

Richard Strauss
Also Sprach Zarathustra, Op. 30

Becken

Sehr breit

Gr. Tr. *tr*

Trp.

pp *p* *f* *p* 3 *p* 3

immer breiter **1**

p 1 *mf* 1 *ff*

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Contrabässe.

Sehr breit.
trem.

pp *immer breiter* *cresc.* *f* *cresc.* *ff*

ff dim.

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Violoncello \flat
4.5.6.Pult.

Sehr breit.
Contrabass.

Tromba.

f *p* *f* *immer breiter*

1

1

mit Dämp

Richard Strauss
Also Sprach Zarathustra, Op. 30

Violoncello^a

1. 2. 3. Pult.

Schr breit.

Contrabass. Tromba

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

immer breiter *getheilt* *ff* *ff*

Richard Strauss
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Klarinette I in B

Sehr breit
Contrafag.

7. Trp.

pp *p* *f* *p* *f* *f*

p *f* *f* *p* *f* *f*

immer breiter

CTESC. _ _ _

The image shows a musical score for Clarinet I in B, consisting of three staves. The first staff begins with the instruction 'Sehr breit' and 'Contrafag.' (contrafagotto). It features a series of notes with dynamics ranging from *pp* to *f*. A '7. Trp.' (7th Trumpet) part is indicated above the staff. The second staff continues the melodic line with dynamics *p*, *f*, *f*, *p*, and *f*. The instruction 'immer breiter' (always broader) is written above the staff. The third staff shows a continuation of the melody with dynamics *f* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Klarinette II in B

Sehr breit.
Contrafag.

1. Trp.

pp *p* *f* *p* *f* **I**

f *p* *f* **I** *f* *p* *f* *cresc.* - -

immer breiter

I *ff* *ff*

The image shows a musical score for Clarinet II in B, consisting of three staves. The first staff begins with the instruction 'Sehr breit.' and 'Contrafag.' in the bass clef, followed by a treble clef section marked '1. Trp.'. Dynamics include *pp*, *p*, *f*, *p*, and *f*, with a first ending bracket labeled 'I'. The second staff continues with dynamics *f*, *p*, *f*, *f*, *p*, and *f*, ending with a 'cresc.' marking and a first ending bracket 'I'. The third staff is marked 'immer breiter' and features dynamics *ff* and *ff*, with a first ending bracket 'I'.

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I. Horn in F

The musical score for the Horn in F part of 'Also Sprach Zarathustra' consists of three staves. The first staff is in bass clef and contains the following markings: 'Sehr breit' and 'Contrafg.' above the staff, 'pp' below the first measure, and '1.2.Trp.' above the second measure. The second staff is in treble clef and contains: 'immer breiter' above the staff, 'f' below the first measure, 'I' below the second measure, 'cresc.' above the staff, 'a tempo' below the staff, and 'ff' below the final measure. A first ending bracket labeled '1' is placed over the final measure of the second staff. The third staff is in treble clef and contains a few notes at the end of the page.

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II. Horn in F

Sehr breit
Contrafag.

1. u. 2. Trp.

pp *p* *f* *p* *f* *f* *p* *f*

immer breiter

f *f* *p* *f* *CTESC.*

1

ff *ff*

Detailed description: This is a musical score for the Horn in F part of Richard Strauss's 'Also Sprach Zarathustra', Op. 30. It consists of three staves of music. The first staff is in bass clef and contains the first two measures. It begins with a 'Sehr breit' (very broad) tempo marking and a 'Contrafag.' (contrabassoon) part. The horn part starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic, then a piano (*p*) dynamic, and another fortissimo (*f*) dynamic. The second staff is in treble clef and contains the next two measures. It starts with a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic, and then a fortissimo (*f*) dynamic. The tempo marking 'immer breiter' (always broader) is present above the staff. The dynamic markings *f*, *p*, and *f* are shown below the staff. The word 'CTESC.' (Crescendo to Escalation) is written below the staff. The third staff is in treble clef and contains the final measure of the excerpt. It starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic, and then a fortissimo (*ff*) dynamic. A first ending bracket labeled '1' is placed above the first measure of this staff.

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III. Horn in F

The musical score for the Horn in F part of the third movement of Richard Strauss's 'Also Sprach Zarathustra' consists of three staves. The first staff begins with the instruction 'Sehr breit' and 'Contrafag' in the bass clef, followed by '1. 2. Trp' in the treble clef. The dynamics range from *pp* to *f* and *p*. The second staff includes the instruction 'immer breiter' and features a crescendo leading to *ff*. The third staff starts with *ff*. The score includes various musical notations such as slurs, accents, and first endings.

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Also Sprach Zarathustra, Op. 30

IV. Horn in F

Sehr breit
Contrafag.

