

Musik für das Orchester
10

Don Quixote

Fantastische Variationen über ein Thema ritterlichen Charakters

Fantastische Variationen über ein Thema ritterlichen Charakters
großes Orchester

RICHARD STRAUSS.

Op. 35

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2

Aufführungsrecht vorbehalten.

Don Quixote.

Fantastische Variationen über ein Thema ritterlichen Charakters.

Introduction.
Mässiges Zeitmass, *ritterlich und galant* ♩. 96.

Secondo.

Rich. Strauss Op. 35.
Übertragen von Otto Singer.

PIANO.

München, Jos. Aibl Verlag.
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2887

Eigentum des Verlegers.

Don Quixote.

Fantastische Variationen über ein Thema ritterlichen Characters.

Introduction. Primo. Rich. Strauss, Op. 35.
Müßiges Zeitmass. (ritterlich und galant) 3. 98. Uebersetzen von Otto Blager.

PIANO.

München, Joe Aibl Verlag.
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8897

Secondo.

Don Quixote mit der Lectüre der Ritterromane beschäftigt, verliert seinen Verstand.....

8897

Primo. 5

Don Quixote mit der Lectüre der Ritterromane beschäftigt, verliert seinen Verstand...

5 sehr ruhig pp

Etwas lebhafter.

una corda f

Etwas zurückhaltend.

Früheres Zeit.

pp

mass (sehr ruhig)

molto espr.

sempre una corda

(trübsinnig)

2287

Secondo. 6

poco calando

ug dim.

im Zeitmass. (sopra)

pp

appassionato

mf

trübsinnig

credo.

palp.

leggero p sotto voce

2287

Primo.
poco calando

7

im Zeitmass.

passionato

(ritard.)

mf espr.

2897

Secondo.

8

(sehr energisch)

mf espr.

p leggiero

(sotto)

und beschliesst, als fahrender Ritter in die Welt zu ziehen.

poco marca.

mf

dim.

p

f

mf

marca.

(sotto)

2897

Primo.

9

(sehr energisch)

... und beschliesst als fahrender Ritter in die Welt zu ziehen.

f marc.

dim.

espr.

espr.

marc. *(sopra)* *espr.*

Secondo.

10

espr. mf

p

p cresc.

mf tram. *dim.*

acceleranda *cresc.*

espr.

Primo.

11

Musical score for the Primo part on page 11. It consists of six systems of staves. The first system is for the piano, with dynamics *pp* and *ppp*. The second system includes the violin part with *ppp* dynamics. The third system continues the piano part with *pp* dynamics. The fourth system continues the violin part with *pp* dynamics. The fifth system features the piano part with *pp* dynamics, *ritard.* markings, and *accelerando* markings. The sixth system continues the piano part with *cresc.* and *ppp* markings.

1937

12

Secondo.

Musical score for the Secondo part on page 12. It consists of seven systems of staves. The first system is for the piano, with dynamics *pp* and *ppp*. The second system includes the violin part with *ppp* dynamics. The third system features the piano part with the title *Thema. (Don Quixote, der Ritter von der traurigen Gestalt.)* and *Mässlg.* marking, and dynamics *pp* and *ten.*. The fourth system continues the piano part with *pp* dynamics. The fifth system continues the violin part with *pp* dynamics. The sixth system continues the piano part with *ppp* dynamics. The seventh system continues the piano part with *pp* dynamics and *mf dim.* markings.

1937

Primo.

13

First system of musical notation for the 'Primo' section, measures 1-4. It features a treble and bass clef with complex rhythmic patterns and dynamic markings like *ff*.

Second system of musical notation for the 'Primo' section, measures 5-8. It continues the complex rhythmic patterns with dynamic markings like *ff* and *ritard.*

Thema. (Don Quixote, der Ritter von der traurigen Gestalt.)
Mässig.
1 *pp* hervortretend *ritard.*

Third system of musical notation for the 'Primo' section, measures 9-12. It begins with a '1' and dynamic marking *pp*, followed by the instruction 'hervortretend' and 'ritard.'.

Fourth system of musical notation for the 'Primo' section, measures 13-16. It continues the melodic and harmonic development.

Fifth system of musical notation for the 'Primo' section, measures 17-20. It features a wide interval in the bass line.

