

Più mosso.  $\text{♩} = 116.$

*ff* *mf* *p* *cresc.* *sf* *mf* *cresc.* *sf*

*ff* *mf* *f* *p cresc.* *sf* *mf* *cresc.* *sf*

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

*sf* *cresc.* *ff*

*sf* *cresc.* *ff*

*f* *ff*

*col Ped.*

*Ped.*

# Phantasiestücke.

Allegro con brio. M. M.  $\text{♩} = 104.$

Gustav Jensen, Op. 27.

VIOLINO. *f* *leggero*

VIOLA. *f*

PIANO. *f* *col Ped.*

*mf* *f*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

Musical score for page 2, featuring piano and violin parts. The score includes various dynamics such as *sf*, *dim.*, *p*, *cresc.*, *mf*, and *p*. It also contains performance markings like *Ad.*, *ped.*, and *mf dolce*. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The violin part consists of melodic lines with slurs and accents.

Musical score for page 23, featuring piano and violin parts. The score is characterized by the repeated marking *cresc. sempre* across multiple systems. The piano part includes dynamic markings such as *f* and *mf*. The violin part features melodic lines with slurs and accents. The overall texture is dense and dynamic.

*un poco più vivo*

*un poco più vivo*

*un poco più vivo*

*pp leggiero segue*

*mf*

*mf*

*mf*

*il basso sempre stacc.*

*cresc.*

*cresc.*

*cresc.*

*sf p accel. poco a poco*

*sf p accel. poco a poco*

*sf p accel. poco a poco*

*poco f*

*mf*

*p*

*poco f*

*mf*

*p*

*1*

*p*

*cresc.*

*cresc.*

*sf*

*mf*

*cresc.*

*sf*

*p*

*col Ped.*

*cresc.*

*cresc.*

*cresc.*

*f*

*sf*

*f*

*sf*

First system of the left page, featuring vocal lines and piano accompaniment. Dynamics include *sf* and *dimin.*

Second system of the left page, featuring vocal lines and piano accompaniment. Dynamics include *sost.* and *p*.

Third system of the left page, featuring vocal lines and piano accompaniment. Dynamics include *pp*.

Fourth system of the left page, featuring vocal lines and piano accompaniment. Dynamics include *mf* and *agitato*.

Fifth system of the left page, featuring vocal lines and piano accompaniment. Dynamics include *f*, *ten.*, and *sost.*

First system of the right page, featuring vocal lines and piano accompaniment. Dynamics include *f* and *ff*. Includes a *Red.* marking.

Second system of the right page, featuring vocal lines and piano accompaniment. Dynamics include *f*.

Third system of the right page, featuring vocal lines and piano accompaniment. Dynamics include *mf*, *cresc.*, and *f*. Includes a *Red.* marking.

Fourth system of the right page, featuring vocal lines and piano accompaniment. Dynamics include *sf* and *poco accel. e dimin.*. Includes a *Red.* marking.

First system of music on page 20, consisting of a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment.

Second system of music on page 20, marked *marc.* (marcato). It continues the vocal and piano parts from the first system.

Third system of music on page 20, featuring dynamic markings: *cresc.*, *ff*, *mf*, *cresc.*, and *f*. It includes a *ped.* (pedal) marking.

Fourth system of music on page 20, featuring dynamic markings: *f*, *mf*, and *sf*. It includes a *ped.* (pedal) marking.

First system of music on page 5, consisting of a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment.

Second system of music on page 5, marked *ff* (fortissimo) and *ped.* (pedal). It continues the vocal and piano parts.

Third system of music on page 5, marked *pesante* (heavy). It includes a *ped.* (pedal) marking.

Fourth system of music on page 5, featuring tempo markings: *poco rall.*, *a tempo*, and *legg.* (leggiero). It includes a *ped.* (pedal) marking.

First system of musical notation, measures 1-4. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *mf* and *f*.

Second system of musical notation, measures 5-8. The vocal line continues with a treble clef. The piano accompaniment continues with a grand staff. Dynamics include *mf* and *cresc.*.

Third system of musical notation, measures 9-12. The vocal line continues with a treble clef. The piano accompaniment continues with a grand staff. Dynamics include *sf*. There are asterisks under the piano part in measures 10 and 12.

Fourth system of musical notation, measures 13-16. The vocal line continues with a treble clef. The piano accompaniment continues with a grand staff. Dynamics include *sf*, *dimin.*, and *p*. There are asterisks under the piano part in measures 14 and 16.

First system of musical notation, measures 17-20. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *mf*, *espress.*, and *f*. The instruction "sul D" is written above the vocal line in measure 19.

