

Banditen-Galopp

Op. 378

E^b Cornet & Piano

Arr.: Bertrand Moren

Johann Strauss II

EMR 100481

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Banditen-Galopp

Op. 378

Johann Strauss II

English: Composed by Johann Strauss II, the *Banditen-Galopp*, Op. 378, is a work full of energy, wit, and brilliance. True to the spirit of the galop, this very fast dance immediately sweeps the listener into a thrilling musical chase. Its title, referring to a band of outlaws, inspires lively, mischievous, and theatrical music in which one can imagine pursuits, sudden twists, and humorous scenes. Catchy melodies and vivid dynamic contrasts create a festive and light-hearted atmosphere. As so often in Strauss's music, elegance of writing is combined with remarkable spontaneity, resulting in music that is both refined and full of joy. The piece perfectly demonstrates the composer's gift for captivating an audience from the very first bars. Brilliant and virtuosic, the *Banditen-Galopp* makes an ideal finale or a moment of pure entertainment. More than a century after its creation, it still retains all of its charm and communicative power.

Français: Composé par Johann Strauss II, le *Banditen-Galopp*, op. 378, est une œuvre pleine d'énergie, de malice et de panache. Fidèle à l'esprit du galop, cette danse très rapide entraîne immédiatement l'auditeur dans une course effrénée au rythme irrésistible. Son titre, qui évoque une bande de brigands, inspire une musique vive, espiègle et théâtrale, où l'on imagine poursuites, rebondissements et scènes pleines d'humour. Les mélodies entraînantes et les contrastes dynamiques contribuent à créer une atmosphère festive et légère. Comme souvent chez Strauss, l'élégance de l'écriture se mêle à une grande spontanéité, offrant une musique à la fois raffinée et pleine de joie de vivre. Cette pièce illustre parfaitement le talent du compositeur pour captiver son public dès les premières mesures. Brillante et virtuose, elle constitue un final idéal ou un moment de pur divertissement. Plus d'un siècle après sa création, le *Banditen-Galopp* conserve tout son charme et son pouvoir communicatif.

Deutsch: *Banditen-Galopp*, op. 378, von Johann Strauss II ist ein Werk voller Energie, Witz und Brillanz. Ganz im Geist des Galopps reißt dieser sehr schnelle Tanz das Publikum sofort in einen mitreißenden musikalischen Lauf hinein. Der Titel, der an eine Räuberbande erinnert, inspiriert eine lebhaft, schelmische und theatralische Musik, in der man Verfolgungsjagden, überraschende Wendungen und humorvolle Szenen vor sich sieht. Mitreißende Melodien und starke dynamische Kontraste schaffen eine festliche und heitere Atmosphäre. Wie so oft bei Strauss verbindet sich die Eleganz der Komposition mit großer Spontaneität und vermittelt zugleich Raffinesse und Lebensfreude. Das Werk zeigt eindrucksvoll die Fähigkeit des Komponisten, sein Publikum von den ersten Takten an zu fesseln. Glänzend und virtuos eignet sich der *Banditen-Galopp* hervorragend als effektvoller Abschluss oder als Moment unbeschwertem Vergnügens. Mehr als ein Jahrhundert nach seiner Entstehung hat das Stück nichts von seinem Charme und seiner mitreißenden Wirkung verloren.



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E♭ CORNET

Banditen-Galopp

Op. 378

Johann Strauss

Arr.: Bertrand Moren

Presto ♩ = 176

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Banditen-Galopp

Op. 378

Johann Strauss
Arr.: Bertrand Moren

Presto ♩ = 176

Score for Eb Cornet and Piano.

Measures 1-8: Eb Cornet (p), Piano (f, p).

Measures 9-16: Eb Cornet (f, p), Piano (f, p).

Measures 17-24: Eb Cornet (f, p), Piano (f, p). Section A starts at measure 17.

Measures 25-32: Eb Cornet (f), Piano (f).

35

B

Measures 35-44. Measure 35: Treble clef has a whole rest; Bass clef has a whole rest. Measure 36: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves. Accents are present on several notes.

45

Measures 45-53. Measure 45: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *p* (piano) in both staves. Accents are present. First and second endings are marked with '1.' and '2.'.

54

Measures 54-62. Measure 54: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *p* (piano) in both staves. Accents are present. Measure 55: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves. Measure 56: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *p* (piano) in both staves.

63

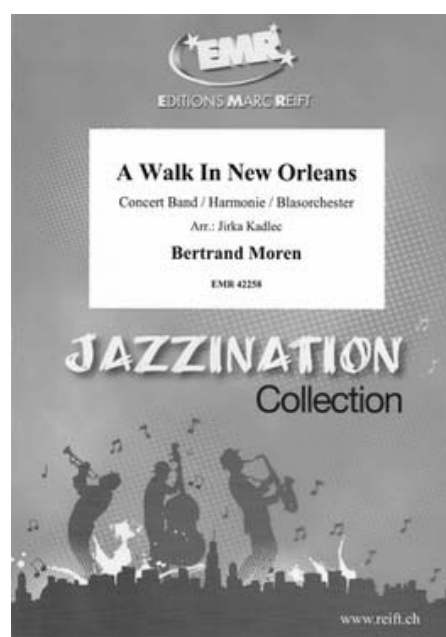
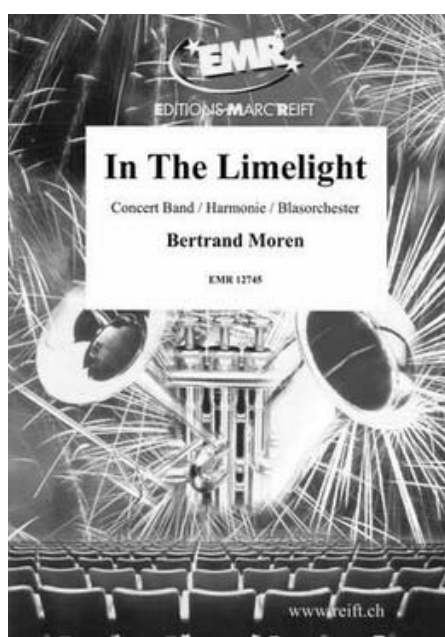
C

Measures 63-70. Measure 63: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves. Measure 64: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves. Measure 65: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves. Measure 66: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves. Measure 67: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves. Measure 68: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves. Measure 69: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves. Measure 70: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *f* (forte) in both staves.

71

Measures 71-76. Measure 71: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *mf* (mezzo-forte) in both staves. Measure 72: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *mf* (mezzo-forte) in both staves. Measure 73: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *mf* (mezzo-forte) in both staves. Measure 74: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *mf* (mezzo-forte) in both staves. Measure 75: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *mf* (mezzo-forte) in both staves. Measure 76: Treble clef melody starts with a quarter note G4, followed by eighth notes. Bass clef accompaniment starts with a quarter note G2, followed by eighth notes. Dynamics: *mf* (mezzo-forte) in both staves.

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