

2

Violoncell.

appassionato

6 *tutti.* *f* Bratschen

7 *sehr energisch* *ff* *ff* *p*

8 *mf* *cresc.* *ff* *p*

9 *tr.* *hervortretend* *f*

10 *ff* *3* *1*

11 *pultweise geteilt pp* *p* *accel.* *cresc.* *cresc.*

Detailed description: This is a page of a musical score for the Cello part of Strauss's 'Don Quixote'. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. The first staff begins at measure 6 and includes the instruction 'Bratschen' (trumpets) and a dynamic marking of 'f'. The second staff continues the melody with a 'tutti.' marking. The third staff features a 'cresc.' marking and a dynamic shift from 'ff' to 'p'. The fourth staff is marked '7 sehr energisch' and 'ff'. The fifth staff includes 'mf' and 'cresc.' markings. The sixth staff has a 'p' marking. The seventh staff is marked '9 hervortretend' and 'f'. The eighth staff contains triplets. The ninth staff is marked '10 ff' and includes a triplet. The tenth staff, starting at measure 11, is marked 'pultweise geteilt pp' and includes 'p', 'accel.', and 'cresc.' markings. The score is filled with various musical notations including slurs, accents, and dynamic markings.

Violoncell.

Violoncell musical notation for measures 10 and 11. The music is in bass clef with a key signature of one sharp (F#). It features a melodic line with slurs and accents, and a bass line with a *ff* dynamic marking.

Violoncell musical notation for measures 12 and 13. Measure 12 starts with a *fff* dynamic and includes fingerings (1, 2, 3) and accents. Measure 13 includes a *ritard.* marking and a *Dämpferweg* instruction.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

Solo Violoncell.

Piano accompaniment for measures 12 and 13. The score is in 4/4 time with a key signature of one flat (Bb). It includes instructions for the left hand: *hervortretend 3* (2. u. 3. Pult) and *vierfach pp* (4. u. 5. Pult). Measure 13 is marked *grazioso*.

Violoncell musical notation for measures 14 and 15. The music is in bass clef with a key signature of one flat. It features a melodic line with slurs and accents, and a bass line with a *pp* dynamic marking.

Violoncell musical notation for measures 16 and 17. The music is in bass clef with a key signature of one flat. It features a melodic line with slurs and accents, and a bass line with a *pp* dynamic marking.

II. Spieler vom I. Pult mit der untersten Stimme *mf dim. p mf dim. pp*

4

Violoncell.

(Sancho Panza.)

14 Maggiero. 15 2

9 1 1 1 3 16 2 Bass Clar.

Musical notation for Bass Clarinet, measures 9-16. The notation includes a key signature of one flat and a 4/4 time signature. Measures 9-16 are marked with fingerings (1, 1, 1, 3, 16, 2) and a dynamic marking of *mf*. The notation includes a key signature change to two flats and a 3/4 time signature change.

Var. I.
Gemächlied.
Solo Cello 3

mf mit breitem Strich

Musical notation for Solo Cello, measures 14-16. The notation includes a key signature of one flat and a 4/4 time signature. The dynamic marking is *mf* and the performance instruction is "mit breitem Strich".

2. 3. 4. Pult.

Musical notation for Piano, measures 14-16. The notation includes a key signature of one flat and a 4/4 time signature. The performance instruction is "2. 3. 4. Pult.". The notation includes a key signature change to two flats and a 3/4 time signature change.

grazioso 17
alle p 3 3 3

Musical notation for Piano, measures 17-19. The notation includes a key signature of two flats and a 4/4 time signature. The performance instruction is "grazioso" and the dynamic marking is *p*. The notation includes a key signature change to one flat and a 3/4 time signature change.

pp cresc.

Musical notation for Piano, measures 17-19. The notation includes a key signature of one flat and a 4/4 time signature. The dynamic markings are *pp* and *cresc.*. The notation includes a key signature change to two flats and a 3/4 time signature change.

p

Musical notation for Piano, measures 17-19. The notation includes a key signature of two flats and a 4/4 time signature. The dynamic marking is *p*. The notation includes a key signature change to one flat and a 3/4 time signature change.

18
pizz. ff

Musical notation for Piano, measures 18-19. The notation includes a key signature of one flat and a 4/4 time signature. The performance instruction is "pizz." and the dynamic marking is *ff*. The notation includes a key signature change to two flats and a 3/4 time signature change.

Violoncell.

2. 3. 4. 5. Pult.

col legno **f**

This system shows the first two measures of the cello part. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a rhythmic accompaniment of chords. The instruction "2. 3. 4. 5. Pult." is written in the lower staff. The instruction "col legno" is written above the lower staff, followed by a forte (**f**) dynamic marking and two chords marked with a *col legno* symbol.

p *cresc.*

19

This system contains measures 17 and 18. The upper staff features a melodic line starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*) marking. The lower staff has a rhythmic accompaniment of chords. Measure 19 is indicated at the end of the system.

ff **f** **ff**

3 3

This system contains measures 19 and 20. The upper staff has a melodic line with a forte (**ff**) dynamic. The lower staff has a rhythmic accompaniment with triplets (3) in both staves. Dynamics **f** and **ff** are also present.

20

hervortretend.

dim. **fff**

1. 2. 3.

4. 5. Pult. **ff** **fff**

This system contains measures 20 and 21. The upper staff has a melodic line with a *hervortretend.* (emerging) marking and a *dim.* (diminuendo) marking. The lower staff has a rhythmic accompaniment with triplets (1. 2. 3.) and chords (4. 5. Pult.) with a forte (**ff**) dynamic. A fortissimo (**fff**) dynamic is also present.

ausdrucksvoll *sfz* *getheilt*

This system contains measures 21 and 22. The upper staff has a melodic line with expressive markings: *ausdrucksvoll* (expressive), *sfz* (sforzando), and *getheilt* (softly). The lower staff has a rhythmic accompaniment.

21

(dreifach)

alle geteilt *p* *pp* **f**

This system contains measures 21 and 22. The upper staff has a melodic line with a triplets (*(dreifach)*) marking. The lower staff has a rhythmic accompaniment with chords. Dynamics include *alle geteilt* (all together), *p* (piano), *pp* (pianissimo), and **f** (forte).

6

Violoncell.

Var. II. (kriegerisch.)

3 Celli Solo

ff *ff*

Die Uebrigen getheilt

ff *ff*

nicht getheilt

f *ff*

22 *Langsam.*

Wieder doppelt so schnell.

ff *ff*

die übrigen

Mando I.

ff *ff*

nicht getheilt

geteilt *ff*

ff *f* *fff*

etwas ruhiger werdend

ff f fff

Violoncell.

Var. III. Mässiges Zeitmass. I Solo

espr. *grazioso*

Bass Clar.
Die Uebrigen

pizz. arco

pp

grazioso

26 2 1

mf

2 1

mf

1. Pult. 2 3 4 2 27 1 2 2

2. Pult. 2 3 4 2 3 4 2 2

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

pizz. *pizz.* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.*

Solo Cello *früheres Zeitmass.*

accel. *p* *ruhig*

Solo

die Uebrigen

28

grazioso

p

p

1 *grazioso* 0 29 1

p *mf* *dim.*

Solo

alle *f* *pizz.* *arco*

2 1 1 1 3

2 1 1 1 3

pp

Violoncell.

Solo Bratsche

Alle. (ohne Solo-Vcell.)

30 5 31 2

Solo Bratsche

Alle. (ohne Solo-Vcell.)

p

32 6 33

Solo Bratsche

1. u. 2.

34

3. 4. u. 5.
Pultweise geteilt.

ff

35 2

Viel langsam

1 1 zart und ausdrucksvoll

Solo

Die Uebrigen

p

cresc. -

cresc. -

Violoncell.

Measures 37-38. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 37 features a forte (*f*) dynamic. Measure 38 includes a trill (*tr*) and a *dim.* dynamic. The bottom staff has a *pizz.* instruction and a *p* dynamic. The section concludes with *molto espr.* and *arco* markings.

Measures 39-40. Measure 39 is marked *3* and *dim.*. Measure 40 includes *pp*, *espr.*, and *zusammen pizz.* markings. The tempo is *allegretto*.

Measures 41-42. Measure 41 is marked *p* and *arco hervortretend*. Measure 42 includes *cresc.* markings. The tempo is *allegretto*.

Measures 43-44. Measure 43 is marked *ff* and *rit.*. Measure 44 includes *dim.*, *a tempo*, and *espr.* markings. The section concludes with *espr.* and *molto dim. pp* markings.

Measures 45-46. Measure 45 is marked *dim.* and *pizz.*. Measure 46 includes *p* and *pp* markings.

Measures 47-48. Measure 47 is marked *4* and *p*. Measure 48 includes *lebhafter*, *ff*, and *3.4.u.5.* markings. The section concludes with *ff* markings.

Violoncell.

Var. IV.

Etwas breiter.

Alle

Var. V.

Sehr langsam. frei declamierend, sentimental im Vortrag.

Solo.

Violoncell.

Solo. 48

2. 3.

4. 5.

fp

pp

pp

pp

dim.

p

pp

pp

mf

pp

pp

49

p

f

cresc. e accel.

p

cresc.

cresc.

