

"Marguerite Waltz."

Piccolo.

from "Faust."

CH. GOUNOD.

C. Fischer's Edition.

arr. by L. P. Laurendeau.

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INTROD.

722.

Piccolo.

2/5

The musical score for Piccolo consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1: *pp* (pianissimo)
- Staff 2: *sempre cresc.* (sempre crescendo)
- Staff 3: *f* (forte), *pp* (pianissimo), and first/second endings.
- Staff 4: *f* (forte)
- Staff 5: CODA, *mf* (mezzo-forte)
- Staff 6: *pp* (pianissimo), *sempre cresc.* (sempre crescendo)
- Staff 7: *pp* (pianissimo), *Più mosso.* (Piu mosso), *ff* (fortissimo)
- Staff 8: *Più vivo. p* (Piu vivo), *cresc.* (crescendo), and first/second endings.
- Staff 9: *ff* (fortissimo), first/second endings.
- Staff 10: *ff* (fortissimo), first/second endings.

"Marguerite Waltz."

from "Faust."

Oboe.

CH. GOUNOD.

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INTROD.

Musical notation for the introduction of the Oboe part, measures 1-8. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes a treble clef, a key signature of two flats, and a time signature of 3/4. The music starts with a whole rest in measure 1, followed by quarter notes in measures 2-8. Dynamics include *f* (forte) in measure 2 and a triplet of eighth notes in measure 8.

VALSE.

Musical notation for the waltz section of the Oboe part, measures 1-24. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes a treble clef, a key signature of two flats, and a time signature of 3/4. The music starts with a *mf* (mezzo-forte) dynamic in measure 1. It features various dynamics including *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *p* (piano). Performance instructions include *sempre cresc.* (sempre crescendo) in measures 6-8 and 17-19. The piece concludes with a double bar line and repeat signs in measure 24.

Oboe.

1 2 3 4 5 6 7 8

pp *sempre cresc.* *f* *pp*

CODA. *mf* *pp* *sempre cresc.*

Più mosso. *ff* *p* *cresc.*

Più vivo. *ff* 1 2 3 4 5

1 2 3 4 5 6

7 8

1st B \flat Clarinet. "Marguerite Waltz."

from "Faust."

CH. GOUNOD.

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INTROD. 1 2 3 4 5 6 7 8

VALSE. *mf*

1st B \flat Clarinet.

CODA.

Più mosso.

cresc. Più vivo.

"Marguerite Waltz."

2nd & 3rd

from "Faust."

B \flat Clarinets.

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INTROD.

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VALSE.

2nd & 3rd B \flat Clarinets.

1 2 3 4
pp

1 2

CODA. *p* 2 3 4 5 6 2 3 4

1 2 3 4 1 2 3 4 *sempre cresc.*

pp *Più mosso.* *ff* 2 3

p *cresc.*

Più vivo. *ff* 1 2 3 4 5

1 2 3 4 5

2 3

2 3 4 5 6 7

"Marguerite Waltz."

E♭ Clarinet.

from "Faust."

CH. GOUNOD.

arr. by L. P. Laurendeau.

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1 2 3 4 5 6 7 8

mf

pp

sempre cresc.

f

pp

ff

p

ff

p

sempre cresc.

f

mf

E♭ Clarinet.

pp

sempre cresc.

f

pp

mf

pp

sempre cresc.

Più mosso.

ff

p

Più vivo.

cresc.

ff

2 3 4 5 6

2 3 4 5

2 3 4

4 5 6 7 8

CODA.

f

"Marguerite Waltz."

from "Faust."

Bassoon.

CH. GOUNOD.
arr. by L. P. Laurendeau.

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Band Jour'l.

INTROD.

722. 

VALSE. 

Bassoon.

mf

pp
sempre cresc. *f*

pp

CODA. *mf*

pp *Più mosso.*

sempre cresc. *ff* *cresc.*

Più vivo.

ff

1 2 3 4

"Marguerite Waltz."

Soprano
Saxophone.

from "Faust."

CH. GOUNOD.

arr. by L.P. Laurendeau.

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INTROD.

722.

Soprano Saxophone.

pp
sempre cresc.
pp

CODA. *mf*

p
ff
p
cresc.

Più mosso. sempre cresc.

