abwechselnd

204

p

Solo

Orch.

208

212

216

220

224

227

VI. I

230 VI.II VI.I

sempre p ed espressivo

235 VI.II

240

245

cresc.

250

Orch. Solo

f *ff*

255

Orch.

f

Adagio, non troppo

291

Musical score for measures 291-295. The piece is in 6/8 time with a key signature of two sharps (F# and C#). The tempo is Adagio, non troppo. The dynamics are *p* (piano) and *dolce* (sweetly). The right hand features a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

296

Musical score for measures 296-297. The right hand continues with a melodic line, marked with an 8-measure slur. The left hand features a bass line with eighth notes and chords.

298

Musical score for measures 298-300. The right hand features a melodic line with triplets and slurs, marked with *cresc.* (crescendo) and *dim.* (diminuendo). The left hand continues with a bass line. Measure numbers 8, 10, and 3 are indicated.

300

Musical score for measures 300-303. The right hand features a melodic line with trills (*tr*) and slurs, marked with *cresc.* (crescendo). The left hand continues with a bass line. Measure numbers 3 and 5 are indicated.

304

Musical score for measures 304-307. The right hand features a melodic line with an 8-measure slur. The left hand continues with a bass line, marked with *p* (piano). Measure number 8 is indicated.

306

cresc. *p* *espressivo*

308

310

312

cresc. *dim.*

314

pp

316

p.

Marcia, assai vivace

(tr)

320

cresc.

f

Orch.

324

329

334

ten.

Solo

f

ten.

339 *Solo ten.* *Orch.* *sf sf sf sf sf sf*

345 *sf*

350 *dim.* *p* *più p*

355 *Solo* *Orch.* *pp* *ppp* *Red.* *

360 *Solo* *Orch.* *Solo* *dolce* *pp* *ppp* *pp* *p* *Red.* *

365

sempre legato

VI. I

VI. II

Va.

371

Vc.

p

377

p

383

cresc.

388

ff

Red.

*

Allegro

Orch.

389

pp

Reo. *

Detailed description: This system contains measures 389, 390, and 391. It features two staves in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked *pp* (pianissimo). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. A rehearsal mark 'Reo.' with an asterisk is placed at the end of measure 391.

392

Solo

Orch.

ff

pp

Reo. *

Detailed description: This system contains measures 392 and 393. It features two staves in a grand staff. The key signature has two flats, and the time signature is common time. The music is marked *ff* (fortissimo) for the solo section in measure 392, which includes a trill marked with an '8'. In measure 393, the music is marked *pp* (pianissimo) and includes the instruction 'Orch.'. A rehearsal mark 'Reo.' with an asterisk is placed at the end of measure 393.

394

cresc.

Detailed description: This system contains measures 394 and 395. It features two staves in a grand staff. The key signature has two flats, and the time signature is common time. The music is marked *cresc.* (crescendo). The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment. The system concludes with a change in time signature to 2/4.

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

398

f

ff

Reo. 3

Detailed description: This system contains measures 398, 399, and 400. It features two staves in a grand staff. The key signature has two flats, and the time signature is 2/4. The music is marked *f* (forte) in measure 398 and *ff* (fortissimo) in measure 399. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment with triplets. A rehearsal mark 'Reo.' with a '3' is placed at the end of measure 399.

401

sempre stacc. p

f

sf

Detailed description: This system contains measures 401, 402, and 403. It features two staves in a grand staff. The key signature has two flats, and the time signature is 2/4. The music is marked *sempre stacc. p* (sempre staccato, piano) in measure 401, *f* (forte) in measure 402, and *sf* (sforzando) in measure 403. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment.

405

p *f* * Ped.