Erstes Zeitmass. (sehnsüchtig) 50 quasi Cadenz.

molto rit. e dim.

pp

pizz.

dim.

pp

pizz.

dim.

pp

p

Violoncell.

molto appassionato **ff**
schnell
molto rit. **f**
arco **ff=mf**
arco **ff=mf**

wieder erstes Zeitmass.
f **mf** **p**
f **mf** **p**

51 *cresc.* **pp** **f** **p**
sfz **pp cresc.** **pp** **mf** *dim.*
sfz **pp cresc.** **pp subito** **mf** *dim.*

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

Violoncell.

52 Var. VI.
schnell

Oboe I.
ff

ohne Dämpfer.
schnell
ohne Dämpfer.

2tes Vcell am 1sten Pult mit dem 5ten Pult.
ff

4. 5. Pult.
p *f* *p* *f*

53

ff noch schneller
ff *ff* *ff*
mässiger

54 Erstes Zeitmass.
(schnell)

Solo Violine

55 Viola Solo.

2 Kl. Flöte 2 56
Solo Viol.

Violoncell.

1. *hervortretend* *a 2.* *cresc.*

2. *mf* *sf* *cresc.*

3. *pp* *mf* *sf* *cresc.*

4. u. 5. Pult. *pp* *mf* *sf* *cresc.*

Detailed description: This system contains the first four measures of the Cello part. The first staff (Violin I) starts with a mezzo-forte (mf) dynamic and a 'hervortretend' (prominent) marking. The second staff (Violin II) also starts with mf and includes a 'cresc.' (crescendo) marking. The third staff (Viola) starts with piano-piano (pp) and includes mf, sfz, and cresc. markings. The fourth staff (Cello) starts with pp and includes mf, sfz, and cresc. markings. The key signature has one sharp (F#) and the time signature is 3/4. The first measure is marked '1.' and the second measure is marked 'a 2.'.

Var. VII.

ein wenig ruhiger als vorher.

57 Alle

Detailed description: This section contains measures 57 and 58. It consists of two staves. The top staff is marked 'Solo.' and the bottom staff is marked 'Die Ubrigen.' (The Others). Both staves start with a forte (f) dynamic. The music is in 6/8 time and features a series of sixteenth-note patterns. The key signature has one flat (Bb). Measure 57 is marked '57' and measure 58 is marked '58'. The bottom staff includes a 'dim.' (diminuendo) marking.

58


Detailed description: This section contains measures 58 and 59. It consists of two staves. The top staff is marked 'Solo.' and the bottom staff is marked 'Die Ubrigen.' Both staves start with a fortissimo (ff) dynamic. The music continues with sixteenth-note patterns. The key signature has one flat (Bb). Measure 58 is marked '58' and measure 59 is marked '59'. The bottom staff includes a 'dim.' (diminuendo) marking.

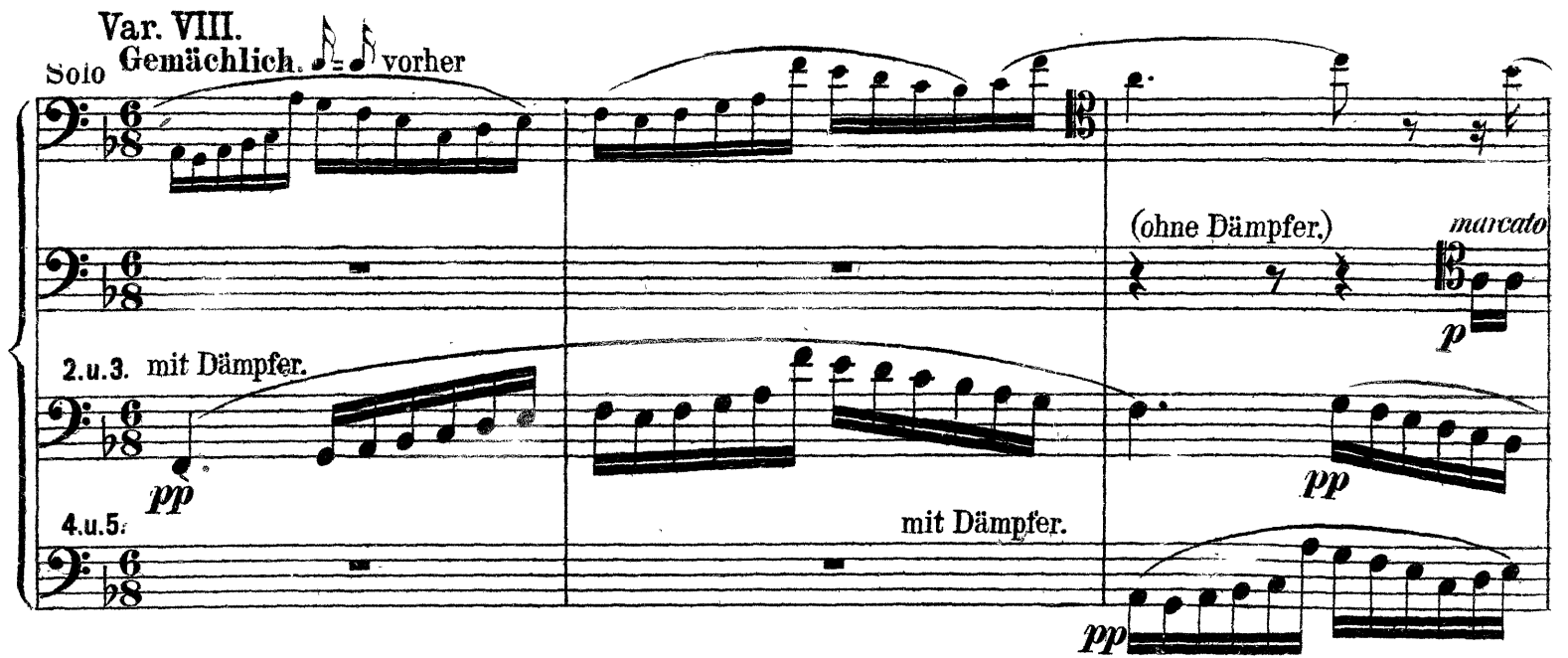
Solo.

Die Ubrigen.

Detailed description: This section contains measures 59 and 60. It consists of two staves. The top staff is marked 'Solo.' and the bottom staff is marked 'Die Ubrigen.' Both staves start with a forte (f) dynamic. The music concludes with a piano (p) dynamic. The key signature has one flat (Bb). Measure 59 is marked '59' and measure 60 is marked '60'. The bottom staff includes a 'dim.' (diminuendo) marking and a '(mit Dämpfer)' (with damper) instruction.

Violoncell.

Var. VIII.
Solo Gemächlich.  vorher



1. Solo

2. Solo

2. u. 3.

4. u. 5.

59

mf

pp

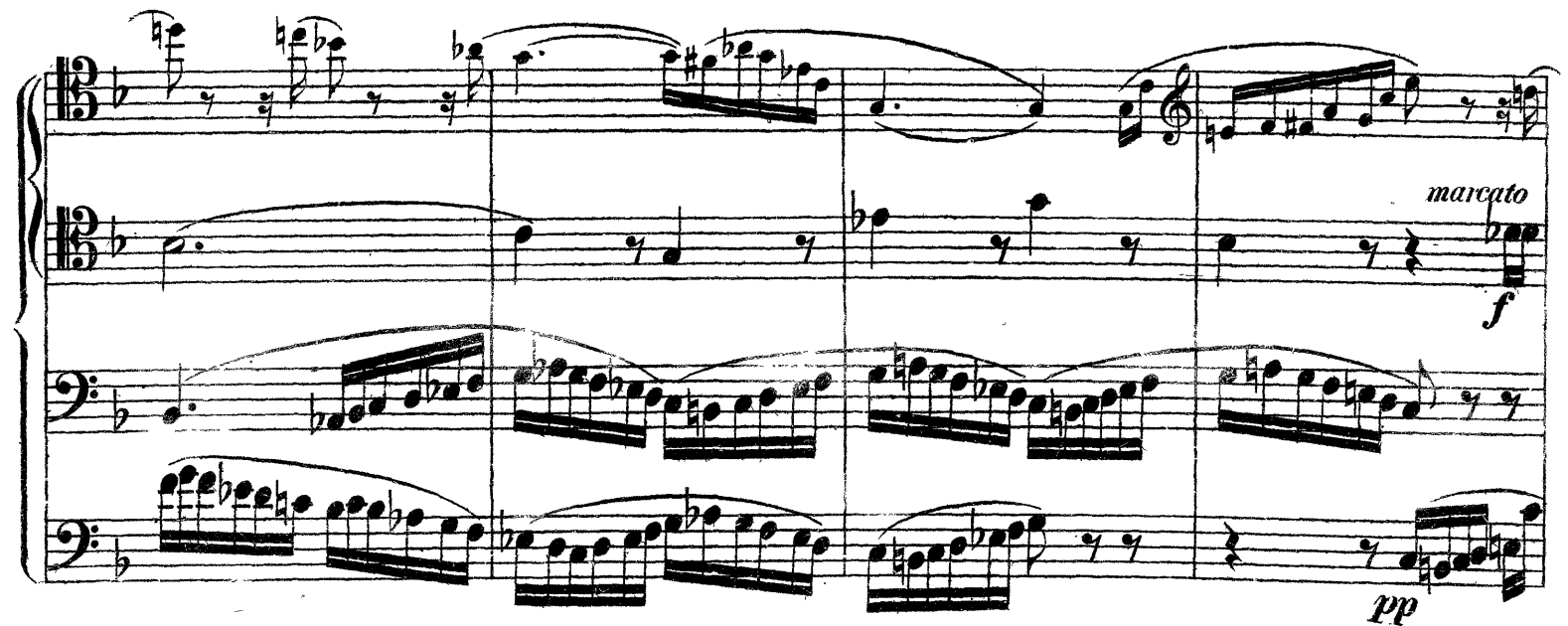
pp



marcato

f

pp



Violoncell.

