

EDITION PETERS

Nr. 4189g

RICHARD
STRAUSS

Orchesterstudien
aus den Symphonischen Werken

Kontrabass

(Madensky)



251645

RICHARD
STRAUSS

ORCHESTERSTUDIEN
FÜR KONTRABASS

AUS DEN SYMPHONISCHEN WERKEN

ÉTUDES D'ORCHESTRE POUR CONTREBASSE
TIRÉES DES OEUVRES SYMPHONIQUES

ORCHESTRAL STUDIES FOR BASS
FROM THE SYMPHONIC WORKS

Choisies et revues par / Ausgewählt und bezeichnet von / Selected and revised by
ED. MADENSKY

Jetzt
Verlag C. F. Peters

Aufführungsrecht vorbehalten — Droits d'exécution réservés
UNIVERSAL-EDITION A. G.
WIEN Copyright 1910 by Universal-Edition LEIPZIG

Vorwort.

Die großartige Steigerung und Erweiterung der Orchestertechnik in unserer Zeit durch Richard Strauss hat in der Verlagshandlung den Gedanken zur Reife gebracht, alle jene Stellen aus den Werken des Meisters, die das Ausmaß durchschnittlicher Schwierigkeit überragen, in den „Orchester-Studien“ zusammengefaßt dem ausführenden Musiker als Vademecum an die Hand zu geben.

Die „Orchester-Studien“ umfassen alle symphonischen Werke Richard Strauss'; diese sind:

1. Op. 12, Symphonie F moll,
2. „ 16, Aus Italien,
3. „ 20, Don Juan,
4. „ 23, Macbeth,
5. „ 24, Tod und Verklärung,
6. „ 28, Till Eulenspiegel,
7. „ 30, Also sprach Zarathustra,
8. „ 35, Don Quixote,
9. „ 40, Ein Heldenleben — und
10. „ 53, Symphonia domestica.

Die Auswahl wurde von ersten Künstlern, Orchestermitgliedern der Wiener k. k. Hofoper (Wiener Philharmonikern), zum größten Teil auch Professoren und Lehrern der k. k. Akademie für Musik und darstellende Kunst in Wien, getroffen und zwar für:

- | | |
|-------------------------|---------------------------|
| Violine | Prof. Karl Prill, |
| Viola | Prof. Hugo v. Steiner, |
| Violoncell | Wilh. Jeral, |
| Kontrabaß | Prof. Ed. Madenski, |
| Harfe | Prof. Alfred Holy, |
| Flöte | Ary van Leeuwen, |
| Oboe | } Prof. Rich. Baumgärtel, |
| Englisch Horn | |
| Klarinette | } Prof. Fr. Bartholomey, |
| Baßklarinette | |
| Fagott | } Prof. Joh. Böhm, |
| Kontrafagott | |
| Horn | Prof. Emil Wipperich, |
| Trompete | } Prof. Fr. Rossbach und |
| Baßtrompete | |
| Posaune | } Prof. Otto Berthold. |
| Tenor- u. Baßtuba | |

Avant-propos.

Le grand développement de la technique moderne de l'orchestre et l'essor que lui a donné Richard Strauss firent naître l'idée de publier les „Etudes d'Orchestre“ pour donner à l'artiste exécutant un vademecum contenant tous les passages des oeuvres du maître qui sont au-dessus des difficultés moyennes.

Les „Etudes d'Orchestre“ contiennent toutes les symphonies de Richard Strauss, savoir:

1. Op. 12, *Symphonie en Fa mineur,*
2. „ 16, *Aus Italien,*
3. „ 20, *Don Juan,*
4. „ 23, *Macbeth,*
5. „ 24, *Tod und Verklärung (Mort et Transfiguration),*
6. „ 28, *Till Eulenspiegel,*
7. „ 30, *Also sprach Zarathustra,*
8. „ 35, *Don Quixote,*
9. „ 40, *Ein Heldenleben, et*
10. „ 53, *Symphonia domestica.*

Le recueil a été fait par les meilleurs artistes et les membres d'orchestre de l'opéra (k. k. Hofoper) à Vienne (les philharmonistes de Vienne) et surtout par les professeurs et les maîtres de la „K. k. Akademie für Musik und darstellende Kunst“ (l'académie pour la musique et l'art de représentation), savoir:

