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ORCHESTERSTUDIEN

FÜR

HÄRFE

AUS

RICHARD STRAUSS'

SYMPHONISCHEN WERKEN

ÉTUDES D'ORCHESTRE ORCHESTRAL STUDIES
POUR HÄRFE FOR HARP

II

ALFRED HOLY



ORCHESTERSTUDIEN

FÜR
HARFE

AUS
RICHARD STRAUSS'
SYMPHONISCHEN WERKEN

I. II.

AUSGEWÄHLT UND
BEZEICHNET VON
ALFRED HOLY

AUFFÜHRUNGSRECHT VORBEHALTEN
DROITS D'EXÉCUTION RÉSERVÉS
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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 Leenwen,
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:

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

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).

Zur Erläuterung.

Die Tonarten der Studien sind — vielfach unterschiedlich von den Originalstimmen — der jeweiligen Stellung der Pedale entsprechend gewählt, die enharmonischen Verwechslungen einzelner Töne mit dem üblichen „Synonym“-Strichelchen bezeichnet. Die stellenweise auf Versetzungszeichen hinweisenden schrägen Striche dienen zur Vereinfachung der Pedalvorschriften.

Die unterhalb der Noten angeführten Fingersätze beziehen sich stets auf die linke Hand.

Eclaircissement.

Les tons de ces études sont choisis — présentant ainsi souvent une différence avec les parties originales — dans la position toujours la plus longue de la pédale; les changements enharmoniques d'un ton sont désignés par la touche usuelle «synonyme». On s'est servi par endroits de traits obliques comme signes de transposition afin de simplifier les instructions de la pédale.

Les doigtés placés sous les notes se rapportent toujours à la main gauche.

Explanation.

The keys of the studies, which are in many cases different from those of the original parts, have been chosen in conformity with the position of the pedals for the time being, the enharmonic changes of single notes are marked with the usual little „synonymous“ lines. The obliquely placed lines which here and there point to accidentals serve to simplify the pedal directions.

The fingerings marked below the music always refer to the left hand.

ORCHESTERSTUDIEN

aus Richard Strauss' symphonischen Werken
für Harfe.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

5. DON QUIXOTE.

Richard Strauss, Op. 35.

2
Introduktion.
Mäßiges Zeitmaß.

pag. 1.

pp

E^b
B^b C[#] E[#]
H^b G[#]

pag. 2.

ff

ff

F^b

ff

ff

ff

ff

1

G^b
H^b D^b

f

2

p

pp

accel.

5

ffgliss.

12

8

fff

F^b G[#]
B^b

Don Quixote, der Ritter von der traurigen Gestalt.

17 Var. I. Gemächlich.

pag. 3.

(In C.)

p

cresc.

F#
D#

A#
D#

f

dim.

F#
B_b

F#
C#

H#

36 Var. III. Viel langsamer.

pag. 5.

p

mf

1 3
1 2
2 4

F#

37

f

F#

1

G#
D#

38 *calando*

mf 1 *dim.*

G \flat D \flat F \flat b

im Zeitmaß 39

p 1 *f* *f*²³ 3

G \flat D \flat

40

f rit. *mf* *p*

F \sharp

Var. V.
Sehr langsam.
quasi Cadenza

pag. 6. 8

(Skalen.)
glissando
p *ff*

dim.

Schnell. *molto rit. wieder erstes Zeitmaß*

ff dim. 2 1 1

pp *glissando* *dim..* *ppp*

51

glissando *pp*

57 Var VII.
Ein wenig ruhiger als vorher.

pag. 7.

ff *glissando* 8

ff 8

As dur! *ff* *A dur!* *ff*

58

ff 8

6. EIN HELDENLEBEN.*)

2 Lebhaft bewegt.

Richard Strauss, Op. 40.