I. Solo

60

II. Solo

2.3. Pult.

pp

4.5. Pult.

pp

hervortretend

marcato

f

pp

espr.

61

pp

pp

Violoncell.

The first system of the musical score for the cello part, covering measures 58 to 61. It consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Dynamics include *pp* (pianissimo) at the beginning, *cresc.* (crescendo) markings, and *f* (forte) at the end of the system.

The second system of the musical score, covering measures 62 to 65. It consists of four staves. The music continues with a melodic line and rhythmic accompaniment. Dynamics include *ff* (fortissimo) markings. A measure number '62' is written above the first staff of this system.

The third system of the musical score, covering measures 66 to 69. It consists of four staves. The music concludes with a melodic line and rhythmic accompaniment. Dynamics include *fff* (fortississimo) and *dim.* (diminuendo) markings. First, second, and third endings are indicated by numbers 1, 2, and 3 above the staves.

Violoncell.

1.

2u3. *tempo primo* *p* *dim.*

4u5. *p* *dim.*

pizz. *p*

pp *pizz.* *p*

pp *pizz.* *p*

Solo

die übrigen *arco* *f*

63 *pizz.* *ff* *mf* *p* *pp*

ff 8

4/4

Var. IX. Violoncell. Allegro. Schnell und stürmisch.

(alle)

64 *f*

65 *f* *pizz.* *pp*

arco

Var. X. Viel breiter.

66 *ff* *tr.* *ff* *tr.* *ff*

67 *ff* *tr.* *ff* *tr.* *ff*

viel schneller

68 *Soio* *fff*

Die Ubrigen *ff* *pizz.* *mf* *arco* *mf*

ff *f* *ff* *pizz.* *ff* *arco* *ff*

Violoncell,

Beinahe doppelt so langsam.

69 Solo *ff*
(die übrigen) *p*
cresc. *f* *dim.*

ff

70 *ff* *ff*

molto espr. *ff* *dim.*
ff *dim.*

Solo *sfz* *pp*
die übrigen geteilt *sfz* *pp*

Violoncell.

Solo 72

p

(die übrigen) 1

73

espr.

pp

f

74

ff

ff

75

dim. *cresc.* *f* *pizz.*

dim. *pp* *mf*

cresc. *f* *arco* *p*

76

dim. *p*

Violoncell.

Das 2te Cello am 1ten Pult mit der untersten Stimme.

Finale. Sehr ruhig.

Solo

Violoncell.

79 *ritard.* *sehr ruhig*
p
nicht geteilt arco *pizz.* Dämpfer weg. *molto espr.*
pp *pp*

80

81

82
immer ruhiger werden (3 Soli) vom 1 u. 2. Pult arco *pp*

Solo *allmählich immer mehr abnehmend*
alle Übrigen *p*

dim. *pp* *dim.* *pizz.* *p*

Richard Strauss
Don Quixote, Op. 35

Kleine Flöte.

Introduction.

Mässiges Zeitmass. (ritterlich und galant.)

12 11 8 13 10
5 6 7 I. 2
8 I. 2 9
10 11 I. 3 9
3 12 2 12 f fff
mf f fff fff rit. fff

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

Maggiore (Sancho Panza)

Bass-Clar.

13 14
4 13
2 15
1 1 1 3
1 2

Kleine Flöte.

16 Bass-Clar. *poco rit.* Var. I. Gemächlich. *pp* 8

17 18 Bass-Clar. 2 Bass-Clar. *accel.* 2

19 *pp* 20 *f* 15

21 Var. II. Kriegerisch. 22 langsam. 23 *wieder doppelt so schnell* *Bello Solo.* 7

24 *Viol.* *trun* 2 *trun* 25 *etwas ruhiger werdend.* 1 1

26 Solo Viol. 27 Solo Viol. *accel.* 1

28 29 *früheres Tempo:* 2 6 5 1

30 31 32 33 34 *Hörner.* 7 6 6 5

35 *Viel langsamer.* *Tromp.* 2 2

36 *Fl. I.* *ausdrucksvoll* 3 3

37 *cresc.* 38 39 40 2 7 9 3

41 *Bass-Clar. o Tenor-Tuba.* 4 *Tromp. I.* 4

Kleine Flöte.

Var. IV. Etwas breiter.

42 10 43 12 44

Belli.

45

Var. V. Sehr langsam.

46 47 48 49

quasi Badenya

Schnell.

schnell

50 2 51

Var. VI.

52 53

Flöte. 54

Fl. I.

54

Fl. I.

55

Fl. Fl.

56

Var. VII. ein wenig ruhiger als vorher.

p dim. pp

57

simili

58

Var. VIII.

Gemächlich.

59 60 61 62 63

Kleine Flöte.

4

Var. IX.

Schnell und stürmisch.

64 *Fag.* 65 *Viol.*

Viol. 66 *Viel breiter.* *Engl.-Horn.*

Viel schneller:

ff

f *cresc.* 67

ff 68

ff

tr. *bei nahe doppelt so langsam.* 69 *ff* 70 *dim.*

Engl.-Horn. 71 *pp* 72 *Engl.-Horn.*

73 74 *ff* 75 *pp*

Engl.-Horn. 76 *p* *dim.* *pp*

Finale. *Sehr ruhig.* 77 78 79 *ff* 80 81

Clar. I. 10 11 10 5 7 5

Clar. I. 6 2 5 (1)

pp

Richard Strauss
Don Quixote, Op. 35

Introduction.

1. Flöte.

Mässiges Zeitmass. (ritterlich und galant)

The musical score consists of ten staves of music. The first staff is for the First Flute (1. Flöte), starting with a mezzo-forte (*mf*) dynamic and a *poco rit.* instruction. The second staff includes dynamics *dim.* and *p*, and a *Flöte I. 2* marking. The third staff features *Flöte I. 3*, *etwas lebhafter.*, and *Tromp. I.* with the instruction *etwas zurückhaltend*. The fourth staff is marked *früheres Zeitmass* and *p*. The fifth staff includes *Hörner.* and *im Zeitmass*. The sixth staff is marked *mf*. The seventh staff is marked *pp* and *ruhig*. The eighth staff is marked *ausdrucksvoll*. The ninth staff includes *cresc.*. The tenth staff includes *p*, *pocresc.*, and *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

1. Flöte.

7 *ff* 1 *ff* 1
 10 *f* *ff* 1
 11 *mf* *accel.* 1
 12 *mf* *f* *fff* *rit.* 1
fff *fff* *fff* *fff* *fff*

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. 13 14 *Maggiore. (Sancho Panza)* 15
 4 13 9 2 1 4 1 4 1
 16 *Var. I. Gemächliche.* *Bello Solo.* *Basso Klar.* 1
 3 4 *Engl. Korn.* *ausdrucksvoll* *p*
 17 *ausdrucksvoll*
 18 *Bello Solo.* *6 poco accel.*
 19 20 15
pp *f*

1. Flöte.

Var. II.
Kriegerische.
Bello Solo. 3

21 *ff*

22 *Langsam* 23 *hervortretend*

Wieder-doppelt

so schnell. 24 *Viol.* *trun* *ff*

25 *etwas ruhiger werdend* *Mässiges Zeitmass.*

26 27 *acc.* *früheres Zeitmass.* 28

Bass-Clar. 29 *Bass-Clar.* *etwas drängend*

lebhaft

30 31 32 *Bratsche Solo.*

33 34

Engl.-Horn. 35 *viel langsamer.* *pp*

36

1. Flöte.

ausdrucksvoll

37 *cresc.* *scen.*

38 *do* *poco calando* *im Zeitmass.* *f*

39 *dim. p* *molto espr.* *sehr breit* *im Zeitmass.*

40 *rit.* *dim. pp* *Var. IV.* *etwas breiter*

41 *immer ruhiger werden.* *p* *42 lebhafter.* *1* *2* *10*

43 *12* *44* *Bello* *45* *1*

46 *etwas ruhiger* *lebhaft* *Var. V.* *sehr langsam.* *Storn IV.*

48 *49* *Solo Bello.* *50* *ff*

51 *Schnell.* *molto rit.* *sehr langsam* *Solo Bello.*

52 *Schnell.* *Var. VI.* *Flöte.*

53 *noch schneller* *Flöte.* *54*

55 *immer 2/4* *p* *cresc. - - - f*

1. Flöte.

f Var. VII. *mf* *p dim.* *pp*
ein wenig ruhiger als vorher.
57 Flatterzunge. *mf* *ff*

mf *ff*

mf *ff*

mf *ff*

f *ff*

58 *ff*

ff

ff

f *6*

Var. VIII.
Gemächliche.

6

1. Flöte.

hervortretend

59

60 *flauto*

61 *un poco accelerando*

62 *cresc.*

63 *Tenor-Tuba.* *religioso*

poco calando Tempo primo.

Var. IX. Schnell und stürmisch. 64

4 Var. X. 4 Viel breiter. 66

65 *Violine.*

Viel schneller.