Second system of musical notation, measures 21-24. The vocal line continues with a treble clef. The piano accompaniment continues with a grand staff. Dynamics include *espress.*, *mf*, *dimin.*, and *p*. There are triplets in the piano part in measures 22, 23, and 24.

Third system of musical notation, measures 25-28. The vocal line continues with a treble clef. The piano accompaniment continues with a grand staff. Dynamics include *pp*, *cresc.*, *sf*, and *f*. The instruction "Tempo I." appears above the vocal line in measure 27.

Fourth system of musical notation, measures 29-32. The vocal line continues with a treble clef. The piano accompaniment continues with a grand staff. Dynamics include *pp*, *cresc.*, *sf*, and *f*. The instruction "Tempo I." appears above the vocal line in measure 31.

Musical score for page 18, featuring vocal and piano parts. The score includes various dynamics such as *p*, *pp*, *cresc. poco a poco*, *marc.*, *f*, *sf*, *dim.*, *poco rall.*, *a tempo*, *p espress.*, *mp*, and *f*. Performance instructions include *cresc. poco a poco*, *marc.*, *a tempo*, and *p espress.*. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

Musical score for page 7, featuring vocal and piano parts. The score includes various dynamics such as *cresc.*, *f*, *p*, *sf*, *ff*, and *pp*. Performance instructions include *cresc.*, *ped.*, and *ff*. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

*mf cantabile* *cresc.*  
*mf* *cresc.*  
*mf* *cresc.*  
*col Ped.*

*f*  
*f*

*ff*  
*ff*  
*ff*  
*Ped.* *Ped.*

*sul D* *sul A*

*dim.* *p*  
*dim.* *p*  
*D*  
*p espress.*

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



First system of music on page 16. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts begin with a melodic line marked *cresc.* and *f*. The piano accompaniment starts with a bass line marked *mf cresc.* and *f*. The system concludes with three *Ped.* markings and a decorative asterisk.

Second system of music on page 16. It consists of four staves: two vocal staves and two piano staves. The vocal parts continue with melodic lines. The piano accompaniment features a bass line with a *f* dynamic and a treble line with a *mf* dynamic. The system concludes with a *Ped.* marking and a decorative asterisk.

Third system of music on page 16. It consists of four staves: two vocal staves and two piano staves. The vocal parts are marked *tranquillo* and *cantabile*. The piano accompaniment includes a bass line with *pp tranquillo* and a treble line with *p* and *pp* dynamics. The system concludes with a *col Ped.* marking and a decorative asterisk.

First system of music on page 9. It consists of four staves: two vocal staves and two piano staves. The vocal parts begin with a melodic line marked *mf*. The piano accompaniment starts with a bass line marked *mf* and a treble line marked *p dolce*. The system concludes with *stringendo* markings and a *p cresc. molto* dynamic.

Second system of music on page 9. It consists of four staves: two vocal staves and two piano staves. The vocal parts continue with melodic lines. The piano accompaniment features a bass line with a *ff* dynamic and a treble line with a *ff* dynamic. The system concludes with a *Ped.* marking and a decorative asterisk.

Third system of music on page 9. It consists of four staves: two vocal staves and two piano staves. The vocal parts are marked *ff*. The piano accompaniment includes a bass line with a *ff* dynamic and a treble line with a *ff* dynamic. The system concludes with a *Ped.* marking and a decorative asterisk.

Andante cantabile. ♩ = 66.

*espress. dolce*

*dolce*

First system of musical notation on page 10. It features a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *f*, *p*, and *col Ped.*. Pedal markings include *Ped.* and *col Ped.*.

Second system of musical notation on page 10. The vocal line includes markings *sf*, *tranquillo*, *dim.*, and *ten.*. The piano accompaniment includes *mf*, *dim.*, *ten.*, and *tranquillo*. Pedal markings include *Ped.* and *col Ped.*.

Third system of musical notation on page 10. The vocal line includes *mf*, *dim.*, *cresc.*, *sf*, and *calando*. The piano accompaniment includes *mf*, *dim.*, *ten.*, *cresc.*, *sf*, *calando*, and *pp*. Pedal markings include *Ped.* and *col Ped.*.

First system of musical notation on page 15. The piano accompaniment includes *cresc.*, *f*, and *col Ped.* markings.

Second system of musical notation on page 15. The piano accompaniment includes *ff* and *col Ped.* markings.

Third system of musical notation on page 15. The piano accompaniment includes *ff* and *col Ped.* markings.

Fourth system of musical notation on page 15. The piano accompaniment includes *mf* and *col Ped.* markings.