1. Harfe.
pag. 1.

mf

4

G A D F# C H

mf

F Bb F#E Gb Db

pp

Dieselbe Stelle
2. Harfe.
pag. 1.

mf

F# D#

mf

A G C

F

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

1. Harfe.
pag. 1.

Chords: C \flat D \sharp , E \flat

11

Dynamics: *fff*
Chord: C \flat

glissando

2. Harfe.

1. Harfe.
pag. 3.

mf
glissando

1

A \flat G \sharp F \sharp E \flat
D \sharp C \sharp H

33

Dynamics: *mf*
Chords: E \flat B \flat , A \flat C \flat , F \flat D

34

Dynamics: *p*
Chords: G \flat , F \flat D \flat C \flat , G \flat A \flat

mf

D \flat

G \flat C \flat

p
D \flat

35

1 *pp* 1 1

F_b G_b D

1 1

ff *mf*

A_b C

1 1

mf *cresc.*

A_b C_b

37

ff *ff gliss.* *ff*

F_b

ff *dim.*

Dieselbe Stelle
2. Harfe.
pag. 3.

33

f glissando *p*

A G_# D C

mf legato

E_b F_#

Ossia:

4

E# — b **G_b** **B_b** **F_b** **D_b** **A_b** **C_b**

4 2 1 3 2 4

G_b **A_b** — b **G_b** — b **C_b** **F_b** **G_b** — b

34

f gliss. 2 *f*

f *dim.* *p*

(²festhalten!)

35

1 *pp* 1 1 1

36 37

ff *dim.* *mf* *cresc.* *ff* gliss.

F_bA_b **D_b** — b **F_b**

46 Lebhaft.

mit Steigerung

1. Harfe.
pag. 4.

Musical notation for the first system of the first harp part, measures 46-47. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 46 starts with a mezzo-forte (mf) dynamic. Measure 47 begins with a first finger fingering (1) and a forte (f) dynamic. The notation includes eighth and sixteenth notes, triplets, and rests.

Musical notation for the second system of the first harp part, measures 47-48. Measure 47 continues with a first finger fingering (1) and a fortissimo (ff) dynamic. Measure 48 starts with a first finger fingering (1) and a piano (p) dynamic, followed by a crescendo (cresc.) marking. The notation includes eighth and sixteenth notes, triplets, and rests.

Musical notation for the third system of the first harp part, measures 48-49. Measure 48 continues with eighth and sixteenth notes. Measure 49 features a first finger fingering (1) and a fortissimo (ff) dynamic. The notation includes eighth and sixteenth notes, triplets, and rests.

Lebhaft. 1 3

Dieselbe Stelle.
2. Harfe.
pag. 5.

Musical notation for the first system of the second harp part, measures 47-48. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 47 starts with a first finger fingering (1) and a fortissimo (ff) dynamic. Measure 48 begins with a first finger fingering (1) and a piano (p) dynamic, followed by a crescendo (cresc.) marking. The notation includes eighth and sixteenth notes, triplets, and rests.

Musical notation for the second system of the second harp part, measures 48-49. Measure 48 continues with a first finger fingering (1) and a piano (p) dynamic, followed by a crescendo (cresc.) marking. Measure 49 starts with a first finger fingering (1) and a fortissimo (ff) dynamic. The notation includes eighth and sixteenth notes, triplets, and rests.

Musical notation for the third system of the second harp part, measures 49-50. Measure 49 continues with a first finger fingering (1) and a fortissimo (ff) dynamic. Measure 50 begins with a first finger fingering (1) and a fortissimo (ff) dynamic, followed by a simile marking. The notation includes eighth and sixteenth notes, triplets, and rests. Below the staff, there are chord diagrams for A# and G#.

Festes Zeitmaß. (sehr lebhaft)

1. Harfe.
pag. 5.

53

ff gliss.

p

H \natural C \sharp

54

mf

C \sharp

Dieselbe Stelle.
2. Harfe.
pag. 6.

Festes Zeitmaß. (sehr lebhaft)

53

ff gliss.

p

l. H.

H \natural

mf

p

l. H.

54 55

mf

f

6 2

C \sharp

l. H.

2

f

3 4

1. Harfe.
pag. 6.

1. Harfe.
pag. 6.

Dieselbe Stelle.
2. Harfe.
pag. 7.