67

68 *tr.*

1. Flöte.

69 *Beinahe doppelt so langsam.*

1 *f molto espr.* *ff*

70 *ff*

71 *dim.* *pp*

72 73 *Hoboe.* 74 *ff* *dim.*

75 *pp* *mf* *dim.*

76 *pp*

Finale.
Sehr ruhig.
Solo Bell.

77 78 *Viol.*

79 *zurückhaltend* *Sehr ruhig.* *pp*

80 81

82 *Clar. I.* *pp* 6 *Clar. I.* 2 5 (all)

pp

Richard Strauss
Don Quixote, Op. 35

2. Flöte.

Introduction.

Mässiges Zeitmass. (ritterlich und galant.) poco rit.

The musical score for the 2nd Flute part consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various dynamics such as *mf*, *dim.*, *p*, *pp*, *cresc.*, *f*, and *ff*. Performance instructions include *poco rit.*, *etwas lebhafter*, *etwas zurückhaltend*, *Solo. früheres Zeitmass. (sehr ruhig)*, *ausdrucksvoll*, and *trännen*. The score features numerous triplets, slurs, and articulation marks. Measure numbers 1 through 14 are indicated throughout the piece.

2. Flöte.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

Maggiore. (Sancho Panza.)

2. Flöte.

Var. III.
mässiges Zeitmass.
Solo.
mf

1 26

27 *accel.*
keine Fl. *früheres Zeitmass.* 28 *Engl.-Horn.*

29 *Bass-Clar.* *etwas drängend*

30 *lebhaft*

31 32 *Bratsche Solo.*

33 34 *Engl.-Horn.*

35 *Viel langsamer.*

36 *p*

37 *cresc.*

38 *f*

39 *poco cal.* *im Zeitm.* *sehr breit espr.*

40 *rit.* *Im Zeitmass.*

41 *immer ruhiger werden.*

42 *lebhafter*

2. Flöte.

4

Var. IV. Etwas breiter.

43 44 Solo Bello. u. Viol.

45 Viol. ff sfz

46 47 lebhaft. Var. V. Sehr langsam. 4. Horn. 48

49 Bello Solo. 50 quasi cadenza Schnell. molto rit. 2

4 Sehr langsam. Bello Solo. 51

Schnell. 52 Var. VI. pp Flöten.

53 Flöten. 54

I. 55

immer Flöten. 55 cresc. f mf

56 Clar. I. p dim. 4

57 Var. VII. ein wenig ruhiger als vorher. Flatterzunge. mf

2. Flöte.

Musical staff 1: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The staff contains a melodic line with various ornaments (accents, slurs) and dynamic markings including *ff*.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings *mf* and *ff*. A dashed line with the number 80 is positioned below the staff.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings *mf* and *ff*.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings *mf* and *f*.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings *ff*.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings *ff*. The number 58 is written above the staff.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings *ff*. A dashed line with the number 80 is positioned below the staff.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a melodic line.

Musical staff 9: Treble clef, key signature of one flat. The staff contains a melodic line.

Musical staff 10: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings *f*. Above the staff, the text "Vor. VIII. Gemächlich." is written. The number 59 is written above the staff, and "Klooen 60" is written above the staff.

Musical staff 11: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings *dim. p* and *poco accel.*. The number 61 is written above the staff.

2. Flöte.

6

62

p *cresc.* *scen*

do *ff*

poco calando *Tempo primo.* 63 *Tenor-Tuba.* 5 *Quartett.*

1 11 2

64 *religioso* *p* *Var. IX* *Schnell und stürmisch.* *Brassett* 4

64 *Viol.* 8 *65* *Viol.* 6 *Var. X* *Viel breiten:* *Viel schneller.* 2

66 *f* 5 *ff*

67 *ff*

f *cresc.*

68 *fff*

tr. 2

69 *Beinahe doppelt so langsam.* *f* *molto espr.* *ff*

1

2. Flöte.

70 *ff*

dim.

71 *dim.*

72 *pp* Engl.-Horn

73

74 *ff* *dim.* *pp* *mf*

75

76 *dim.*

77 *pp*

78 *Sehr ruhig.* *Bello Solo.*

79 *zurückhaltend* *sehr ruhig.* *pp*

80 *pp*

81

82 *Clar. I.* 6

Clar. I. 2 *pp*

Richard Strauss
Don Quixote, Op. 35

I. Oboe.

Introduction.

Mässiges Zeitmass. (ritterlich u. galant)

mf *dim.*

p *5* *sehr ruhig Bratschen.*

Solo 2 *ppp*

etwas lebhafter.

2 3 4 5 6 *etwas zurückhaltend* *früheres Zeitmass.*

4 10 *im Zeitmass.* *Trompete I.*

6 *f*

ruhig

I. Oboe.

7
mf

8
cresc. f dim.

9
p p mf

10
f ff f dim.

11
mf accel.

12
mf f fff

rit.

Don Quixote, der Ritter von der traurigen Gestalt.

(Sancho Panza)
Maggiore.

Mässig. 13 14 15 2 1 1 1 3 16 4 poco rit.

4 13 9

I. Oboe.

Var. I. Gemächlich.

Cello Solo. *Bass Clar.* *Bass Clar.* *ausdrucksvoll.*

11 12 18 19 20 21

Var. II. Kriegerisch.

Cello Solo. *mf* *ff* *pp* *p* *Wieder doppelt so schnell.*

2 23 24 25

Var. III. Mässiges Zeitmass.

mf *ppp* *mf* *etwas ruhiger werdend* *früheres Zeitmass.* *acc. 2* *encl. Horn.* *29 B Clar.* *etwas drängend.* *lebhaft* *p* *ppp*

1 2 24 26 28 29 30

I. Oboe.

Solo-Bratsche.

31

Solo-Bratsche.

32

33

34

35

Viel langsamer.

35

1 2 3

1 36 1

ausdrucksvoll.

37

2

38

poco calando im Zeitmass.

39

Sehr breit.

39

5

molto espress.

ausdrucksvoll.

40

41

immer ruhiger werden

42 Lebhafter.

42

Var. IV. Etwas breiter. Engl. Horn.

43

Etwas schneller.

1 Oboe.

Clav. I. *ppp* *cresc.* *f* *ff* *sfx* *f* *dim.* *pp.* *quasi Cad.* *Schnell.* *Lolo Cello.* *Flöten.* *Lolo. Schnell.* *molto rit.* *Lolo Cello.* *mässiger.* *Lolo Bratsche* *erstes Keitmass. Schnell.* *immer 2/4* *cresc.* *ff* *dim.* *ppp*

44. 45. 46. 3. 47. *lebhaft* 4. 48. 9. 49. 6. 50. Cello Solo. 1. 2. 51. 4. Lolo Cello. 52. 53. 4. 54. 55. 56. 11.

I. Oboe.

Var. VII. ein wenig ruhiger als vorher. *Var. VIII. Foug. I.*

57 58

59

herwörtretend

60

mf

dim. *ff*

61

un poco

62

accel. *ff*

Var. IX. Schnell u. stürmisch.

63 64 65 6

2 16 4 4 8

Viol.

Viol. I.

2

66 *Viel breiter.* 5

Viel schneller.

67

ff

cresc.

68

ff

I Oboe.

67 *ff*

69 *Beimake doppelt so langsam.*

69 *f molto esp.* *ff*

70 *ff*

71 *dim*

72 *Bass Clar.* *mf*

73 *mf cresc.* *ff*

74 *ff dim. mf*

75 *dim.*

76 *pp* *Finale. Sehr ruhig.*

77 *Streich Instr.*

zurückhaltend sehr ruhig

78 *pp*

79 *pp* 80 81 82 83 *pp*

Richard Strauss
Don Quixote, Op. 35

II. Oboe.

Introduction

Massiges Leitmass. (ritterlich u. galant.)

8 1 11

2 Ob. I. 3 Tromp. gestopft 4 10 1 5 Solo-Viol. u. Fl.

Tr. I. 6

Hervortretend 7

8 *cresc. ... dim.*

9 1

10 11 6

mf dim. f ff f dim. p

II. Oboe.

12 *fff* *fff* *fff* *fff* *fff* *rit.*

Don Quixote, der Ritter von der traurigen Gestalt.)

Mässig. Thema. Maggiore. (Sancho Panza.)

13 14 15 16 4 1 1 3 4 *Viol. u. Bcc. Fl.*

Var. I. Gemächlich.

3 Cello Solo. 8 Oboe. 17 4 *Oboc.*

18 6 Cello Solo. 19 4 *accl.*

Cello Solo. 20 12 Cello Solo.

21 2 *mf*

Var. II. (Kriegerisch.)

Cello Solo. 4 *ff*

22 Langsam.

Solo. 23 3 *pp* *cresc.*

Wieder doppelt so schnell.

1 *ff*

24 4 *ff* *etwas ruhiger werdend*

Var. III. Mässiges Zeitmass.

26 24 2 *accl.* *früheres Zeitmass.*

II. Oboe.

28 29 1 1 1 Solo Bratsche.

30 3 31 Ob. II. p

32 Bratsche Solo.

33 Bratsche Solo.

34 ff

35 Viel langsamer. pppp

36 1 1

37 Ob. I. p

38 f dim.

39 sehr breit. esp. pppp calando im Zeitm. 2 dim. p

40 41 3 Ob. I.

42 4

II. Oboe.

42 *lebhafter.*

Var. IV. *Etwas breiter.* 43 *Etwas schneller.* Ob. I.