Più vivo.

ff
2 3 4 5 1 2 3 4 5
3 4
1 2 3 4 5 6 7 8

"Marguerite Waltz."

Alto
Saxophone.

from "Faust."

CH. GOUNOD.

arr. by L. P. Laurendeau.

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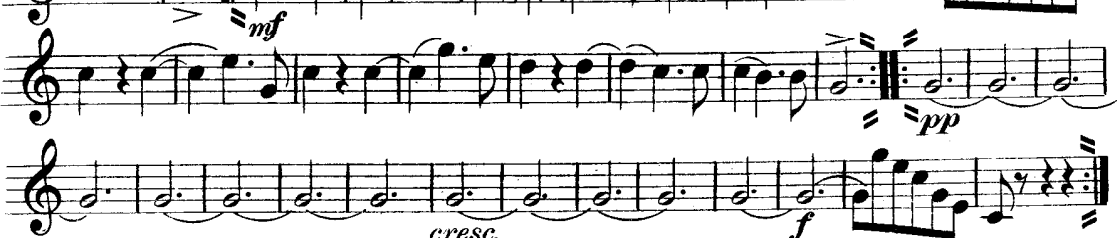
INTROD. 1 2 3 4 5 6 7 8

722. 

VALSE. 







Alto Saxophone.

The musical score is written for Alto Saxophone and consists of 13 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff starts with a *pp* dynamic marking. The second staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff is marked 'CODA.' and has a 3/4 time signature with a *mf* dynamic. The fourth staff includes the instruction 'Più mosso.' and a *pp* dynamic. The fifth staff has a *cresc.* marking and a *ff* dynamic. The sixth staff starts with a *p* dynamic. The seventh staff has a *cresc.* marking. The eighth staff is marked 'Più vivo.' and a *ff* dynamic, followed by five measures of chords numbered 1 through 5. The ninth staff continues with five measures of chords numbered 1 through 5. The tenth staff contains four measures of chords. The eleventh staff has eight measures of chords numbered 1 through 8. The twelfth and thirteenth staves conclude the piece with melodic lines.

pp

"Marguerite Waltz."

Tenor
Saxophone.

from "Faust."

CH. GOUNOD.

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INTROD.

722.

4

f

mf

1 2 3 4 5 6

VALSE.

mf

Tenor Saxophone.

pp *cresc.*

f *pp*

1 2

CODA. *mf*

pp Più mosso.

cresc. *ff*

1 *cresc.* Più vivo.

ff

1 2 3 4 5 6

1 2 3 4 5 6

7

Detailed description: This is a musical score for Tenor Saxophone. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a dynamic marking of *pp* (pianissimo) and includes a *cresc.* (crescendo) marking. The second staff features a dynamic marking of *f* (forte) and another *pp* marking. The third staff contains two first endings, labeled '1' and '2'. The fourth staff is marked 'CODA.' and begins with a 3/4 time signature and a dynamic marking of *mf* (mezzo-forte). The fifth staff has a dynamic marking of *pp* and the instruction 'Più mosso.' (more slowly). The sixth staff includes a *cresc.* marking and a dynamic marking of *ff* (fortissimo). The seventh staff is marked 'Più vivo.' (more lively) and begins with a dynamic marking of *ff*. The eighth staff has a dynamic marking of *ff* and a *cresc.* marking. The ninth and tenth staves contain six first endings, labeled '1' through '6'. The eleventh staff begins with a dynamic marking of *ff* and a *cresc.* marking. The twelfth staff has a dynamic marking of *ff* and a *cresc.* marking. The thirteenth staff has a dynamic marking of *ff* and a *cresc.* marking. The fourteenth staff concludes the piece with a final note.

"Marguerite Waltz."

Baritone
Saxophone.

from "Faust."

CH. GOUNOD.

arr. by L. P. Laurendeau.

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Band Jour'l. INTROD.

722. 

VALSE. 

Baritone Saxophone.

The musical score is written for Baritone Saxophone and consists of several systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff starts with a double bar line, a repeat sign, and a *pp* dynamic marking. The second staff begins with a *f* dynamic marking. The third staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth system is marked 'CODA.' and begins with a treble clef, a 3/4 time signature, and a *mf* dynamic marking. The fifth system starts with a *pp* dynamic marking and a *cresc.* instruction. The sixth system is marked 'Più mosso. 1' and begins with a *ff* dynamic marking. The seventh system starts with a *p* dynamic marking and a *cresc.* instruction. The eighth system is marked 'Più vivo.' and begins with a *ff* dynamic marking. The score concludes with several staves of music, including a final staff with a *f* dynamic marking and a fermata.