1. Harfe.
pag. 6.

81

ff

E_b

D

G *E_b* *B_b*

82

ff

G# *H* *C* *D#* *A#*

H *G* *A#* *C*

G#

83

D *G#*

C₁

etwas breit

ff glissando

2

84

f

ff

erleichtert:

2

1 2 3

2 1 2

1

4 3 2

1

1 2 3

3 2 1

3 2 1

1 2 3

4 3

1 2 3

ff

dim.

p

8

(lange Pause)

Dieselbe Stelle.
2. Harfe.
pag 8.

80

mf *f*

F#
D#

ff l.H.

A
C

81

ff l.H.

F#
D

F# A C D

l.H.

A F# G D C#

82

E#
H F#
D A# G

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line with chords. A fermata is placed over the first measure of the treble staff. Chords A and C are indicated below the bass staff.

Musical notation for the second system, continuing the grand staff. It includes a measure number "83" and a dynamic marking "ff". Chords G, F, B, F, and G are indicated below the bass staff.

Musical notation for the third system, showing a continuation of the grand staff with various melodic and harmonic textures.

Musical notation for the fourth system, featuring a grand staff with dynamic markings "ff glissando" and "f". The system concludes with the instruction "etc. colla 1ma".

Musical notation for the fifth system, labeled "1. Harfe. pag. 9." and "91". It features a grand staff with a piano "p" dynamic and includes fingerings for the right hand (r.H.) and left hand (l.H.).

Musical notation for the sixth system, continuing the grand staff with detailed fingerings for both hands.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4.

Second system of musical notation, including a *cresc.* marking. The music features more complex rhythmic patterns and fingerings.

Third system of musical notation, starting with measure 92 and the instruction *ziemlich lebhaft*. It includes a *f* dynamic marking and various rhythmic figures.

Fourth system of musical notation, featuring *ff* and *rit.* markings. Chord symbols *A: C:* are present below the bass line.

Fifth system of musical notation, including a *dim.* marking and a large slur over the notes.

Sixth system of musical notation, starting with *im Zeitmaß* and *p* marking, and ending with *rit.* Chord symbols *G: E: C#: D:* are present below the bass line.

93

poco a poco più

The first system of exercise 93 consists of two staves. The treble staff begins with a series of eighth notes, while the bass staff provides a rhythmic accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat).

The second system continues the piano introduction. The treble staff features a melodic line with a long slur, and the bass staff continues with eighth-note accompaniment. The key signature remains two flats.

The third system includes fingerings (1, 2, 3, 4) and dynamics. The treble staff has a melodic line with a slur, and the bass staff has a more complex rhythmic pattern. The text "(nicht abdämpfen)" and "dim." is written above the bass staff.

The first system of exercise 105 shows a piano part with a dynamic marking of *p* and the instruction "(lange Fluse)". To the right, it says "1. Harfe. pag. 11." The key signature has two flats.

105

etwas breiter

The second system of exercise 105 features a piano introduction with a dynamic marking of *f*. The treble staff has a melodic line with fingerings (1, 2, 1, 4) and a slur. The bass staff has a rhythmic accompaniment. The key signature has two flats.

The third system of exercise 105 continues the piano introduction. The treble staff has a melodic line with fingerings (1, 1, 1, 4, 4) and a slur. The bass staff has a rhythmic accompaniment with fingerings (6, 6, 6). The key signature has two flats.

Two systems of musical notation for piano. The first system features a *ff* dynamic marking. The second system includes *rit.* and *dim.* markings. Fingerings are indicated with numbers 1-4. A right-hand fingering *r. H.* is also present.

7. SYMPHONIA DOMESTICA.*)

Richard Strauss, Op. 53.

3
Sehr lebhaft.

1. Harfe.
pag. 1.

First system of the harp part. It begins with a 3/4 time signature and a tempo marking of *Sehr lebhaft.* The music is marked *f* (forte). A first ending bracket is shown. The system concludes with a *p* (piano) dynamic marking.

