

Gabriel FAURÉ

THÈME
ET
VARIATIONS

PARTITION DE POCHE



THÈME ET VARIATIONS *

ORCHESTRE EN LOCATION:

Paris - HAMELLE - 24 Bd Malesherbes. 8^{me}
 Londres - U. M. P. - 1 Montague Street. W.C. 1.
 Philadelphie - ELKAN-VOGEL - 1712 Sansom St.
 Wiesbaden - O. JUNNE - Nérothal 10.

Gabriel FAURE
 Orchestration de
 D.E. INGHELBRECHT

Quasi adagio (♩ = 50)

1 Flûte

1 Haut bois
prenant le
Cor anglais

2 Clarinettes
en La

1 Basson

2 Cors
en Fa

1 Trompette
en Ut
Célésta
(ad libitum)

Harpé
(ou Piano)

1^{er} Violon

2^d Violon

Alto

Violoncelle

Contrebasse

* On pourra à volonté supprimer la reprise de l'introduction et des variations Nos II et IV, et couper les variations Nos VI et VIII.

I Lo stesso tempo (♩ = 50)

Solo
p dolce sostenuto
Cori bianchi
2^a Vn^{da} p dolce sostenuto
con sordini
Alto ppp von sordini
Vll^{le} ppp sans sordine

This system contains the first four staves of the musical score. The top staff is for Solo, followed by Cori bianchi, 2^a Vn^{da} con sordini, and Vll^{le} sans sordine. The music is in 3/4 time with a tempo of ♩ = 50. The key signature has one sharp (F#).

A
p dolce sostenuto

This system contains the next four staves of the musical score, marked with a double bar line and the letter 'A'. The Solo part continues with a more complex melodic line. The other parts provide harmonic support.

B

This system contains the final four staves of the first section, marked with a double bar line and the letter 'B'. The Solo part concludes with a flourish.

II Più mosso (♩ = 100)

All. (non troppo)
p leggiero
p leggiero
Bon.
p leggiero.
vll^{le} tutti

This section begins with a double bar line and the title 'II Più mosso (♩ = 100)'. It contains four staves. The Solo part is marked 'All. (non troppo)'. The other parts are marked 'p leggiero'. The Solo part features a complex, rhythmic melody. The other parts provide a steady accompaniment. The key signature has one sharp (F#).

C

Cl.

Bou

Cor
F# Solo dolce

(non sordini)

(non sordini)

C.B.
Pizz.

p

Hautb.

D

Cl.

Bou

Cor

Pizz.

Pizz.

Pizz.

p

III Un poco piu mosso (♩ = 108)

Fl.
Hautb.
Cl.
Bou.
Trompette
Sordini
Soli
mf *fa-hé à la corde* *cresc.*
mf *Ums* *cresc.*
mf *Ums* *cresc.*
mf *Ums* *cresc.*

Fl. *rubato*
Hautb. *f* *sf rubato* *sempre f* *dim.*
Bou. *f* *sf* *dim.*
Corns
Tr. *mf* *f* *rubato* *dim.*
mf *3 crescendo* *mf non sordini* *sf* *f*
f *sf rubato* *sempre f* *dim.*
f *sempre f* *dim.*
f *rubato* *sempre f* *dim.*
f *sf détaché à la corde* *dim.*
f Pizz. *f* Arco *dim.* Pizz.

F. Cédéz **F** a Tempo

Cl. Solo

Bon *mf* *p* *espressivo* Solo *p* *Gans presser*

Cora

Cédéz a Tempo

Arco *p* *V* Solo *Gans presser* *Pizz.*

Fl. poco rit. **F** a Tempo

Hib. poco rit. Solo *mf* *crec.*

Cl. *mf*

Bon *mf*

Cora

Trp. *mf* *crecendo*

a Tempo Solo *p* *taché a la corde* *crec.*

Arco *p* *V* Solo *Pizz.* *Arco*

Fl. 2 *rubato* 7
poco rit.

Hörn. *mf* *sf rubato* *dim.*

Clarin. *f* *rubato* *dim.*

Corn. *f* *rubato* *dim.*

Trp. 2 *crescendo* *sf* *dim.* poco rit.

Trp. 3 *sf* *dim.*

Viol. I *sf* *rubato* *dim.*

Viol. II *sf* *rubato* *dim.*

Viola *sf* *rubato* *dim.*

Cello *sf* *rubato* *dim.*

Bass *sf* *rubato* *dim.* *Pizz.* *poco rit.*

Cont. *sf* *rubato* *dim.* *Pizz.* *poco rit.*

IV Poco meno (♩ = 92-96)

Fl. 1 *sost.*

Fl. 2 *sost.*

Clarin. *sost.*

Corn. *sost.*

Trp. 2 *sost.*

Trp. 3 *sost.*

Viol. I *sost.*

Viol. II *sost.*

Viola *sost.*

Cello *sost.*

Bass *sost.*

Cont. *sost.*

Harpe *sf* *détaché à la corde* *a grand archet*

Clav. *sf* *détaché à la corde* *a grand archet*

Org. *sf* *détaché à la corde* *a grand archet*

Auto. *sf* *détaché à la corde* *a grand archet*

f Auto. Dans cette variation, le Clavecin (ou célasta, à défaut) jouera la même partie que la Harpe (m.d.) aux 4^{tes} 2^{es} 4^{es} et 6^{tes} mesures. De même aux huit dernières mesures de cette variation.

P¹ Fl. solo **G**

Solo
Unis
ppp
ppp Solo
Pizz.
ppp Solo
Pizz. *Arco*

G² Fl. **H** *poco rit.*

Hib.
Cl.
Bsn.
Cors.
cresc.
poco rit.
p *Pizz.* *cresc.* *cen* *do*
p *Pizz.* *cresc.* *Arco* *mf*
p *Pizz.* *cresc.* *mf*
cresc.