Sixth system of musical notation for the 'Primo' section, measures 21-24. It includes dynamic markings *pp*, *espr.*, *dim.*, *p*, *mf*, *dim.*, and *pp*.

1307

14

Maggiore. (Sancho Pansa)

Secondo.

First system of musical notation for the 'Maggiore' section, measures 1-4. It features a treble and bass clef with dynamic markings like *mf* and *(sopra)*.

Second system of musical notation for the 'Maggiore' section, measures 5-8. It includes dynamic markings like *pp* and a first ending bracket labeled '1'.

Third system of musical notation for the 'Maggiore' section, measures 9-12. It includes dynamic markings like *mf* and a first ending bracket labeled '1'.

Fourth system of musical notation for the 'Maggiore' section, measures 13-16. It includes dynamic markings like *p* and a first ending bracket labeled '1'.

Fifth system of musical notation for the 'Maggiore' section, measures 17-20. It includes dynamic markings like *mf*, *(sopra)*, *poco ritard.*, and *poco marc.*

Variation I. (Ausritt, Untern Zeichen der schönen Dulcinea von Toboso und...)
Gemächlich.
mf *marcato sempre*

Sixth system of musical notation for the 'Maggiore' section, measures 21-24. It includes dynamic markings *mf* and *marcato sempre*.

Seventh system of musical notation for the 'Maggiore' section, measures 25-28. It includes a dynamic marking *p*.

1307

Maggiore. (Sancho Panza)

Primo.

15

Secondo

pp

Secondo

(*abbasso*)

p espr.

poco ritard.

pp

Variation I. (Ausritt, unterm Zeichen der schönen Dulcinea von Toboso und...)
Gemächlich.

2497

16

Secondo.

grazioso

pp

cresc.

(*sopra*)

(*sopra*)

p

poco accelerando

(... Kampf mit den Windmühlen.)

2498

Primo.

17

mf
pizz.
pizz.
marc.
(sotto)
marc.
(sotto)
dim.
pp
poco accelerando
cresc.
8va
Kampf mit den Windböhen

2087

18

Secondo.

ff
dim.
moderato
sfz.
(sopra)
p
mf
poco f.
p
ff

Variation II. (Siegreicher Kampf gegen das Heer des grossen Kaisers Alifanfaron. 1^{te} Ed. 16. Kapitel.)
Kriegerisch.

2087

Primo.

19

Musical score for the first system, labeled 'Primo'. It consists of four staves of music. The first staff is the treble clef, and the second is the bass clef. The music is in 4/4 time. The first staff begins with a piano (*p*) dynamic and includes a 'ten.' marking. The second staff has a *pp* marking. The third staff has a *ppp* marking. The fourth staff has a *ppp f* marking.

Variation II. (Siegreicher Kampf gegen das Heer des grossen Kaisers Allienfaron. 1^{ter} Bd. 10. Kapitel.)
Kriegerisch.

Musical score for Variation II, labeled 'Kriegerisch'. It consists of two staves of music. The first staff is the treble clef, and the second is the bass clef. The music is in 4/4 time. The first staff has a *f* marking and a first ending bracket. The second staff has a *ff* marking.

5887

20

Secondo.

Musical score for the second system, labeled 'Secondo'. It consists of six staves of music. The first two staves are the treble clef, and the last four are the bass clef. The music is in 4/4 time. The first staff is marked 'Langsam.' and 'ppma corda con Ped.'. The second staff has a *p* marking. The third staff has a *cresc.* marking. The fourth staff has a *ff* marking and the instruction 'Wieder doppelt so schnell.'. The fifth staff has a *trm.* marking and a *ff* marking. The sixth staff has a *dim.* marking.

5887

Langsam.

ppp con Ped.

sempre ppp senza cresc.

Wieder doppelt so schnell.

rinforzando

dim.

trm.

etwas ruhiger werdend

Variation III. Gespräche, Fragen, Perforungen und Sprichwörter Sarcho's, Babbirungen, Beschwichtigungen und Verleisungen Don Quixote's.

Mässiges Zeitmass.

dim. *pp* *grazioso* *mf*

grazioso *p* *pp*

mf *cresc.*

mf *pp*

Primo.

23

Variation III. (Geistliche Fragen, Forderungen und Sprichwörter Sanchez's, Belehren, Beschwichtigungen und Verheissungen des Quixote's). Mässiges Zeltmass.