Second system of the harp part. It continues with various dynamics including *f*, *p*, *mf*, and *pp*. Chord symbols are provided below the staff: E, G, A, D; F, G, A, F; C, #, D, #.

3
Sehr lebhaft.

Dieselbe Stelle
2. Harfe.
pag. 1.

First system of the second harp part. It begins with a 3/4 time signature and a tempo marking of *Sehr lebhaft.* The music is marked *f* (forte). A second ending bracket is shown. The system concludes with a *f* dynamic marking.

Second system of the second harp part. It continues with dynamics *dim.*, *p*, and *mf*. Chord symbols are provided below the staff: C, #, D, #; A, #, C, #; F, #, H, #.

*)Mit Bewilligung der Original-Verleger Ed. Bote & G. Bock, Berlin. U. E. 2091b

73

1. Harfe.
pag. 5.
2. Harfe.
pag. 2.

unis. *f*

Musical score for measures 73-74, first system. Treble and bass staves with fingerings and dynamics.

74

Musical score for measures 73-74, second system. Treble and bass staves with fingerings and dynamics.

Musical score for measures 73-74, third system. Treble and bass staves with fingerings and dynamics.

Musical score for measures 73-74, fourth system. Treble and bass staves with fingerings and dynamics.

Musical score for measures 74-75, fifth system. Treble and bass staves with fingerings, dynamics, and tempo markings.

rit.

75

a tempo

ff unis.

II.

A \flat
C \flat

G \flat F \flat
D \flat

Ziemlich bewegt, unruhig.

1. Harfe.
pag. 6.

accel.

1. Harfe.
pag. 8.
2. Harfe.
pag. 7.

più mosso

134

1. Harfe.
pag. 8.
2. Harfe.
pag. 8.

unif. ff

1. Harfe.
pag. 9.
2. Harfe.
pag. 8.

139

unis. *ff*

140

ff

141

139

Dieselbe Stelle erleichtert.

ff

simile

140

141

156 *espress.*

1. Harfe. pag.11.
2. Harfe. pag.10.

unis. *p* *f*

mf

1 2 3 1 2 1

158
Äußerst lebhaft.

1. Harfe. pag. 11.
2. Harfe. pag. 11.

ff unis. *glissando*

160

1 *ff gliss.* *gliss.*

F \flat B \flat
C \flat

gliss. *gliss.*

Anhang.

6^A EIN HELDENLEBEN. ^{*)}

Einrichtungen für eine Harfe.

Richard Strauss, Op. 40.

2 Lebhaft bewegt.

The musical score is arranged in seven systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked '2 Lebhaft bewegt.' The first system begins with a dynamic of *mf* and includes triplets in both hands. The second system features a key signature change to C major (no flats) and includes a triplet in the right hand and a '4' marking in the left hand. The third system continues with various articulations and slurs. The fourth system includes a '1 8' marking in the left hand and a '4' marking in the right hand. The fifth system starts with a *pp* dynamic and includes a '4' marking in the left hand. The sixth system begins with a *cresc.* marking, followed by a *f* dynamic, and includes a '2' marking in the left hand and a '6' marking in the right hand. The seventh system concludes with a chromatic scale in the left hand, marked with 'A_b' and 'C_b', and a '6' marking in the right hand.

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

32 Mäßig langsam.

glissando

ff ff f f mf p mf f p

A: G# E: D: C# H:

33

p mf f p

gliss.

Gb, Ab, Gb, Cb, Fb, Gb, Ab

34

3/4 H. 4 f mf

Gb Gb F#

f f dim.

Gb D#

35

p 1 1

F# A# C# D#

pp 4 1 1

F# G# D# H# Gb D#

36

ff ff mf 1

A# C#

1 cresc.

F# D# A# C#

37

ff ff ff

dim.

F_b

38

ff

dim.

1

53

ff

p

B_b

54 55

p

C_#

56

1

3

70

71

72

80

Mit großem Schwung und Begeisterung.