- Pour le violon par le prof. Karl Prill,*
„ *l'alto par le prof. Hugo v. Steiner,*
„ *le violoncelle par Wilh. Jeral,*
„ *la contrabasse par le*
prof. Ed. Madenski,
„ *la harpe par le prof. Alfred Holy,*
„ *la flûte par Ary van Leeuwen,*
„ *le hautbois par le*
(cor anglais) prof. Rich. Baumgärtel,
„ *la clarinette par le*
(clarinette-basse) prof. Franz Bartholomey,
„ *le basson par le*
(contre-basson) prof. Joh. Böhm,
„ *le cor par le prof. E. Wipperich,*
„ *la trompette par le*
(trompette basse) prof. Franz Rossbach,
„ *le trombone par le*
(cor-ténor et tube) prof. Otto Berthold.

Preface.

The great enhancement and development of orchestral execution in our times produced by the appearance of Richard Strauss has induced the publishers to collect in their „Orchestral Studies“ all those passages from that master's works that present more than average difficulties, so as to offer them to the executant as a vademecum.

The „Orchestral Studies“ comprise all symphonic compositions by Richard Strauss, which are:

1. Op. 12, *Symphony in F minor,*
2. „ 16, *Aus Italien,*
3. „ 20, *Don Juan,*
4. „ 23, *Macbeth,*
5. „ 24, *Death and Transfiguration,*
6. „ 28, *Till Eulenspiegel,*
7. „ 30, *Thus spake Zarathustra,*
8. „ 35, *Don Quixote,*
9. „ 40, *Ein Heldenleben, and*
10. „ 53, *Symphonia domestica.*

The passages were chosen by the foremost artists in Vienna, members of the Imperial Opera (Vienna Philharmonic Society) and mostly also professors and teachers of the Royal Imperial Academy for Music and Representative Art; the names of these gentlemen are as follows:

- Prof. Karl Prill for the Violin,
„ Hugo v. Steiner for the Viola,
„ Wilh. Jeral for the Violoncello,
„ Ed. Madenski for the Contrabass,
„ Alfred Holy for the Harp,
„ Ary van Leeuwen for the Flute,
„ Rich. Baumgärtel for the Oboe,
(corno inglese),
„ Franz Bartholomey for the Clarinet
(Bass Clarinet),
„ Joh. Böhm for the Bassoon,
(Contrabassoon),
„ Emil Wipperich for the Horn,
„ Franz Rossbach for the Trumpet
(Bass Trumpet),
„ Otto Berthold for the Trombone
(Tenor Horn and Bass Tuba).

ORCHESTERSTUDIEN

aus Richard Strauss' symphonischen Werken
für Kontrabaß.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

1. SYMPHONIE.

(F moll.)

1.

Richard Strauss, Op. 12.

Allegro ma non troppo, un poco maestoso.

G

The musical score is written for double bass in F major (F moll. in the original) and 2/4 time. It begins with a forte (*ff*) dynamic. The tempo is marked "Allegro ma non troppo, un poco maestoso." The score consists of six staves of music. The first staff starts with a treble clef and a key signature of one flat (F major). The music features a series of eighth and sixteenth notes, often beamed together, with various fingering and bowing indications. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a continuation of the theme with some rests and dynamic markings. The fourth staff introduces a new rhythmic pattern with eighth notes and rests. The fifth staff continues the melodic development. The sixth staff concludes the first movement with a final cadence and a key signature change to one flat (F major).

2. AUS ITALIEN.

Symphonische Phantasie.

1. Auf der Campagna.

Richard Strauss, Op. 16.

Andante molto tranquillo.

A *un poco vivo*

2. In Roms Ruinen.

Allegro, molto con brio.

T

4. Neapolitanisches Volksleben.

Allegro molto.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff begins with a *pp* dynamic and contains two measures of eighth-note patterns with fingering 4 1 4 1. The second staff continues with similar eighth-note patterns and includes a triplet of eighth notes with fingering 4 2 1 4.