11 *f*

"Marguerite Waltz."

Solo B \flat Cornet.

from "Faust."

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INTROD.

722.

p *f* *Basses.* *mf*

VALSE.

mf *Clar.* *pp* *sempre cresc.* *p* *f* *pp* *ff* *ff* *p* *1st Bb Cor.* *p* *sempre cresc.* *f* *p* *f* *mf*

Solo B \flat Cornet.

Clar.

p

p

f *pp* *pp*

1st B \flat Cor. 1 2

CODA. *mf*

Clar.

pp

p

Più mosso. *ff* *p* *sempre cresc.*

cresc.

Più vivo. *ff*

Basses.

"Marguerite Waltz."

from "Faust."

1st B \flat Cornet.

CH. GOUNOD.

arr. by L. P. Laurendeau.

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Band Journ'l.

INTROD.

722.

1 2 3 4 5 6 7 8 9 10
11 12

VALSE.

mf
cresc.
f *pp* *ff*
p *ff* *p*
pp *mf*
sempre cresc. *f*

Marguerite Waltz

1st B \flat Cornet.

The first system consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by a *pp* dynamic marking. The music features a mix of eighth and sixteenth notes. The second staff includes a *f* dynamic marking and a first ending bracket. The third staff includes a *pp* dynamic marking and a fourth ending bracket.

The CODA section begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It starts with a *mf* dynamic marking. The notation includes various note values and rests. The section concludes with a *pp* dynamic marking and a *cresc.* instruction.

The *Più mosso.* section begins with a *ff* dynamic marking. The tempo is slower than the previous section. The notation includes a *p* dynamic marking and a *cresc.* instruction.

The *Più vivo.* section begins with a *ff* dynamic marking. The tempo is faster than the previous section. The notation includes a *cresc.* instruction and six first ending brackets numbered 1 through 6.

The final section of the piece features a series of first ending brackets numbered 3 through 8. The notation includes various note values and rests.

A handwritten signature, possibly "H. S.", is written at the bottom of the page.

"Marguerite Waltz."

2nd & 3rd
B \flat Cornets.

from "Faust."

CH. GOUNOD.

arr. by L. P. Laurendeau.

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Band Jour'n'l.

INTROD.

722.

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"Marguerite Waltz"

E♭ Cornet.

from "Faust."

CH. GOUNOD.

arr. by L. P. Laurendeau.

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INTROD.

722.

1 2 3 4 5 6 7 8 9 10 11 12

VALSE. 5 3

4 3

3 1 2 1 15

3 1 2 1 5

4 3

1 3 2

5 3

4 3

1 2 3 4 5 6 7

CODA. 5 3

"Marguerite Waltz."

from "Faust."

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1st Alto.

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INTROD.

722. 

VALSE. 





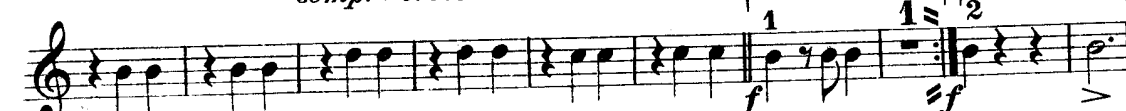
















1st Alto.

1 2 3 4 1 2 3 4 1
pp *cresc.* *f* *pp* *sempre*

CODA. 1 2 3 4 5 6 1 2

3 4 5 6 *mf* *pp*

1 2 3 4 1 2 3 4 *sempre cresc.*

Più mosso. *ff* *p*

Più vivo. *cresc.*

ff

1 2 3 4 1 2

3 4 5 6 7

pp

"Marguerite Waltz."

from "Faust."

CH. GOUNOD.

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2nd Alto.

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INTROD.

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VALSE.

2nd Alto.

1 2 3 4 1 2 3 4 1
pp *sempre*
cresc. *f* *pp*
2 3 4 2 3
4 1 2 3 4 1

CODA. 1 2 3 4 5 6 1 2
mf
3 4 1 2 3 4
1 2 3 4 1 2 3 4
pp
sempre cresc.