44

45

46 *Etwas ruhiger.* 47

Var. V. *Sehr langsam.* 48 49 50 *Solo Cello.* *Solo Cello.*

51 *Solo Cello.* *Solo. Schnell.*

Var. VI. 52

53 *Mässiger.*

Erstes Leitmotiv.

II. Oboe.

54

Musical staff 54: Treble clef, key signature of one sharp (F#), time signature of 2/4. The staff contains a melodic line with various rhythmic values and slurs.

immer 1/4

cresc.

55

Musical staff 55: Treble clef, key signature of one sharp (F#), time signature of 2/4. The staff contains a melodic line with slurs and dynamic markings.

ff

f

1

3 56 11

dim.

pp

Var. VII. Einwenig ruhiger als vorher. Var. VIII.

hervortretend Solo.

57

58

Fag.

Musical staff 57-58: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains a melodic line with slurs and dynamic markings.

59

Musical staff 59: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains a melodic line with slurs and dynamic markings.

60

Musical staff 60: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains a melodic line with slurs and dynamic markings.

dim p

61

ritardoso

3

Musical staff 61: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains a melodic line with slurs and dynamic markings.

62

accel.

Var. IX. Schnell u. stürmisch.

ff

13

Musical staff 62: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains a melodic line with slurs and dynamic markings.

2

63 16

Fag. I. u. II. Solo.

65

6

Viol.

Musical staff 63-65: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains a melodic line with slurs and dynamic markings.

2

66 *Viel breiter.*

3

Musical staff 66: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains a melodic line with slurs and dynamic markings.

Clar. Fag.

II. Oboe

Viel schneller.

64 *ff*

67 *ff* 68

cresc. *fff*

fff *beinahe doppelt so langsam.*

69 *molto espr.* *ff*

70 *ff*

71 *dim.* *ff*

72 Bass Clar. *ff* *dim.* 73

74 *mf cresc.* *ff* *pp*

75 *mf* *dim.*

76 *pp* *Finale. Sehr ruhig.* 77

78 *pp* *Solo Cello* *zurückhaltend* *Obo. I.*

79 *pp* 80 81 82 *Solo*

81 *pp* 82 *Solo*

Richard Strauss
Don Quixote, Op. 35

Englische Horn.

Introduction
Mässiges Zeitmass.

1 2 3 4 5

12 11 8 13 10

Tromp. I. *Ob. I.* 6 *engl. Horn*

ruhig. *hervor tretend* *mf* *Oboi.*

1 3 1 4

hervor tretend

8 1

cresc. *f* *mf*

9 2

cresc. *ff* *ff* *f* *espr.*

10 11

ff *ff* 1 1

accel. 1 3

Englisch Horn.

12

fff *fff* *fff* *fff* *fff* *rit.*

Don Quixote, der Ritter von der traurigern Gestalt.

Mässig.
Solo Cello.

p *a Ausdrucksvoll* *Solo.*

mf *dim.* *p* *mf* *dim.* *pp*

Maggiore. Sancho Panza.

14 15 1 1 1 3 16 4

p *mf*

Var. I Gemächlich

Cello *Bass Clar.* *B. Clar.*

p *ff*

mf *dim.*

18 19 *Flauti* *Clar. Fag.*

20 11 *Cello Solo.*

f *Cello Solo.*

21. *espor.*

p *mf*

Englisch Horn.

Var. II. Kriegerisch. 22 langsam

23 hervor tretend. cresc. Wieder doppelt so schnell.

24 Viol. I.

25 etwas ruhiger werdend Var. III. mässiges Zeitmass. Solo-Viol.

26 früheres Zeitmass. Solo Viol. 27 28

29 etwas dringend lebhaft. dim. mf Solo Bratsche. Solo Bratsche. 30

31 32 6

33 Solo Bratsche. 34 schreckhaft ff tym

35 1

Englisch Horn.

Viel langsamer. (hart, ausdrucksvoll.)

Musical staff 1: Treble clef, key signature of two flats, starting with a first measure rest of 4. Notes include quarter and eighth notes with slurs.

Musical staff 2: Treble clef, continuing the melody with slurs and a measure rest of 30.

Musical staff 3: Treble clef, starting with a measure rest of 34. Dynamics include *cresc.* and *f*.

Musical staff 4: Treble clef, starting with a measure rest of 38. Dynamics include *dim.* and *pp*. Marking: (sehr ausdrucksvoll).

Musical staff 5: Treble clef, starting with a measure rest of 39. Markings: *poco calando im. Zeitm.*, *sehr breit*, *rit. im Zeitmass.*. Dynamics include *mf cresc.*, *ff*, *dim.*, and *pp*.

Musical staff 6: Treble clef, starting with a measure rest of 40. Dynamics include *pp* and *p*. Marking: (immer ruhiger werden).

Musical staff 7: Treble clef, starting with a measure rest of 42. Marking: *lebhafter*. Dynamics include *p* and *ff*.

Musical staff 8: Treble clef, starting with a measure rest of 43. Marking: *Var. IV. etwas breiter.* Dynamics include *f*.

Musical staff 9: Treble clef, starting with a measure rest of 43. Marking: *etwas schneller.* Dynamics include *ff*. Measure rests of 44 and 45.

Musical staff 10: Treble clef, starting with a measure rest of 47. Marking: *Var. V. Sehr langsam.* Dynamics include *ff*. Measure rests of 48, 49, and 50. Marking: *quasi Cadenza.* Dynamics include *Schnell.*

Musical staff 11: Treble clef, starting with a measure rest of 51. Marking: *Var. VI.* Measure rests of 52 and 53.

Musical staff 12: Treble clef, continuing the piece with various note values and dynamics including *ff*.

Englisch Horn

noch schneller

53 *ff* *ff*

54 schnell.

Lobo Viol.

55 56 5

Clav. I.

Var. VII.

ein wenig ruhiger als vorher.

4 54 *f*

58

Var VIII

vorher

marc.

dim. 2

59

mf

hervertretend

60

marc.

dim. *f*

61

un poco accel.

cresc. *ff*

62

ff *ff*

Tempo I.

poco cal.

63

11 2 16

Var. IX.

ff

Schnell u. Stürmisch.

Viol.

64

3 4 8

Englisch Horn.

Var. X.

65 *Viola*

66 *Viel breiter.*

69 *Fag. I.*

beinahe doppelt so langsam.

molto esp.

70

71

72

73 *ausdrucksvoll.*

mf ausdrucksvoll.

74

75 *heavortretend Solo.*

Finale. Sehr ruhig.

77 78 79 80 81

Clar. I.

pp

Richard Strauss
Don Quixote, Op. 35

1. Clarinette in B.

Introduction.

Mässiges Zeitmass. (mütterlich und galant.)

ausdrucksvoll *p*

1

f dim. - - *p* *f* dim. *pp* dim.

2 3 12 4 8 1 2

ppp *Fmp.*

Hörner. 5 im Zeitmass. *mf*

6 6 Engl. Horn. (hervortretend.) *dim.* *p* *mf*

5 5

Engl. Horn. 1 hervortretend

8 3 3 3 5

dim.

hervortretend

1. Clarinette in B.

Musical score for the first clarinet part, measures 7-12. The music is in G major and 2/4 time. It features a variety of dynamics including *f*, *ff*, *pp*, and *mf*, along with performance directions like *aspr.*, *accel.*, and *rit.*. The score includes several slurs, trills, and triplet markings.

(Don Quixote, der Ritter von der traurigen Gestalt.)

Musical score for the 'Don Quixote' section, measures 13-19. The music is in G major and 4/4 time. It is marked *Mässig* and *ausdrucksvoll*. The score includes parts for English Horn (Engl. Horn), Solo-Bratsche (Solo Trumpet), and Bass-Clarinete (Bass-Cl.). Dynamics range from *pp* to *mf*. Performance directions include *dim.*, *poco rit.*, and *poco acceler.*. The score features various musical notations such as slurs, trills, and triplet markings.

1. Clarinette in B.

20 *Solo-Voll.*

ff *pp* *sfz* *f* *dim.*

Var. II. *pp* *(Kriegerisch)* *p* *ff* *22 langsam*

(Züngenschlag) *p* *pp* *p* *1* *p* *cresc. - -*

wieder doppelt so schnell. *1* *2* *ff* *dim. - -*

24 *1* *ff* *2* *ff*

25 *etwas ruhiger werdend.* *Var. III.* *mässiges Zeitmass.* *sf* *fff* *2* *p*

26 *2. cl.* *mf* *4* *8* *1* *2* *27* *1*

accel. *2* *früh. Zeitmass.* *2* *28* *4* *Engl. Horn.*

29 *Bass-Cl.* *etwas drängend.* *1* *1* *1*

p *30* *Solo-Bratsche.* *5* *3*

f *p* *31* *1* *p* *1* *p* *4*

1. Clarinette in B.

4

32 *F. Ob.*

33 *Hörner.*

34

35

36

37

38

39

40

41 *Solo-Voll.*

42 *Lebhafter*

Var. IV.

Etwas breiter.

etwas schneller.

43

44

1. Clarinette in B.

2

45 *ff sfz f dim.*

46 *etwas ruhiger. 47 lebhaft Vor. V. Sehr langsam. 48 9*

49 *pp Solo-Voll. 50*

quasi Cadenza. Schnell. molto rit.

pp molto cresc. dim. molto wieder erstes Zeitmass. (sehr langsam.) Schnell.