2397

24

Secondo.

Früheres Zeltmass.

2397

Primo.

25

f

accel.

cresc.

Frühere Zeitmass.

gracioso

p

gracioso

etwas drückend

p

lebhaft

f

pizz

p

2001

Secondo.

26

pp

p

mf

p

mf

sehr heftig.

ff

ff

trém.

cresc.

2001

Primo.

27

Musical score for Primo, page 27. The score consists of seven systems of piano music. The first system begins with a treble clef and a key signature of one sharp (F#). The music features intricate melodic lines and complex harmonic textures. Dynamic markings include *p*, *pp*, *ppp*, *ff*, and *f*. Performance instructions such as *molto soffice* and *rit.* are present. The page number 27 is printed at the bottom center.

2207

28

Secondo.

Musical score for Secondo, page 28. The score consists of seven systems of piano music. The first system begins with a treble clef and a key signature of one sharp (F#). The music is characterized by dense harmonic structures and complex rhythmic patterns. Dynamic markings include *ppp*, *p*, *pp*, *ppp*, *f*, and *pp*. Performance instructions such as *Viel langsamer.*, *molto espr.*, *molto calando in Zeitmass*, *rit. in Zeitmass.*, and *dim.* are present. The page number 28 is printed at the bottom center.

2207

Primo. 29

cresc.

Viel langsamer.

-pp

pp

schrauf.

druckvoll

espr.

dim.

poco allando im Zeitmass

molto esp. espr.

molto cresc.

passionato

dim.

espr.

dim.

espr.

2887

30 Secondo.

pp

pp

(immer ruhiger werden)

(sopra)

espr.

pp

poco marc.

pp

ppp

pp

lebhafter.

pp

pp

ppp

Variation IV. (Kampf mit den Büssern. 1. aus 42. Kapitel.)
Etwas breiter.

f

dim.

2887

Primo. *(immer ruhiger werden)* 31

espr. *dolce espr.* *pp* *2da*

lebhafter (wärend)

Variation IV. (Kampf mit den Dämonen. 1. Band. 62. Kapitel.)
Etwas breiter.

1897

45680

32 *Etwas schneller* (C) *Secondo.*

ppp *cresc.* *dim.* *ppp*

espr. *ppp* *lebhafter und lustig* *dim.*

1897

32

Primo.

Etwas schneller (♩)

ppp *cresc.*

ff

dim.

etwas ruhiger
(Eleganz)

pppp *schr.*

lebhaft und lustig

ausdrucksvoll

Variation V. (Don Quixote auf der Waffenwache: Seufzer, Bitten und Beteuerungen an Dulcinea)

sehr langsam

p *hart ausdrucksvoll*

pp *pp* *pp*

cresc.

molto rit. *erotes Zeitmass*

ad accelerando *dim.*

quasi cadenza in tempo; d. wie vorher *schnell*

1 *pp una corda* *cresc.* *dim.* *pp*

Variation V. (Don Quixote auf der Waffenschwep: Seufzer, Bitten und Beteuerungen an Dulcinea.) 35

schleunig
sehr langsam
frei declamierend, sentimental im Vortrag

dim.
p
pp
cresc. al sciol.

Breite Zeitmass
moltorrit. e dim. pp

quasi cadenza in tempo, d. s. wie vorher
una corda
pp
cresc.

schnell
dim.
1. H.

3587

Secondo. 36

moltorritard. *1. wieder erstes Zeitmass (sehr lang.)*

pp
p
cresc.

Schnell
poco f

(entrastet)
p cresc. sf

mässiger
ersten f espr.

3587

Primo.

37

molto ritard. *wieder erstes Zeit.*

mass (sehr langsam)

cresc. *pp* *p*

cresc. *dim.* *pp*

Variation IV. (Begegnung mit Dulcinea. 2. Band 10. Kapitel.)