Furioso.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff begins with a *ff* dynamic and contains two measures of eighth-note patterns with fingering 4 1 1 4 3. The second staff continues with eighth-note patterns and includes a triplet of eighth notes with fingering 1 4 3.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff contains two measures of eighth-note patterns with fingering 4 2 1 4 4. The second staff continues with eighth-note patterns and includes a triplet of eighth notes with fingering 1 4 4.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff begins with a *ff* dynamic and contains two measures of eighth-note patterns with fingering 1 4 2 4 2 4 3. The second staff continues with eighth-note patterns and includes a triplet of eighth notes with fingering 1 4 2 4 3.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff begins with a *ff p* dynamic and contains two measures of eighth-note patterns with fingering 4 2. The second staff continues with eighth-note patterns and includes a triplet of eighth notes with fingering 4 1 4 4.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff begins with a *pp* dynamic and contains two measures of eighth-note patterns with fingering 4 1 4. The second staff continues with eighth-note patterns and includes a triplet of eighth notes with fingering 4 1 4.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff begins with a *pp* dynamic and contains two measures of eighth-note patterns with fingering 1 4 2 4 2. The second staff continues with eighth-note patterns and includes a triplet of eighth notes with fingering 1 2 2 4 1.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff begins with a *f* dynamic and contains two measures of eighth-note patterns with fingering 1 4 4 1 1 3 1 4 2 4 1. The second staff continues with eighth-note patterns and includes a triplet of eighth notes with fingering 1 4 2 4 1.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff begins with a *ff* dynamic and contains two measures of eighth-note patterns with fingering 2 4 4 1 1 3 1. The second staff continues with eighth-note patterns and includes a triplet of eighth notes with fingering 2 4 4 1 1 3 1.

Two staves of music in bass clef, key of D major, 2/4 time. The first staff contains two measures of eighth-note patterns with fingering 4 1 2 4 1 2 4. The second staff continues with eighth-note patterns and includes a triplet of eighth notes with fingering 1 2 4.

3. DON JUAN.

Allegro molto con brio.

Richard Strauss, Op. 20.

ff 4 1 4 2 1 2 1

A *ff* 2 1 1 1 2 4 *ff* 1 2 4 1

ff 1 4 1 2 4 *ff* 4 2 1 1 4 2

B *ff* *pizz.* *mp* 1 2 4

C *molto vivo* *f* *arco* 1 2 1 *rapidamente* *ff* 1 2 4 1 1 4

poco a poco più vivente *p cresc.* 4 4 *espr.* *f* *mf espr.* 1 2 3 1

f *molto appassionato string.* 2 1 2 2 1 2 3 3 2 4 1 2 2 1 2 4 1

ff 3 2 4 1 4 1 2 4

rapidamente *ff* 4 1 1 2 4 1 2 4

P *ff* *espress.* 4 1 4 1 1 2 4 1 2 3

espress. *string.* 1 4 2 1

p grazioso

p

p grazioso

mp

R

ff

S

ff

ff

f

ff

f

ff

f

ff espr.

ff

espr.

f

cresc.

f

cresc.

Y

ff

ff espr.

dim.

f

cresc.

Cc

ff

4. MACBETH.

Richard Strauss, Op. 23.

Allegro, un poco maestoso.

f molto espress.

sempre string.

ff

ff K

Più presto.

ff

Tempo I.

ff

ff T

W

ff

ff

X

fff

D-Saite.

5. TOD UND VERKLÄRUNG.

Richard Strauss, Op. 24.

Allegro molto agitato.

ff

E

dim. *p* *cresc.*

mf *cresc.*

K

ff *espress.* *ff* *dim.*

T

ff

Tempo I.

ff

Moderato.

p.

6. TILL EULENSPIEGELS LUSTIGE STREICHE.

Richard Strauss, Op. 28.

Sehr lebhaft.

Musical score for "Till Eulenspiegels lustige Streiche" by Richard Strauss, Op. 28. The score is in bass clef, 6/8 time, and B-flat major. It consists of 19 measures of music with various dynamics and articulations.