Cello-Sub. 51 9 Oboi.

52 *Vor. VI. f*

53 *Solo-Bratsche. Oboi. 54*

immer 2/4 cresc.

55 *f mf p dim.*

56 *pp molto cresc. dim. Solo. f*

6

Var. VII. ein wenig ruhiger als vorher. 1. Clarinette in B.

Musical score for measures 57 and 58. The music is written for a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked 'Var. VII. ein wenig ruhiger als vorher.' and '1. Clarinette in B.'. The notation features a series of sixteenth-note runs with slurs and accents. Dynamic markings include *f* and *ff*. Fingerings (3, 6, 7) and articulation (accents) are indicated throughout.

Musical score for measure 59. The music is written for a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked 'Var. VIII. = vorher.' and 'tr.' (trill). The notation consists of a trill on a single note. Dynamic markings include *pp*. The measure number '59' is written above the staff.

Musical score for measure 60. The music is written for a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked 'pp'. The notation features a series of sixteenth-note runs with slurs and accents. Dynamic markings include *pp*.

Musical score for measure 61. The music is written for a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked 'pp' and 'un poco accel.'. The notation features a series of sixteenth-note runs with slurs and accents. Dynamic markings include *pp*. The measure number '61' is written above the staff.

Musical score for measure 62. The music is written for a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked 'pp' and 'cresc.'. The notation features a series of sixteenth-note runs with slurs and accents. Dynamic markings include *pp* and *cresc.*. The measure number '62' is written above the staff.

Musical score for measure 63. The music is written for a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked 'ff'. The notation features a series of sixteenth-note runs with slurs and accents. Dynamic markings include *ff*.

1. Clarinette in B.
poco calando Tempo primo.

dim. p dim. ppp

Tenor-Tuba. p religioso

Var. IX.
Schnell u. stürmisch

64 4 8

65 6 1. Viol. f

Var. X.
66 Viel breiter.

f ff

Viel schneller. ff

67 ff

ff f

cresc. f

68 fff

fff

8 *Reinake doppelt so langsam.* *1. Clarinette in Bb.*

molto espr.

69 *f*

70 *ff*

dim.

71 *pp*

2 72 6 73 2 *Bass-Clar.*

74 *ff*

75 *ff dim. pp*

76 *mf dim.*

Finale.

Sehr ruhig.

Solo-Vcl. 1

77 *f*

6 78 *ff*

Sehr ruhig.

79 *pp*

80 *pp*

immer ruhiger werden.

81 *Cello-Solo.*

2 *1. Viol.*

82 *Solo.*

ausdrucksvoll

4 *mf*

2 *pp*

Richard Strauss
Don Quixote, Op. 35

2. Clarinette in B.

Introduction.

Mässiges Zeitmass. (ritterlich und galant.)

The musical score for the Clarinet in B part of the Introduction to Don Quixote, Op. 35, consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *ppp* (pianissimo) to *sf* (sforzando). Performance instructions include *ruhig (hervortretend)* and *hervortretend*. The score is marked with measure numbers 1 through 11 and includes first endings. The final measure is marked with a first ending and a dynamic of *dim.*

2. Clarinette in Es.

accelerando

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. 13 8 I.

(Sancho Panza.)
Maggiore.

Solo-Bratsche.

15 9

16 1 4 8

Var. I. Gemächlich.

17 8 Bass. Cl.

18 1 4 8

19 *poco accel.* — *mf*

20 *p*

21 3 2

Var. II. (kriegerisch) *in Es.* *Viol.*

sf *dim.* *p*

in Es. *ff*

in B.

2. Clarinette in B.

22 *no B.*
Langsam (Zungenschlag.) 23

3 *p* *cresc.*

Wieder doppelt so schnell.

2 *f*

24 *dim.* *p* *ff*

25 *etwas ruhiger werdend. Var. III. Mässiges Zeitmass.*

ff *mf* *fff* 4 26

1 2 3 3 3 4 *cresc.*

1 2 27 *acc.* 3 3 3 3 *cresc.*

früh Zeitmass. 28 *p* 29 *Bass-Clar.* *etwas drängend.*

lebhaft. 1

30 *Bratsche-Solo.* 4 *f*

31 1 *p* 1 *p* 4 32 *St. u. ob.* *mf*

33 5 34 5 *Hörner.* 35 2 2

2. Clarinette in B.

4 *viel langsamer.*

36 *trem.*

37 *cresc.*

38 *dim.* *cal.*

im Zeitmass. 39 *sehr breit.* 6 *I.* 40 5

41 *Solo-Cello.* *pp* 1 *p* 4 *pp* *dim.* 42 *lebhafter* 1 2

Var. IV. Etwas breiter.

43 *f* 1 7 *I.* 44 *pp* *cresc.*

etwas schneller

45 2 1 *ff* *sfz*

46 *dim.* 47 7

Var. V. Sehr langsam. 48 9 49 3 *Cello-Solo.*

Detailed description of the musical score: The score is written for a single staff in treble clef with a key signature of two flats (B-flat major or D-flat minor). It begins with a tempo marking 'viel langsamer.' and a dynamic of 'ppp'. Measure 36 is marked 'trem.' and measure 37 'cresc.'. Measure 38 is marked 'dim.' and 'cal.'. The score includes various articulations such as slurs, accents, and fingerings. A section starting at measure 39 is marked 'im Zeitmass.' and 'sehr breit.', with a dynamic of 'pp'. Measure 41 is marked 'Solo-Cello.' and 'pp'. Measure 42 is marked 'lebhafter'. The score then transitions to 'Var. IV. Etwas breiter.' with a dynamic of 'f'. Measure 43 is marked 'ff'. Measure 44 is marked 'pp' and 'cresc.'. Measure 45 is marked 'etwas schneller'. Measure 46 is marked 'dim.'. Measure 47 is marked 'ff' and 'sfz'. The score concludes with 'Var. V. Sehr langsam.' and a dynamic of 'pp'. Measure 48 is marked 'Cello-Solo.' and 'pp'. Measure 49 is marked 'pp'.

2. Clarinette in B.

50 *quasi Cadenza.* *Schnell.* 5

51 9 *pp* *molto cresc.* *dim.* *molto* *Var. VI.* *Ob. I.* *Schnell.* *f*

53 6 *Solo Bratsche.*

54 *p* *cresc.*

55 1 *f*

56 11 *mf*

57 *Var. VII.* *dim.* *ein ruhiger als vorher.* *pp* *molto cresc.* *molto dim.* *f* *ff* *f* *ff*

58 *f* *ff* *f* *ff*

Var. VIII. *tr* 59 2 *tr* 2 *tr* 60 *tr* *pp* *pp* *pp*

2. Clarinette in B.

65 66 67 68

ff

69 70

Beinahe doppelt so langsam.

f molto espr.

71 72

ff

73 74

ff *dim.*

75 76

ff *pp*

73 74

Bass-Clar. *ff*

75 76

Solo-Cell. *p dim.*

77 78

Sehr ruhig. *pp*

79 80

f *ff*

81 82

pp *ff*

83 84

pp *ff*

85 86

pp

87 88

pp

Richard Strauss
Don Quixote, Op. 35

Bass-Clarinet in B.

Introduction.

Mässiges Zeitmass.

12 11 8 13

1 2 3 4 10

1 5 3

Tromp. I.

Hob. I.

6 7 *Clar.* 2

6

cresc.

1 8 3

ff *f* *dim.*

3 2

9 4 10 3

mf *ff*

11 1

pp *accel.*

12 1

cresc. *ff* *ritard.*

fff *fff* *fff* *fff* *fff*

Bass Clarinette in B.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. 13 *cl. 2.* 1

Maggiore. (Sancho Panza.) 14 *mf*

15 *mf* *poco ritard.* *pp* *dim.*

Gemächlich. 16 *mf*

Var. I. *coll.* *mf*

17 *p* *crus.*

18 *dim.* *mf*

19 20 21 *Var. II. Abzigung.*

22 *Langsam.* *hervortretend* *4* 23 *Vola.*

Bass / Clarinette in B.

Wieder doppelt so schnell.

Zungenschlag.

f *ff* *ffz* *ff* *dim.*

24 *Al. I.* 25 etwas ruhiger werdend

P Müssiges Zeitmass.

Var. III

mf

26 Solo-Viol. 2 Solo-Viol. 1

pp *accol.*

27

früh. Zeitmass. 28

mf cresc.

29 etwas drängend

f *cresc.*

etwas drängend lebhaft

f *p*

30

p

31 32

fz. *p*

33 34

mf *p*

Bass / Clarinette in B.

Tromp. I. 35 *viel langsamer.* 2

36 *ppp* *p* 37 *cresc.*

38 *im Zeitmass.* 39 *sehr breit.* 5 *rit.*

im Zeitmass. 40 *pp* *p*

41 *p* *dim. pp* *ruhiger werdend* 42 *lebhafter* *Var. IV.* *etwas breiter* 1

43 1 44 *Colli. 3* 3 5

45 1 *ff* *sfz*

Tromp. I. 46 *etwas ruhiger hervortretend)* *Klagend*

47 *lebhaft und lustig* *p* *f* *dim.*

3 *Var. V. Sehr langsam.* 48 9 49 6

50 *quasi cadenza.* *Schnell.* 2 *molto rit.*

1 1

6

Var. VIII.