Più mosso.
ff *p*
cresc.

Più vivo. 1 2 3 4 5
ff

1 2 3 4 5 6 7 1 2
3 4 5 6 7

ff *f*

"Marguerite Waltz."

from "Faust."

3rd & 4th Altos.

CH. GOUNOD.

arr. by L.P. Laurendeau.

Universal
Band Jour'n'l.

INTROD.

722.

1 2 3 4 5 6 7 8

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4 5 6

1 2 3 4

3rd & 4th Altos.

1 2 3 4 1 2 3 1 2
pp *sempre cresc.*
f *pp*

CODA.

1 2 3 4 5 6 1 2
mf *pp*
sempre cresc.

Più mosso.

ff *p*
cresc.

Più vivo.

ff
cresc.

cresc.
cresc.

Handwritten signature or mark at the bottom of the page.

"Marguerite Waltz."

from "Faust."

CH. GOUNOD.

arr. by L. P. Laurendeau.

1st & 2nd Trombones.

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Band Jour'l.

INTROD.

7 2 2. $\frac{3}{4}$ *f*

6 *f* *mf* *pp*

sempre cresc. *f* *ff* *pp*

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

pp *p* *pp* *f*

CODA. *mf* *Piu mosso.* *pp* *cresc.* *ff* *Piu vivo.* *ff*

p *cresc.* *ff*

ff

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"Marguerite Waltz."

from "Faust."

CH. GOUNOD.

arr. by L. P. Laurendeau.

3rd Trombone.

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Band Jour'n'l.

INTROD.

722.

f

mf

VALSE.

mf

f

ff

pp

pp

ff

pp

pp

cresc.

f

mf

pp

pp

cresc.

f

CODA.

mf

ff

pp

p cresc.

ff

pp

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"Marguerite Waltz."

1st & 2nd Tenors.

from "Faust."

CH. GOUNOD.

arr. by L. P. Laurendeau.

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Band Jour'l.

INTROD.

7 2 2. *f*

6 *mf* 3 *pp* *sempre cresc.* *f* *ff* 2 3 *pp*

f *pp* 1 2 3 4 1 2 3 4 *pp* 1 2 3 4 1 2 3 4 *p* *sempre cresc.*

f 1 1 2 6 *mf* 3 *pp* *sempre cresc.* 2 *f*

pp 4 3 1 2 *pp* *sempre cresc.*

CODA. 6 *mf* 3 *Più mosso.* *pp*

sempre cresc. *ff* *Più vivo.*

2 3 9 *p* *cresc.* *ff*

2 3

2 3 4

11-1

"Marguerite Waltz."

from "Faust."

Baritone ♩ .

CH. GOUNOD.

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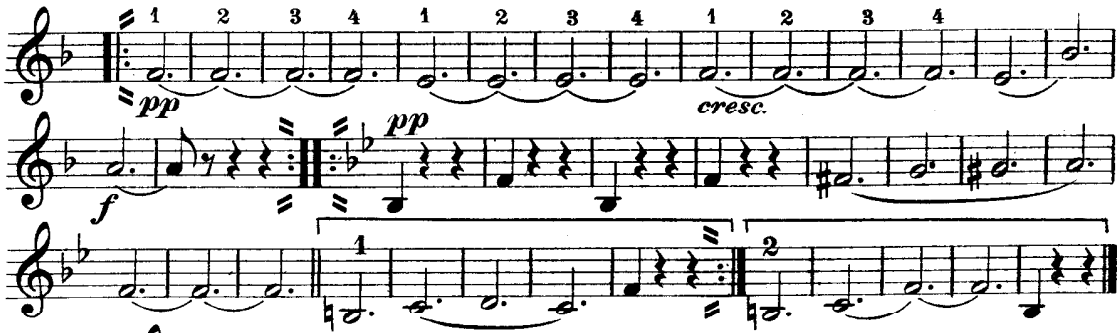
722.