Measure 1: *mf* 0 1 4, 1 2 4, 2, 1 2 4
 Measure 2: *f* 1 2 4 4, 2
 Measure 3: *cresc.* 4 2
 Measure 4: *ff*₁
 Measure 5: *ff*
 Measure 6: *dim.* *p* 6
 Measure 7: *ff* 1 2 4
 Measure 8: *ff* 1 2 4
 Measure 9: *ff* *wütend* 4 1, 4, 4 0, 1 *f*, 1 1
 Measure 10: *immer lebhafter* 2 4
 Measure 11: *mf* 3, 4, 1 2 4
 Measure 12: *f* *cresc.* 4, 1 2, 3, 4, 1 2, *ff* 3, 4, 2
 Measure 13: *D-Saite.* 1 2
 Measure 14: 3, 4, 1 2, 3, 4, 1 2, *ff* 3, 4, 2
 Measure 15: 4, 1 2, 3, 4, 1 2, *ff* 3, 4, 2
 Measure 16: 4, 1 2, 3, 4, 1 2, *ff* 3, 4, 2
 Measure 17: 4, 1 2, 3, 4, 1 2, *ff* 3, 4, 2
 Measure 18: 4, 1 2, 3, 4, 1 2, *ff* 3, 4, 2
 Measure 19: 4, 1 2, 3, 4, 1 2, *ff* 3, 4, 2

geteilt 21

mf

f

ff

ff

35

fp

ff

fp

ff

fp

ff

fp

ff

mf cresc.

fff

immer ausgelassener und lebhafter

37

ff

f

ff

ff

7. ALSO SPRACH ZARATHUSTRA.

Richard Strauss, Op. 30.

Breit.

Früheres Zeitmaß, (mäÙig langsam).

noch bewegter, sehr leidenschaftlich

6

ff

4. Pult.
sehr langsam

mp

2. Pult.

3. Pult.

4. Pult.

pp

mp

1. Pult.

2. Pult.

3. Pult.

4. Pult.

D-Saite.

D-Saite.

pp

geteilt *allmählich etwas weniger langsam*

cresc.
Doppelt so schnell. *dim.*

ff *sfz*

energisch (♩ = ♩)

f marcato *allmählich etwas bewegter*

mf *ff*

sfz *accel.*

Ziemlich langsam.

p²

1 2 4 1 2 4

ff 19

ff 9 4

pizz. *cresc.* *f* *arco* 25

pp *sfz* *sfz*

ff 5

pizz.

ff 1 4 4

Sehr bewegt.

arco

Musical notation for measures 36-37. Bass clef, key signature of one sharp (F#). Measure 36 starts with *ff* and *espress.*. Measure 37 ends with *f* and *ff*. Fingering numbers are present below the notes.

Musical notation for measures 43-44. Measure 43 starts with *p*. Measure 44 includes *dim.* and *cresc.*. The instruction *immer mehr beschleunigend* spans across these measures. Fingering numbers are present below the notes.

Musical notation for measures 44-45. Measure 44 includes *cresc.*. Measure 45 ends with *espress.*. Fingering numbers are present below the notes.

44

sehr lebhaft und schwungvoll

Musical notation for measures 45-46. Measure 45 starts with *ff*. Measure 46 starts with *sf*. Fingering numbers are present below the notes.

Musical notation for measures 47-48. Measure 47 starts with *espress.* and *p*. Measure 48 starts with *f* and *sf*. Fingering numbers are present below the notes.

Musical notation for measures 50-51. Measure 50 starts with *ff sf*. Measure 51 starts with *cresc.* and *ff*. Fingering numbers are present below the notes.

Musical notation for measures 51-52. Measure 51 starts with *fff*. Measure 52 ends with *f*. Fingering numbers are present below the notes.

8. DON QUIXOTE.

Richard Strauss, Op. 35.

INTRODUKTION.

Mäßiges Zeitmaß.
3 etwas lebhafter

Don Quixote, der Ritter von der traurigen Gestalt. 24 Kriegerisch.

ff 45 *ff*

2, 4, 2, 1, 4, 2, 1, 4, 2, 1, 0, 4, 2, 2, 1, 0, 4, 2, 2, 1, 0

Gemächlich.

I. Pult.

poco calando

Tempo I.

ff 4 *dim.* *p*

mp

Schnell und stürmisch.

f

64 *f*

Viel breiter.

ff *ff*

Beinahe doppelt so langsam.

f

9. EIN HELDENLEBEN.*)

Richard Strauss, Op.40.