Bass-Clarinete in B.

58 *pp*

59 *pp*

60

61 *pp*

62 *pp*

63 *pp*

64 *pp*

65 *pp*

66 *pp*

67 *pp*

68 *pp*

69 *pp*

70 *pp*

Tempo I.

Schnell und stürmisch.

Var. IX.

Viol.

viel breiter.

Bass / Clarinette in B.

11 *Viol* *schneller* 67 7 68 *Cl. I.*

69 *Beinahe doppelt so langsam.* *ff* *f* *p*

70 *ff*

71 *dim.* *p* *72 ausdrucksvoll*

73 *mf* *mf* *p* *74 cresc.*

75 *9* *76 4* *Finale. Sehr ruhig. dim.* *9* *Cello-Solo.*

77 *9* *pp* *78 2* *Cl. II.*

79 *sehr ruhig* *80 p* *81* *immer ruhiger* *Viol. I.*

82 *3* *4* *5* *ff werden.* *p* *pp*

Richard Strauss
Don Quixote, Op. 35

1. Fagott.

Introduction.

Mässiges Zeitmass. (ritterlich und geläut.)

ppacrit. dim.

pp

rit.

f dim. pp

dim.

etwas lebhafter

f dim. pp

f dim. pp

dim.

6

8

13

10

Tromp. I. in B.

1

3

5

6

f

p

f

ruhig

p

mf

f

2

7

8

Dol. e. R.

f

dim.

8

p.

ff

9

ff

tr

10

ff

tr

1

1 Fagott.

11 *accel.*
p *p* *cresc.*
ff *fff* *fff* *fff* *fff* *rit.*
 12 1

Don Quixote, der Ritter vor der traurigern Gestalt.

Mässig.

13 *Tromp. I.*
 1 8
 14 *Maggiore. (Sancho Panza.)*
mf dim. p mf dim. pp mf
 15
pp mf
 16 *Solo Bratsche.*
 1 *Var. I. Gemächlich.*
1 poco rit. *Bello Solo.*
 17 *Viol. e Fl.*
 18 19 20 *Solo Bello.*
 4 6 10
 21
pp pp 1 4 f dim.

Var. II Kriegerisch.

1. Fagott.

(hervortretend)

22 langsam. 23

Wieder doppelt so schnell. - scenz do

24 Viol. 25 etwas ruhiger werden u.

ff ff ff ff

Var. III. mässiges Zeitmass.

26 1

mf 2 pp

27 1 accel. früheres Zeitmass.

pp cresc. mf molto cresc. ff 2

28 Solo Bello. 1 p 1

29 etwas drängend lebhaft

f 2

Solo Bratsche

30 Solo Bratsche. 3 4

5

31 1 4

p mf

1. Fagott.

32 Fl. e. Hob. in. *mf*

33 *5*

34 *ff*

35 *tr* *4* *2*

Viel langsamer. *ausdrucksvoll*

ppp *3* *36*

cresc.

37 *38*

dim. p

poco calando im Zeitmass. *39 sehr breit*

mf *dim. p* *1* *p*

(hervortretend)

p *cresc.*

40 *1* *pp* *p*

41 immer ruhiger werden

1 *pp* *5*

42 *lebhafter* *Var. IV. etwas breiter.*

pp *1* *ff* *9*

43 *Engl. Horn.* *etwas schneller.*

1 *ppp*

1. Fagott.

44 45

cresc. 45

(ff auskallern) ff dim.

46 etwas ruhiger 47 lebhaft und lustig

Var. V. Sehr langsam. 48 ppp 49 bello Solo.

50 quasi Adornza Schnell. 2

51 molto rit pp molto cresc. ff molto dim. pp Schnell. 52 Var. VI. 3

53 noch schneller. 2 mässiger

erstes Zeitmass. Oboen. (schnell) 54

55

p cresc. f

56 Clar. 4

6 **57** Variation VII Bassoon 1 **58**

515 *f* ein wenig ruhiger als vorher *ff* *dim.*

Variation VIII
lang *ff* *dim.* *ff* *dim.*

59 *pp* *pp*

60 *pp* *pp*

61 *pp*

cresc. *dim.* *cresc.* *ff*

62 *ff* *dim.* *p*

poco calando

Tempo I

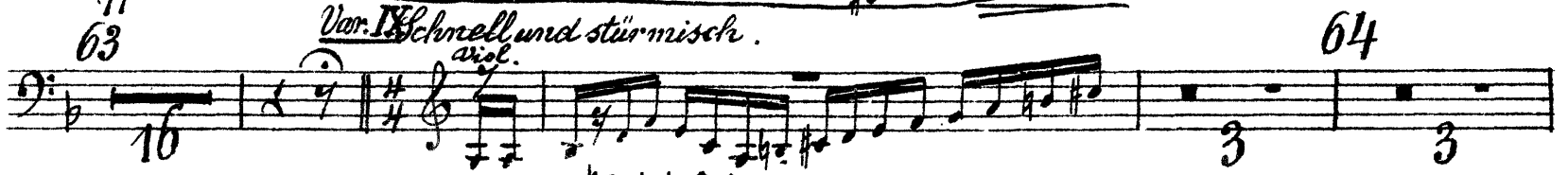
1. Fagott.



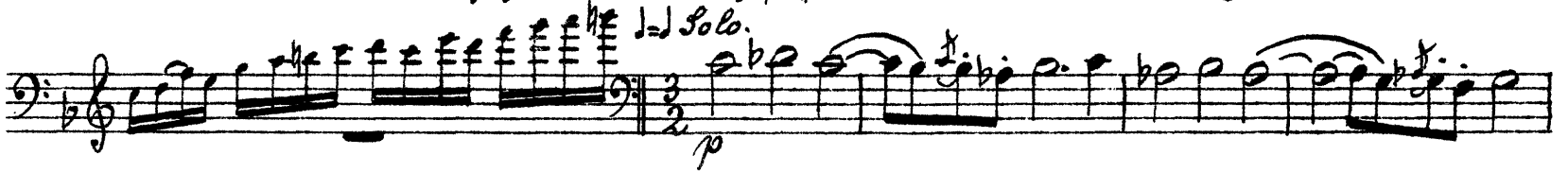
dim. - - - - - ppp



pp



pp



p



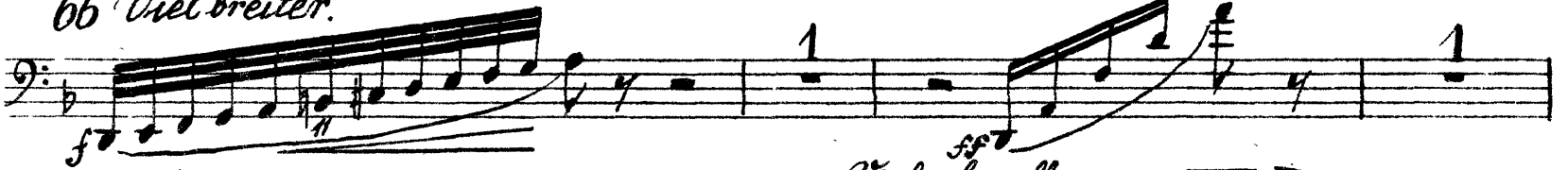
p



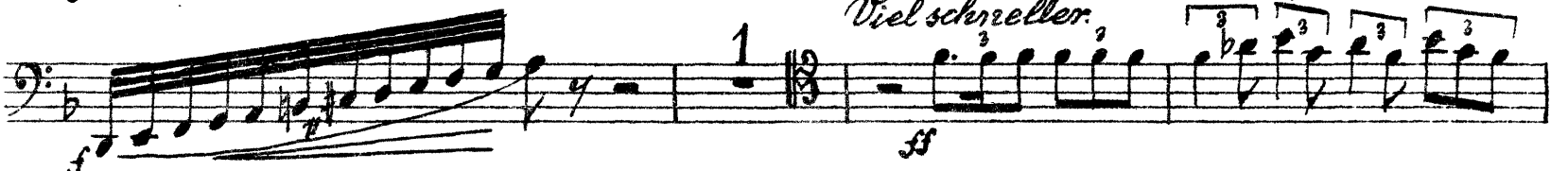
p



f



ff



ff



f



fff



fff

1. Fagott.

Beinahe doppelt so langsam.

69

69 70

ff *f* *ff* *dim.*

71 72

ff *pp* 2 6

73 74

Fag. I. II.

2 *ff* *pp*

75

dim. *pp* 10

76

Finale.
Sehr ruhig.

4 3 I.

77

pp hervortretend *f*

78

molto espr. *f* *dim.* 1 5

79

sehr ruhig

sfz 3 3 *pp* *pp*

80

pp *pp*

81 82

pp 1 5 *pp* *pp*

Richard Strauss
Don Quixote, Op. 35

2. Fagott.

Introduction.