INTROD. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

VALSE. $\frac{3}{4}$ *mf*

Baritone

1 2 3 4 1 2 3 4 1 2 3 4



pp *cresc.*

f *pp*



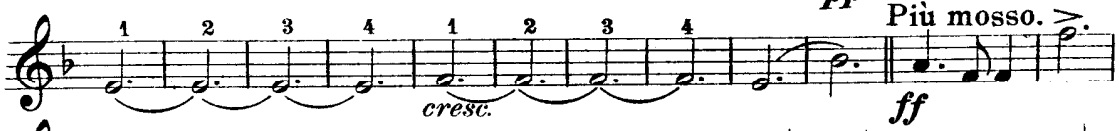
1 2 3 4



mf *pp*

1 2 3 4 1 2 3 4

cresc. *ff* *Più mosso.*



p



cresc.



f *Più vivo.*



ff 

"Marguerite Waltz."

from "Faust."

Baritone ♭.

CH. GOUNOD.

arr. by L. P. Laurendeau.

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Band Jour'l.

INTROD.

722.

p *f* *mf*

mf *pp* *cresc.* *f* *ff* *p* *ff* *p* *ff* *p* *sempre cresc.* *f* *mf*

Baritone 2.

pp *cresc.*
f *pp*
1 2

CODA. *mf*

mf *cresc.* *ff* *Piu mosso.* *p* *cresc.*

Piu vivo.

ff *cresc.*

Handwritten signature or mark at the bottom of the page.

"Marguerite Waltz."

from "Faust."

Basses.

CH. GOUNOD.

arr. by L. P. Laurendeau.

Universal
Band Jour'n.

INTROD.

722.

The introductory section consists of three staves of music in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *f* (forte) and features a melody of eighth and quarter notes. The second staff continues the melody with a dynamic of *mf* (mezzo-forte). The third staff features a rhythmic accompaniment of eighth notes, also marked *mf*.

The Valse section consists of ten staves of music in bass clef, 3/4 time, with a key signature of two flats. It begins with a dynamic of *mf* and a *cresc.* (crescendo) marking. The first staff has a melody of quarter notes. The second staff features a dynamic of *pp* (pianissimo) and a repeat sign. The third staff has a dynamic of *cresc.* and a *Bar.* (bar) marking. The fourth staff has a dynamic of *ff* (fortissimo) and a *p* (piano) marking. The fifth staff has a dynamic of *p* and a *cresc.* marking. The sixth staff has a dynamic of *p* and a *sempre cresc.* (sempre crescendo) marking. The seventh staff has a dynamic of *f* and a *mf* marking. The eighth staff has a dynamic of *mf* and a *p* marking. The ninth staff has a dynamic of *f* and a *mf* marking. The tenth staff has a dynamic of *f* and a *mf* marking.

Basses.

First system of bass notation. It consists of three staves. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth notes. The dynamic marking *pp* is placed below the first staff. The second staff continues the eighth-note pattern and includes a first ending bracket labeled '1'. The dynamic marking *cresc.* is placed below the second staff. The third staff continues the eighth-note pattern.

Second system of bass notation, labeled 'CODA.' at the beginning. It consists of three staves. The first staff begins with a 3/4 time signature and a series of eighth notes. The dynamic marking *mf* is placed below the first staff. The second staff continues the eighth-note pattern and includes a first ending bracket labeled '1'. The dynamic marking *pp* is placed below the second staff. The tempo change *Più mosso.* is indicated below the second staff.

Third system of bass notation. It consists of three staves. The first staff continues the eighth-note pattern with a dynamic marking *cresc.* below it. The second staff continues the eighth-note pattern with a dynamic marking *ff* below it. The tempo change *Più vivo.* is indicated below the second staff. The third staff continues the eighth-note pattern.

Fourth system of bass notation. It consists of three staves. The first staff begins with a dynamic marking *p* below it. The second staff continues the eighth-note pattern with a dynamic marking *ff* below it. The tempo change *Più vivo.* is indicated below the second staff. The third staff continues the eighth-note pattern.

Fifth system of bass notation. It consists of three staves. The first staff continues the eighth-note pattern with a dynamic marking *cresc.* below it. The second staff continues the eighth-note pattern with a dynamic marking *ff* below it. The tempo change *Più vivo.* is indicated below the second staff. The third staff continues the eighth-note pattern.

Sixth system of bass notation. It consists of three staves. The first staff continues the eighth-note pattern with a dynamic marking *cresc.* below it. The second staff continues the eighth-note pattern with a dynamic marking *ff* below it. The tempo change *Più vivo.* is indicated below the second staff. The third staff continues the eighth-note pattern.