Lebhaft bewegt.

ff *pizz.* *p* *cresc.*

f *pizz.* *f*

arco *fp*

ff *dim.* *pp*

p *arco* *mf* *dim.* *p*

cresc. *2-4* *D-Saite* *ff*

ff *D-Saite*

fff

f cresc. *ff* *tr*

f cresc. *ff*

geteilt

*) Mit Bewilligung des Original-Verlegers F. E. C. Leuckart, Leipzig.

ff *ff*

ff *fff*

Allmählich etwas fließender.

mit Dämpfern *p molto espr.* *f* *dim. mf* *fz* *dim. p*

ohne Dämpfer *accel.* *mf sfz* *sfz* *mf sfz espr.* *sfz*

f sfz *accel.* *ff sfz*

p *Tempo I. (lebhaft bewegt.)* D-Saite

p *poco cal.* 23

mit Dämpfern *p* D-Saite

pp (getragen) 24 Wieder sehr ruhig.

Beinahe doppelt so schnell. *p (getragen)* 25 Voll Sehnsucht.

mf *p dim.* *pp* 26

mf 27 Wieder etwas ruhiger.

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

f *cresc.* Daumen-Aufsatz

*) bedeutet von einem Ton zum andern schleifen (portamento).

ohne Dämpfer
pizz. arco

35

p *mf* *dim.*

40 *zart hervortretend*

p *mp* *ppp*

41

44 **Lebhaft.**

ff *fp*

46

49

ff

51 **Festes Zeitmaß.**

ff

52

ff

53

55

ff *fp* *ff*

56

ff

57

f

59 *ff* *ffp*

61 *ff* *cresc.* *ff* *ff*

63 *ff*

64 *ff* *ff*

66 *ff*

Mit großem Schwung. 67 *ff*

68 *ff* *fff*

69 *f*

70 *f* *dim.* *p* *cresc.* *ff*

Mit Steigerung. 72 *ff hervortretend*

73 *f*

f

77 *ff*

78

79 *ff*

80 *p cresc. mf*

81 *f cresc.*

82 *- ff*

geteilt *mf* *f* *mf dim.*

I. Pult. Solo. *p*

88 I. Pult. *pp*

I. u. II. Pult mit Dämpfern. *cresc.*

Daumen-Aufsatz *Langsam.*

90 I. u. II. Pult. *p*

Beinahe doppelt so Alle. *5* langsam. *fff* ohne Dämpfer

dim.

10. SYMPHONIA DOMESTICA.*)

Richard Strauss, Op. 53.

Sehr lebhaft.

mit Dämpfern

Im Zeitmaß.

ff ohne Dämpfer *sfz* *ff* *ff* D-Saite

ff *dim.* *p*

Ziemlich lebhaft.

f *espress.* *cresc.* *ff*

Ein wenig ruhiger.

f *dim.*

Etwas lebhaft.

f *mf* *espress.* *cresc.*

40

ff

55 Langsam.

p

56

p *accel.* *sfz* *f*

*) Mit Bewilligung der Original-Verleger Ed. Bote & G. Bock, Berlin.

58 *etwas beschleunigen*

p *mf* *sfz*

Wieder erstes Zeitmaß.

ff *ff*

hervortretend

pp

accel.
cresc. *f*

65 Erstes Zeitmaß.
sehr behaglich

p

66 *p espress.*

p espress. *cresc.* *fp*

68 *f molto espress.*

f molto espress. *cresc.* *fp*

70 *f hervortretend*

f hervortretend

accel.

73 *sempre accel.*

ff

74

Finale.
(sehr lebhaft)

75 *ritard.* *a tempo* *fff* *accel.* *f*

93 *ff* *ff*

94 *f sfz poco accel.* *Tempo I.* *B-Saite* *ff*

101 *ff marcato* *ff*

105 *noch etwas lebhafter* *arco* *f* *sfz*

109 *ff* *fp* *ff* *accel.*

Tempo des Anfangs. *f* *f*

129 *mf*

131 *mf* *cresc.*

851675

133 *espress.* **134** *f*

136 *ff*

137

138 *ff* *molto accel.*

141
plötzlich etwas breiter (doch immer noch sehr lebhaft)
ff

ff

142

143
sehr lebhaft und lustig
ff *sfz*

147
ff

sfz

148

marcato
ff

151
ff

ff

äußerst lebhaft
ff **160**