VII Allegretto mod^{to} (♩ = 80)

Cr.

Harpe

Tutti

p legato espressivo cresc.

(sempre Post.) cresc.

p legato espressivo cresc.

p cresc.

f

p espress.

f

p

Hautb.

Cl. 1^o solo

Bon.

Cora.

p espress.

p

p

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

p

cresc.

mp

VIII

13

Fl. *P^{te} Fl.* And^{te} molto mod^{to} (♩ = 72)

Hautb.

Cl.

B^o *trinc.*

Cors I seul

mf *f* *poco rit.*

poco rit.

poco rit. *DIV.* (3^e Pos.) *1^{re} Pos.*

f *poco rit.* *pizz.*

Fl. Solo

Hautb.

Bou 2^e *(colla solamente)*

Cors II solo

p solo

(3^e Pos.) (1^{re} Pos.)

p *pizz.*

IX Quasi adagio (♩ = 46)

G. Fl.
p dolce
 Clar.
p dolcissimo
sans attaque
sans attaque
 B^u
p
 Cor
f. solo
pp *tranche*
sans attaque
 Harpe
p dolcissimo legatissimo
 V^o solo
p dolce
 Celesta
 2^{de} V^o Div.
 Alto solo
p dolce
 2 V^l solo
 V^l solo
p dolce
 C.B.
p dolce
 C.B. Pizz.

K
Hautb.
 Cl.
p
 Cors
p
 V^o
molto legata
 2 V^o Tutti
 Alto
molto alla corda
 Tutti
f
 V^l solo
molto alla corda
 V^l Tutti
 C.B.
 Pizz.
 Arco
 Tutti
m f
p
pp
trascendo
pp
f
f
trasc.

Fl. *p dolce*

Hautb. *sust.*

Cl. *p dolcissimo*

B^{on} *p*

Cor *mf sust.* *1^o Solo* *pp brucolo*

Harpe *p dolce*

V^o solo *p (subito) dolce* *Célesta* *3* *2^a V^ona* *dim.*

2^a V^ona *f sust.*

Alto *f sust.* *Alto solo*

V^l solo *f sust.* *p (subito) dolce*

2 V^les soli *p dolce*

V^les *f sust.*

C. B. *1 C. B.* *p Pizz.*

Pizz.

sans attaque

p sans attaque

X Allegro vivo ($\text{♩} = 120$)

Cl. *1^o Solo* *p*

B^{on} Solo *p*

TUTTI *p*

Tⁱ TUTTI *p*

TUTTI Pizz. *Pizz. p*

TUTTI *Pizz.*

Cl.

L

Bon
Trp.
Solo
con mordenti

Hib. Solo
Bon
cresc.
cresc.
Unia
Unia
cresc.
cresc.

Fl. Solo
Hib.
Cl.
Bon Solo
Cora
Trp.
p dolce
Solo
Unia
non attacca
mf
mf
mf

Soli Arco
Pizz.
Pizz.
Soli
Arco
Pizz.
Pizz.
Arco
mf

Fl. Soli *mf* *cresc.*

Hautb. *mf*

Cl₂ *mf*

Bⁿ *mf* *cresc.*

Cor *mf* *cresc.*

Trompette *p* *cresc.*

Hrp. Soli *mf*

Soli *f*

Soli *mf* *cresc.*

Pizz. *mf*

Arco *mf*

Soli *mf*

Pizz. *mf*

Arco *mf*

Pizz. *mf*

N

non sordini *mf* *cresc.* cen - do

cen - do

cen - do

cen - do

cen - do

Tr. *f* *cresc.* cen - do

cen - do

cen - do

cen - do

cen - do

8

cresc. cen - do

cresc. cen - do

Arco *mf* *espressivo* Arco *mf*

(Pizz.) *mf*

mf Arco *f*

pffl.

Musical score for the first system, featuring multiple staves with complex notation and dynamics. The score includes a vocal line with lyrics "Luis" and "Luis". Dynamics include *ff* and *ff*.

Hautb.

Musical score for the second system, featuring multiple staves with complex notation and dynamics. The score includes a vocal line with lyrics "Luis" and "Luis". Dynamics include *ff*, *ff sempre*, and *ff*. The number "69" is written below the staff.

XI Andante molto mod^{to} espressivo (♩ = 56)

Hautb.

Clar.

p dolce

p dolce

p dolce

p dolce

8a Fl^a

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

Hautb.

Cl.

p

sol

Pcantando ma sempre p

p

PARTITIONS D'ORCHESTRE DE POCHE

FAURÉ G.

- BALLADE, op. 19
PAVANE, op. 50
PELLÉAS ET MÉLI-
SANDE, op. 80
LES PRÉLUDES DE
PROMETHÉE,
op. 82
1^{er} QUATUOR, op. 15
2^e QUATUOR, op. 45
REQUIEM, op. 48
SHYLOCK, op. 57
THÈME ET VARIA-
TIONS (Inghel-
brecht), op. 73

FRANCK C.

- SYMPHONIE
(Ré mineur)
QUATUOR
(Ré majeur)
QUINTETTE
(Fa mineur)

INDY V. d'

- SYMPHONIE CÉVE-
NOLE, op. 25

LALO E.

- NAMOUNA
(1^{re} Suite)

MOUSSORSKY

- UNE NUIT SUR LE
MONT-CHAUVE

PIERNÉ G.

- CONCERTSTUCK,
pour harpe, op. 36

SAINT-SAENS C.

- CONCERTO
pour violon, op. 20