Schnell *poco*

noch schneller

mässiger *ritard.*

8887

38 *Zeitmass (sehr schnell)*

Secondo.

p

marc.

dim. *pp* *dim.*

2 *1*

Variation VII. (Der Ritt durch die Luft. 2. Bd. 41. Kap.)

ein wenig ruhiger als vorher.

from sempre *pp* *f* *pp*

pp *f* *pp*

pp *f* *pp*

8887

Primo. 39

Zeitmass (sehr schnell)

Variation VII. (Der Ritt durch die Luft, S. 24. 41. Kap.)
I ein wenig ruhiger als vorher

3387

Secondo. 40

Variation VIII. (Denkwürdige Abenteuer mit dem versauerten Necken, S. 24. 42. Kap.)
Gemächlich d. d. vorher

3387

Primo. 41

Variation VIII. (Paukwichtige Abenteuer mit dem versan-
Gemächlich *h. A* vorher.

berten Nächten. S. 84. 29. Kap.)

1887

42 Secondo.

poco calando **Tempo I.**

1887

Primo.

43

marc.

espr.

cresc.

un poco accel.

ff

poco calando Tempo I.

dim.

ppp

2287

44

Secondo.

d = d.

p

p religioso

ff sempre

p

p

ppp

Variation IX. (Kampf gegen zwei Zerberer: 1. u. 2. Kap.)
Schnell und stürmisch.

2287

Primo. *sempre ff* 45

religioso

Variation IX. (Kampf gegen zwei Zauberer. 1. u. 2. Kap.)
Schnell und stürmisch.

Secondo.

2887

46 Secondo.

Variation X. (Das Quixote, durch den Ritter vom blanken Mond besiegt. 2. u. 3. Kap.)
Mol. brist.

Mol. schneller.

2887

Primo.

47

Musical score for Variation X, Primo. The score consists of ten systems of music, each with a treble and bass staff. The first system is marked *ff*. The second system is titled "Variation X. (Don Quixote, durch den Ritter vom blanken Mond besetzt: 2. u. 3. Kap.)" and is marked "Viel breiter." It includes dynamic markings *f*, *ff*, and *legro*. The third system is marked "Viel schneller." The score concludes with a *fff* dynamic marking.

2887

48

(Auf dem Hefweg.)
Beinahe doppelt so langsam.

Secondo.

Musical score for Variation X, Secondo. The score consists of ten systems of music, each with a treble and bass staff. The first system is marked *mf*. The second system is marked *ff*. The third system is marked *dim.*. The fourth system is marked *pp dim.*. The fifth system is marked *ppp*. The score concludes with a *ppp* dynamic marking.

2887

Primo. 49

(Auf dem Heimweg.)
Beinahe doppelt so langsam.

molto espress.

507

f *dim.* *pp*

50 Secondo.

(Don Quixote beschließt, Schäfer zu werden.)

507

p *cresc.* *mf* *dim.* *p*

(Don Quixote's Verstand wird wieder hell und klar und frei von den Schatten der Unvernunft.)

507

mf dolce *ppp* *dim.* *ppp*

Primo.

81

(Don Quixote beschließt, Schäfer zu werden.)

(Don Quixote's Verstand wird wieder hell und klar und frei von den Schatten der Unvernunft.)

mf dolce p

p dim. pp pp

8887

82

Secondo.

Finale. (Don Quixote's Tod.)
Sehr ruhig.

pp mf

marc. espr. f molto espr. dim.

sf poco calando

etwas drängend 1 2

zurückhaltend p pp

Sehr ruhig. (Etwas langsamer als im Anfang der Introduction) espr. molto

8887

Finale. (Des Quixotes Tod.)
Sehr ruhig.

ppr.

cresc.

dim.

marc. espr.

sf poco salendo

etwas drängend

f agitato

zurückhaltend

pp

Sehr ruhig. (Etwas langsamer als zu Anfang der Introduction.)

(pppr)

pp

grazioso

pp

pp

immer ruhiger werden

pp

p

pp

pp

mf

pp

pp

rit.

*

*

Primo.

55

The musical score consists of six systems of music. The first system shows the piano accompaniment and a vocal line (soprano) with dynamics *pp* and *grazioso pp*. The second system continues the piano accompaniment. The third system features piano accompaniment with dynamics *pp* and *pp*. The fourth system includes piano accompaniment and vocal line with dynamics *dim.*, *espr.*, and *pp*, and the instruction *immer ruhiger werden*. The fifth system features piano accompaniment with dynamics *molto espr.* and *pp espr.*, and the instruction *allmählich immer abnehmend*. The sixth system shows piano accompaniment and vocal line with dynamics *mf*, *dim.*, and *pp*, and the instruction *1*. The vocal line ends with a fermata and a final note.

8807

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