Handwritten markings at the bottom of the page, including a large 'V' and some illegible scribbles.

"Marguerite Waltz"

from "Faust"

B \flat Bass $\text{\textcircled{f}}$.

CH. GOUNOD.

arr. by L. P. Laurendeau.

Universal
Band Jour'n'l.

INTROD.

722. $\text{\textcircled{f}}$



VALSE. $\text{\textcircled{f}}$ $\text{\textcircled{mf}}$ $\text{\textcircled{pp}}$ $\text{\textcircled{pp}}$ $\text{\textcircled{ff}}$ $\text{\textcircled{pp}}$ $\text{\textcircled{ff}}$



$\text{\textcircled{cresc.}}$ $\text{\textcircled{pp}}$ $\text{\textcircled{p}}$ $\text{\textcircled{f}}$ $\text{\textcircled{cresc.}}$ $\text{\textcircled{mf}}$ $\text{\textcircled{pp}}$



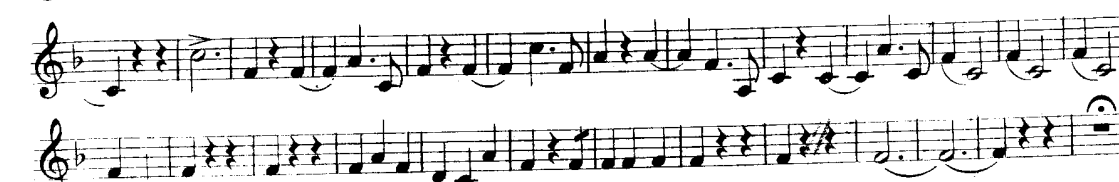
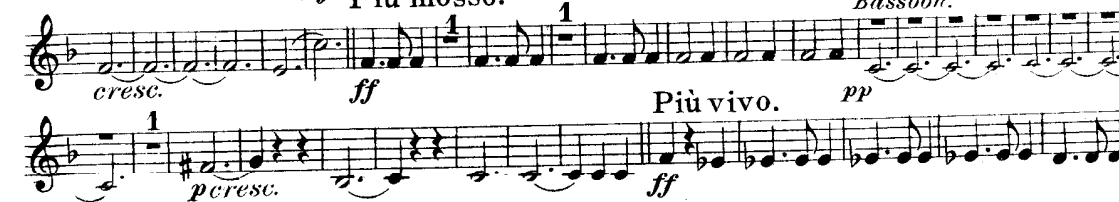
CODA. $\text{\textcircled{mf}}$ $\text{\textcircled{pp}}$



$\text{\textcircled{cresc.}}$ $\text{\textcircled{ff}}$ $\text{\textcircled{pp}}$ $\text{\textcircled{pp}}$

Piu mosso. *Bassoon.*

Piu vivo.



Marguerite Waltz.

Drums & Triangle.

INTRO.

CH. GOUNOD.

The musical score is written for Drums and Triangle. It begins with an **INTRO.** in 3/4 time, marked with a **4** above the first measure. The first staff is a bass clef line with a series of eighth notes. The second staff is a bass clef line with eighth notes and rests. The **WALTZ** section starts at measure 16, marked **pp**. It features a treble clef line with eighth notes and a bass clef line with eighth notes. The Triangle part is indicated by a treble clef line with a **Triangle.** label and a **1** above the first measure. The Drums part is indicated by a bass clef line with a **Dr.** label and a **7** above the first measure. The score includes various dynamics such as **f** and **pp**, and includes repeat signs and first/second endings. The **CODA** section starts at measure 30, marked **pp** and **Piu mosso**. It features a treble clef line with eighth notes and a bass clef line with eighth notes. The Triangle part is indicated by a treble clef line with a **Triangle.** label and a **1** above the first measure. The Drums part is indicated by a bass clef line with a **Dr.** label and a **2 3 4 5 6** above the first measure. The score concludes with a **Plus vite.** section, marked **f**, featuring a bass clef line with eighth notes and a treble clef line with eighth notes. The Triangle part is indicated by a treble clef line with a **Triangle.** label and a **1** above the first measure. The Drums part is indicated by a bass clef line with a **Dr.** label and a **2 3 4 5 6** above the first measure.

3206.17

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