81

Chord symbols: C_b, C_#

Chord symbols: A_#, E_b, G_b, B_b, F, C

82

Chord symbols: A_#, F_#, E, D_#, A_#

Dynamic marking: *ff*

Chord symbols: H, G, A_#, C

Chord symbol: G_#

83

Chord symbols: D, F_#, B_b, D_#, H, G, D

Dynamic marking: *fff*

gliss. 8

gliss. 8

G^b
C^b H[#]

etwas breit

2

ff gliss.

f

2

Erleichtert.

mf

4

1 2 3

4

80 Mit großem Schwung und Begeisterung.

f

2 3

2 1

L.H.

A

f

2 4

L.H.

G^b

F[#]
C

f

L.H.

L.H.

F^b
D

81

First system of musical notation for measures 81-82. It consists of a grand staff with treble and bass clefs. The right hand (RH) plays a melodic line with eighth and sixteenth notes. The left hand (L.H.) plays a bass line with eighth notes and rests. Chord symbols E^b and C^b are written below the bass staff. The number '1' is written above the first measure of the L.H. part, and '2' is written above the second measure.

Second system of musical notation for measures 81-82. It continues the grand staff notation. Chord symbols D^b, C[#], and A[#] are written below the bass staff. The number '1' is written above the first measure of the L.H. part, and '2' is written above the second measure.

82

First system of musical notation for measures 82-83. It consists of a grand staff. The right hand (RH) has a melodic line with slurs. The left hand (L.H.) has a bass line with chords. Chord symbols E^b, G^b, B^b, F^b, C^b, D[#], and E^b are written below the bass staff.

Second system of musical notation for measures 82-83. It continues the grand staff notation. The number '1' is written above the first measure of the L.H. part, and '2' is written above the second measure. Chord symbols A[#] and H[#] are written below the bass staff.

Third system of musical notation for measures 82-83. It continues the grand staff notation. The number '1' is written above the first measure of the L.H. part. Chord symbols G^b, A[#], C^b, and G[#] are written below the bass staff.

83

First system of musical notation for measures 83-84. It consists of a grand staff. The right hand (RH) has a melodic line with slurs. The left hand (L.H.) has a bass line with chords. Chord symbols D^b and A[#] are written below the bass staff.

Sehr ruhig.

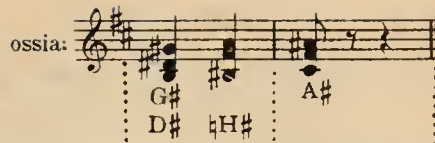
7^A SYMPHONIA DOMESTICA.*)

Einrichtungen für eine Harfe.

Richard Strauss, Op. 53.

3 Sehr lebhaft.

*) Mit Bewilligung der Original-Verleger Ed. Bote & G. Bock, Berlin. U. E. 2091b

ossia: 

4 

Erleichtert:

3 Sehr lebhaft.



4 

84 



85 

! Hochinteressante Novität !

insbesondere für Orchestermusiker und Musikschrüler.

Die großartige Steigerung und Erweiterung der modernen Orchestertechnik durch **Richard Strauss** hat zu einer Sammlung der schwierigsten Stellen aus den symphonischen Werken von Richard Strauss unter dem Titel:

Richard Strauss Orchester-Studien

für alle wichtigen Orchesterinstrumente (in 19 Heften) Veranlassung gegeben.

Es dürfte insbesondere für jeden Orchestermusiker von großem Vorteil sein, alle jene Stellen aus den Werken des Meisters, die das Ausmaß der Durchschnittsschwierigkeit überragen, vereinigt zu besitzen und auch außerhalb der Proben durchsehen und eventuell üben zu können. Diese Möglichkeit war bisher nicht vorhanden. Von nun ab aber wird jeder Musiker und Musikschrüler sich auf die wichtigen und schwierigen Stellen der betreffenden Orchesterstimme zu Hause vorbereiten können, was auch für den Verlauf der Proben unter Umständen eine große praktische Bedeutung haben wird.

Die „Orchester-Studien“ umfassen alle symphonischen Werke von Richard Strauss und zwar:

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

Die Auswahl, Bezeichnung der Fingersätze, Atemzeichen etc. wurden 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, besorgt und zwar für:

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