1. 2. Trp.

pp *p* *f* *p* *f* **I** *f* *p*

immer breiter

f **I** *f* *p* *f* *cresc.* *ff*

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1. Fagott

Sehr breit
Contrafg.

7. 2. Trp.

pp *p* *f* *p* *f* *p*

immer breiter

f *f* *p* *f* *cresc.* *ff*

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II. Fagott

Sehr breit
Contrafg.

1. Trp.

pp *p* *f* *p* *f* *f* *p*

immer breiter

f *f* *p* *f* *cresc.* *ff*

1

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I. Flöte

Sehr breit. 7. Trp.

p *f*

Obai

immer breiter I

3 *f* *cresc.* *ff*

ff

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II. Flöte

Sehr breit Trp. Oboi

4 p f

immer breiter

3 f cresc.

1 f

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Große Trommel

Sehr breit

pp (mit Pauenschlägeln) *poco a poco cresc.*

immer breiter **1** *tr*

ff *dim. pp*

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I. Oboe

The musical score for Oboe I consists of three staves. The first staff begins with the instruction "Sehr breit" and "Contrafagott" above the staff, and "Trp." above the first measure. The dynamics are *pp*, *p*, *f*, *p*, *f*, and *f*. The second staff includes the instruction "immer breiter" above the staff and "cresc." below the staff. The dynamics are *p*, *f*, *p*, *f*, and *ff*. The third staff has a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and first endings.

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II. Oboe

Sehr breit
Contrafg.

1. 2. Trp.

pp *p* *f* *p* *f* *f* *p*

immer breiter

f *f* *p* *f* *cresc.* *ff*

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III. Oboe

Sehr breit

Chragf.

Trp.

pp

p

f

p *f*

f

p

immer breiter

f

p *f*

cresc.

ff

I

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Orgel

Sehr breit

7
Pedal

2 3 4 5 6 7 8 9 10 11 12

p

immer breiter 1

13 14

2
Volles Werk

f

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I. Posaune

Sehr breit
Contafag.

Trp.

pp *p* *f* *p* *f* *f*

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

immer breiter

ff *ff*

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II. Posaune

Sehr breit
Contrafag.

1.2. Trp.

pp *p* *f* *p* *f* *f* *p*

f *f* *p* *cresc.* *ff*

immer breiter

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I. Trompete

in C
Sehr breit
Cb.

(feierlich)

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

immer breiter

f *cresc.*

I

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II. Trompete

in C
Sehr breit
Co.

(feierlich)

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

immer breiter

f *crsc*

I

ff *>* *ff*

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III. Trompete

in C Sehr breit
Cb.
pp
feierlich
p
immer breiter
I
cresc. *ff* *ff*

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Triangel

The musical score for the Triangel part consists of two staves. The first staff is written in bass clef and contains the following elements:
- A trill marked "Gr. Tr." and "tr" with a wavy line above it, labeled "Sehr breit".
- A dynamic marking of "pp".
- A first trill marked "1. Tr." with a wavy line above it.
- A dynamic marking of "p".
- A second trill marked "2. Tr." with a wavy line above it.
- A dynamic marking of "8".
- A dynamic marking of "immer breiter".
The second staff is written in treble clef and contains:
- A first trill marked "1" in a box and "tr" with a wavy line above it.
- A dynamic marking of "ff".

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I. Baßtuba

Sehr breit
Contrafag.

1. 2. Трр.

pp *p* *f* *Pk.* 3 3 3 3

immer breiter **1**

1 *f* **2** *ff* *ff*

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Violino I^a.

(1. 2. 3. & 4tes Pult.)

Sehr breit.

Contrafagott

Tromba

1

1

1

fff

ff

f

p

ff

f

cresc.

immer breiter

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Violino I^b
(5. 6. 7. u. 8. Pult.)

Sehr breit.
Contrafagott. Trombi.

pp *f* *p* *f* *cresc.*

immer breiter.

ff

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Violino II^a.
(1. 2. 3. & 4^{tes} Pult.)

Sehr breit.

Contrafagott.

Tromba.

1

1

1

ff

f

f

f

cresc...

immer breiter

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Also Sprach Zarathustra, Op. 30

Violino II^b
(5. 6. 7. & 8^{tes} Pult.)

Sehr breit.
Contrafagott. Tromb.

immer breiter

1

1

1

f *p* *f* *f* *resc.*

ff *ff*

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Bratsche?
(1.2.3. Pult.)

Sehr breit.

Contrafagott. Tromba

gell.

nicht getheilt

ff *cresc.* *ff*

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Bratsche^b
4. 5. 6. Pult.

Sehr breit.
Contrafagott.

Trombi

geteilt

1

1 nicht geteilt

immer breiter

f p f

f > < f cresc.

ff