Allegro con fuoco.  $\text{♩} = 84.$

Musical score for page 14, measures 1-16. The piece is in 2/4 time and marked *Allegro con fuoco* with a tempo of  $\text{♩} = 84$ . The score consists of a piano introduction with a driving bass line and chords. Dynamics include *f*, *marc.*, *cresc.*, and *ff*.

Musical score for page 11, measures 17-32. The piece continues with more complex chordal textures and melodic lines. Dynamics include *mf*, *poco cresc.*, *f*, *con anima*, *dim. e riten.*, *a tempo*, *p*, *dolce*, *poco accel. cresc.*, *rall.*, and *sf*.

System 1: Treble and Bass staves. Treble: *p*, *poco accel. e cresc.*, *animato*. Bass: *poco accel. e cresc.*, *f*, *animato*.  
 System 2: Grand staff. Treble: *p*, *poco accel. e cresc.*, *f*, *animato*. Bass: *p*, *poco accel. e cresc.*, *f*, *animato*.

System 3: Treble and Bass staves. Treble: *mf*, *p*, *marc.*, *cresc.*, *sf dim.*. Bass: *mf*, *p*, *marc.*, *cresc.*, *sf dim.*.  
 System 4: Grand staff. Treble: *mf*, *p*, *marc.*, *cresc.*, *sf dim.*. Bass: *mf*, *p*, *marc.*, *cresc.*, *sf dim.*.

System 5: Treble and Bass staves. Treble: *a tempo*, *rit.*, *p*. Bass: *a tempo*, *rit.*, *p*.  
 System 6: Treble and Bass staves. Treble: *a tempo*, *rit.*, *p*. Bass: *a tempo*, *rit.*, *p*.  
 System 7: Grand staff. Treble: *a tempo*, *rit.*, *p*. Bass: *a tempo*, *rit.*, *p*. *col Ped.*

System 1: Treble and Bass staves. Treble: *mf*, *tranquillo*, *ten.*, *dim.*, *mf*. Bass: *mf*, *tranquillo*, *ten.*, *dim.*, *mf*.  
 System 2: Grand staff. Treble: *mf*, *tranquillo*, *ten.*, *dim.*, *mf*. Bass: *mf*, *tranquillo*, *ten.*, *dim.*, *mf*. *Ped.*, *\* Ped.*, *Ped.*

System 3: Treble and Bass staves. Treble: *ten.*, *dim.*, *cresc.*, *f*, *p*. Bass: *ten.*, *dim.*, *cresc.*, *f*, *p*.  
 System 4: Grand staff. Treble: *ten.*, *dim.*, *cresc.*, *f*, *p*. Bass: *ten.*, *dim.*, *cresc.*, *f*, *p*. *dim.*, *ten.*, *cresc.*, *f*, *dim.*. *Ped.*, *Ped.*, *Ped.*, *\* Ped.*

System 5: Treble and Bass staves. Treble: *pp*, *mf*, *pp*. Bass: *pp*, *pp*, *pp*.  
 System 6: Treble and Bass staves. Treble: *pp*, *mf*, *pp*. Bass: *pp*, *pp*, *pp*.  
 System 7: Grand staff. Treble: *pp*, *mf*, *pp*. Bass: *pp*, *pp*, *pp*. *Ped.*, *Ped.*

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(Prices current 2005)

VIOLIN

AUGENER'S EDITION

No. 5275

# G. JENSEN

## PHANTASIESTÜCKE

Op. 27

PIANO, VIOLIN & VIOLA

MERTON MUSIC

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# Phantasiestücke.

VIOLINO.

Allegro con brio. M. M. ♩ = 104.

Gustav Jensen, Op. 27.

*f* *leggiere*

*f* *mf*

*cresc.* *f* *f*

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

*mf* *p* *sf* *mf*

*poco f* *mf*

*cresc.* *sf* *mf*

*cresc.* *f* *f*

*sf* *sf* *dim.*

*Un poco più vivo*

*p*

*mf*

*cresc.* *f*

*p accel. poco a poco*

*cresc. sempre*

*f*

*Più mosso. ♩ = 116.*

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

*sf* *mf* *cresc.* *sf* *sf*

*cresc.* *ff*

*p* *cresc. poco a poco*  
*f* *dim. poco rall.*  
*a tempo*  
*p espress.* *f*  
*espress.* *Sul D*  
*cresc.*  
*Tempo I.*  
*f*  
*marc.*  
*cresc.* *ff* *mf* *cresc.* *f*  
*f* *ff*  
*f* *mf*  
*cresc.* *f* *sf*

*sost.* *agitato*  
*p* *mf* *f*  
*ten.* *sf* *ff*  
*pesante* *poco rall.*  
*Tempo I.*  
*legg.*  
*f* *mf*  
*cresc.* *f*  
*f* *dim.* *p* *cresc.* *f*  
*ff*  
*cantabile*  
*mf* *cresc.*  
*Pfte.*  
*f* *ff* *mf*  
*p cresc. molto* *stringendo* *ff* *ff*

Andante cantabile.  $\text{♩} = 66$ .