409 Soprano I Solo *p* Soprano II Solo *p*

Alto Solo Schmeichelnd hold, *Quels ac - cords!* Alto Solo schmeichelnd hold und lieblich klin - gen un - sers *Tout. sur ter - re est har - mo - ni - e, La na -*

Tenore Solo Schmeichelnd hold, *Quels ac - cords!*

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

Freude glei - ten freundlich wie der Wel - len Wechsel - spiel; was sich drängte rau 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*

cresc. rf

sich zu Hoch - ge - fühl.
ceux sou_rient au cœur.

Tenore I u. II Solo

Basso Solo Wenn der Tö - ne Zau - ber wal - ten und des
Quand la voix hu - mai - ne ac - quie - re Son 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 - ten, Nacht und Stür - me wer - den Licht, äüß' - re
miè - re, L'hym - ne é - cla - te glo - ri - eux. Doux - re -

436

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

cresc. *f*

tr tr tr tr tr tr tr

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 *f*

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

Tutti *f*

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

8.....

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

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

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

chor. Nehmt denn hin, ihr schö - nen See - len, froh die Ga - ben schö - ner
 ciel. 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 -
 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 -
 pars! La beau - té, la for - ce u - ni - es, Sont les dons jo - yeux des

gunst. Nehmt hin, nehmt
 arts. A vous, à

gunst. Nehmt hin, nehmt
 arts. A vous, a

sempre *f* *sf* *sf*

hin, ihr schö - nen See - len, nehmt
 vous, ô bel - les â - mes, à

Solo
 dolce

hin, nehmt hin die
 vous, à vous, les

hin, nehmt hin die
 vous, à vous, les

Ga - ben schö - ner Kunst. Nehmt denn hin, ihr schö - nen
 dons - jo - yeux - der arts. Ac - cep - tez ces har - mo -

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

Solo (p)

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

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

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

cresc.

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

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

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

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

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

490 Presto

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

f
 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. Wenn sich Lieb' und Kraft,
don ne en flots é-pars, *La beau - té,* *l'a - mour,*

Gaben schöner Kunst. Wenn sich Lieb' und Kraft,
don ne en flots é-pars, *La beau - té,* *l'a - mour,*

und Kraft, und Kraft
l'a - mour, *l'a - mour,*

und Kraft, und Kraft
l'a - mour, *l'a - mour,*

più f *più f*

ver - mäh - - -
la for - - -

ver - mäh
la for - - -

ff *ff*

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

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

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

Men - schen Göt - ter - gunst, lohnt ihm Göt - ter -
 dons jo - yeux des arts, sont les dons des

gunst. Nehmt denn hin, ihr schö - nen See - len, nehmt denn
 arts. Ac - cep - tex ces har - mo - ni - es, Ac - cep -

Solo *p*

gunst. Nehmt denn hin, ihr schö - nen See - len, nehmt denn
 arts. Ac - cep - tex ces har - mo - ni - es, Ac - cep -

Solo *p*

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

hin, ihr schö - nen See - len, Solo *p* Nehmt die Ga - ben, die Ga -
 tex 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

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

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

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

Wenn sich Lieb' und Kraft vermählen,
La beau - té, la for - ce u - ni - es, lohnt dem
Sont les

Wenn sich Lieb' und Kraft vermählen,
La beau - té, la for - ce u - ni - es, lohnt dem
Sont les

Menschen Götter - gunst.
dans jo - yeux des arts. Wenn sich Lieb' und Kraft,
La beau - té, *l'a - mour,*

Menschen Götter - gunst.
dans jo - yeux des arts. Wenn sich Lieb' und Kraft,
La beau - té, *l'a - mour,*

pü f
 und Kraft, und Kraft
l'a - mour, *l'a - mour,*

pü f
 und Kraft, und Kraft
l'a - mour, *l'a - mour,*

(ff)

ver - mäh - len,
la - for - ce,

ver - mäh - len,
la - for - ce,

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

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

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

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

Göt - ter, Göt - ter -
 (lohnt ihm) - - - - -
 Sont les dons - - - - - des

Göt - ter, Göt - ter -
 Sont les dons - - - - - des

gunst.
arts.

gunst.
arts.

602 *sempre ff*

607