Pfte.  $\text{♩} = 66$

1 2 *espress. dolce*

*sf* *tranquillo* *dim. mf* *ten.* *ten.* *dim.*

*cresc. con anima* *sf calando* *mf* *poco cresc.* *a tempo*

*f* *dim. e riten.*

*mf* *f* *p* *dolce* *cresc.* *poco accel.*

*rall.* *sf* *p* *poco accel. e cresc.*

*f animato* *mf* *p*

*marc.* *cresc.* *sf dim. rit.* *a tempo* *p*

*tranquillo* *mf*

*ten.* *ten.* *dim. mf* *dim. cresc.* *f*

*p* *pp* *mf* *pp*

Allegro con fuoco.  $\text{♩} = 84$

Viola  $\text{♩} = 84$

*f* *marc.*

*cresc.* *ff* *mf*

*cresc. f* *f*

*ff*

*f* *mf*

*cresc.* *f*

*tranquillo* *cantabile* *espress. Sul D.*

Pfte. 1 2

*Sul A.* *Dim.* *p*

*f* *p*



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VIOLA



No. 5275

# G. JENSEN

## PHANTASIESTÜCKE

Op. 27

PIANO, VIOLIN & VIOLA

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No. 3822

Phantasiestücke.

VIOLA.

Allegro con brio. M.M. ♩ = 104.

Gustav Jensen, Op. 27.

First system of the Viola score, measures 1-16. The music is in 2/4 time and begins with a forte (f) dynamic. It features a series of eighth-note patterns and slurs. Dynamics include mf, f, and cresc. The system concludes with a sf dynamic and a first ending bracket.

Second system of the Viola score, measures 17-48. This system includes a key signature change to one sharp (F#) and a tempo change to Più mosso (♩ = 116). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from p to sf and ff. Performance markings include 'un poco più vivo', 'p accel. poco a poco', and 'cresc. sempre'. The system ends with a first ending bracket.

*tranquillo*  
Pfte. *cantabile*  
*espress.*  
*dim.*  
*p*  
*mf* *p* *2 marc.* *p*  
*cresc. poco a poco* *f*  
*fa tempo*  
*sf* *dim. poco rall.* *p* *espress.* *f*  
*espress.* *mf*  
*p* *pp* *cresc.*  
*Tempo I.*  
*sf* *f*  
*3*  
*3*  
*3*  
*3*  
*3*  
*3*  
*3*  
*cresc.* *ff* *f* *cresc. f*

*agitato.*  
*p sost.* *mf* *f*  
*ten.* *sf* *ff*  
*pesante poco rall.*  
*Tempo I.* *mf*  
*f* *mf* *cresc.* *sf*  
*sf* *sf* *dim. p* *cresc.* *f*  
*ff*  
*1 Pfte.* *2* *V* *mf*  
*1* *1*  
*cresc.* *f* *ff*  
*mf* *stringendo* *p* *cresc. molto*  
*ff* *ff*

Andante cantabile. ♩ = 66.

Pfte.

1 2 dolce

ten. *< sf >* tranquillo *ten. dim. mf >*

ten. *dim. cresc.* *sf calando* *mf*

con anima *f*

*dim. e riten. a tempo* *espress. p cresc.* *sf p dolce*

*poco accel.* *cresc.* *rall. sf smorz. p* *marc.*

*cresc.* *poco accel.* *f*

*marc. a tempo* *rit.* *mf p cresc. sf dim. p espress. dolce*

*sf* tranquillo

ten. *ten. dim. mf dim. cresc. f*

*poco marc.* *dim.* *sf pp* *pp*

Allegro con fuoco. ♩ = 84.

*f*

*f*

*f*

*cresc.* *ff* *mf* *cresc.*

*f* *f*

*f*

*mf cresc.* *f*

*mf* *marc. dim.*

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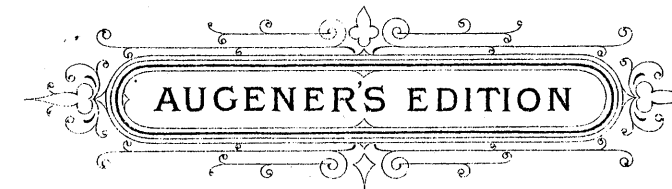
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