Mässiges Zeitmass. (ritterlich und galant.)

p *mf* *dim.* *pp* *rit.* *rit. a tempo* *f* *dim.* *p*

f *dim.* *pp* *dim.* *Tromp. I. in B.*

f *p* *ruhig* *p* *mf* *f*

Viol. e Flauto *p* *f* *dim.* *p*

trtl. *ff* *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

2 Fagott.

11 *accel.*
p *cresc.*
 12 *fff* *rit.*
 2 *fff* *fff* *fff* *fff*

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

13 *Tromp. I.*
 2 *p* 3 3 3 1 8
 14 *Maggiore. (Sancho Panza.)*
mf *dimo.* *p* *mf* *dimo.* *pp* *mf*
pp

15 *mf* *Bratsche Solo.*
 2 1 1 1

16 *Var. I. Gemächliche.*
Bello Solo.
 1 *pp* *pp* *pp*
 1 *pp*

17 *Viol.*
 1 *pp* *pp* *pp*

18 *p* 4 6 12
 19 20

2. Fagott.

I. 1 21

Var. II. (Kriegerisch.) 22 langsam. 23

Wieder doppelt so schnell. 24 Viol. 3

25 etwas ruhiger werdend. Var. III. Mässiges Zeitmass. 4 mf

26 1 mf

2 1 pp

27 accel. 1 mf molto cresc.

früheres Zeitmass. 28 Bello Solo. 1 ff

espr. 29 etwas drängend lebhaft 1 mf f 2

1 1 1 6

30 Solo Bratsche. 4 31 1 mf

32 Solo Bratsche. 4 2

2. Fagott.

33 *mf* 34 *ff*

35 *ff* *Viel langsamer.* *pp* 4

36 *I.* *p* *cresc.*

37 38 *dim. p* *hervortretend*

poco calorato im Zeitmass. 39 *mf* *dim. p* *p* *p*

40 41 42 *pp* 5

42 *lebhafter* *pp* *ff* *ff* *pp* *Var. IV. etwas breiter.*

43 *Engl. Horn.* *etwas schneller* *ppp*

44 *cresc.*

45 *ff* *(ff aushalten)*

2. Fagott.

46 *ff* *dim.*

46 *ppp* *Bello Solo.* *etwas ruhiger* $\frac{1}{4}$ *lebhaft und lustig* *Var. V. Sehr langsam.* 48

49 *quasi Badenza.* 50

pp *molto cresc.* - - *ff* *dim.* - *pp* *Schnell.* *molto ritard.* 2

51 *Bello Solo.*

Schnell. 52 *Var. VI.*

53 *noch schneller* *Viol.* 4

3 *mässiger* *p* *Schnell* *Kl. u. Boe.*

54 *p*

immer $\frac{2}{4}$ *cresc.* 1

55 *f* *mf* *p* 1

56 *Blor. I.* 4

2. Fagott.

Var. VII. ein wenig ruhiger als vorher.

57

58

57 *f* *Var. VIII.* *♩ = ♩ vorher.* *ff* *dim.*

ff *lung.* *dim.* *pp*

59 *pp*

60 *pp*

pp

61 *pp* *cresc.*

dim. *un poco accel.* *cresc.* *ff*

62

dim.

poco calando *Tempo primo.* *p*

pp *dim.* *ppp* 3

2. Fagott.

63

pp 16

Var. IX. Schnell und stürmisch.
Viol.

64

3 3

Solo.
p

65

Var. X

66 Viel breiter:

f ff

1 1

f ff

Viel schneller.

f ff

67

f ff

cresc.

f ff

68

fff

2. Fagott.

69 *Beinahe doppelt so langsam.*

ff *p*

4 5 6 7 8

f

9 10 11 12 13

ff *dim.* --

14 15 16 17 2

72 2 73 74

p *p* 2 *mf cresc.* -- -- *ff*

1 2 3 4 75

f *Finale dim.* -- -- -- *pp* 10

76 4

pp

77 *molto espr.*

f *f* *dim.* -- --

78 5 79 *sehr ruhig Flöte.*

3 2

80

pp *pp* *pp*

81

pp *pp*

82 *Clas. I.*

1 4 5

pp *pp*

Richard Strauss
Don Quixote, Op. 35

3. Fagott.

Introduction.
Mässiges Zeitmass.

1 2 3 4
12 11 8 13 10

5
1 3

Tromp. I.

6 1

f p

7 8

f ritig

Viol. e Fl. 8 9

f dim. p

1 10

ff ff ff 1 ff

11 12

accelerando p cresc.

1

2 3

fff rit. fff

fff fff fff

4 10

3. Fagott.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. 13 Engl. Horn, Viol. Clar. I.

14 *Maggiore.* (Sancho Panza)

15

16 *pp* *mf* *ppp* *rit.* *Var. I. Gemächlich.* *Solo.* 17

18 *Fl. I.* *Bass-Clar.* *pp*

ppp accel. 19 20

p 21

Var. II. Kriegerisch. 22 *langsam* 23 *Wieder doppelt so schnell.*

24 *Viol. I.* 25 *etwas ruhiger* *wordend.*

Var. III. mässiges Zeitmass. *Fl. Flöte.* 26

27 *pp* *cresc.* *pp* *acceler.* *früheres Zeitmass.*

mf *moltocresc. ff* 2

3. Fagott.

28 *2* *p* *mf* *Breite Solo.* *f* *2*

29 *etwas drängend* *2*

30 *mf* *f* *2*

31 *p* *mf* *1*

32 *Fl. Flöten.* *mf*

33 *5* *ff*

34 *ff*

35 *Viel langsamer.* *3* *I.* *ff* *36* *p*

37 *3*

38 *mf* *dim.* *p* *pp* *39* *sehr breit*

poco calando *im Zeitmass.*

rit. im Zeitmass. *40*

41 *cresc.* *ff* *dim.* *p* *2* *3* *pp*

42 *lebhafter* *pp*

43 *pp* *44* *belli.* *ff*

45 *ff* *46* *47*

Var. IV. *Etwas breiter.* *9* *12* *5* *7* *3* *7*

3. Fagott.

Var. V. Sehr langsam.

48 49 50 *quasi Adonza* Schnell.

51 *Bello Solo.*

Schnell. 52 *Var. VI.*

53 *nochschneller.* *Viola* *mässiger.*

54 *erstes Zeitmass.* Schnell. *Hoboe.*

55 *cresc.* 1 *f* 1 *mf*

56 *Klar. I.* 1 4

57 *Var. VII. ein wenig ruhiger als vorher.* 58

Var. VIII. 1. = vorher. *lang* *ff* *Dim.* 2 *pp*

59 *pp*

60 3 1

pp

3. Fagott.

pp

61

pp

un poco accel.

cresc.

p

cresc.

62

ff

poco calando

p

dim.

6

63

2

10

dim.

ppp

Viel schneller und stürmisch.

64

65

z.

f

4

4 Var. X. 8

6

66 Viel breiter.

1

1

f

Viel schneller.

ff

67

2

f

cresc.

68

ff

3

3

3

3

3

3

3

3

3

2

3. Fagott.

69 *Beinahe doppelt so langsam.*

Musical staff 1: Treble clef, 3/8 time signature. Measure 69 starts with a triplet of eighth notes, marked *fff*. The staff continues with eighth notes and rests, ending with a half note. A dynamic marking *p* is placed below the staff.

Musical staff 2: Bass clef. Measures 70-71 contain eighth notes, marked *f*. A slur covers measures 70 and 71.

Musical staff 3: Bass clef. Measures 72-73 contain eighth notes, marked *ff*. A slur covers measures 72 and 73.

Musical staff 4: Bass clef. Measures 74-75 contain eighth notes, marked *dim.* with a dashed line.

Musical staff 5: Bass clef. Measures 76-77 contain eighth notes, marked *2*.

Musical staff 6: Bass clef. Measures 78-79 contain quarter notes, marked *p* and *mf cresc.* with a dashed line.

Musical staff 7: Bass clef. Measures 80-81 contain eighth notes, marked *ff* and *f dim.* with a dashed line.

Musical staff 8: Bass clef. Measures 82-83 contain eighth notes, marked *pp*. Measure 84 is a whole rest, marked *10*. Measure 85 is a whole note, marked *4*. The section ends with a double bar line and a key signature change to D major.

Finale. Sehr ruhig.

Musical staff 9: Bass clef, D major key signature. Measures 86-87 contain quarter notes, marked *pp*.

Musical staff 10: Bass clef. Measures 88-89 contain quarter notes, marked *f* and *molto espr.*. A slur covers measures 88 and 89. Measure 90 is a whole note, marked *dim.* with a dashed line.

Musical staff 11: Bass clef. Measures 91-92 contain quarter notes, marked *sfz*. Measure 93 is a whole rest, marked *3*. Measure 94 is a whole note, marked *6*. Measure 95 is a whole note, marked *7*.

Musical staff 12: Bass clef. Measures 96-97 contain quarter notes, marked *pp*. Measure 98 is a whole note, marked *pp*. Measure 99 is a whole note, marked *pp*. Measure 100 is a whole note, marked *pp*.

Richard Strauss
Don Quixote, Op. 35

Contra-Fagott.

Introduction.
Mässiges Zeitmass.

12 11 4

Flöte I. 2

Flöte I. 3 etwas lebhafter

etwas zurückhaltend

4

5 6

Flöte I. 3

7 Hörner. 6 Viol. Fl. 3

8

9

10

11 accel.

12 1 2 3 4 5 rit.

Contra-Fagott.

Don Quixote, der Ritter vor der traurigen Gestalt.

Mässig.

Maggiore (Sancho Panza.)

Musical staff 1: Bass clef, 4/4 time signature. Measures 13, 14, 15. Measure numbers 4, 13, 9, 2, 1, 1, 1 are written below the staff.

Var. I. Gemächlich.

Musical staff 2: Bass clef, 4/4 time signature. Measures 16, 17, 18, 19. Measure numbers 3, 4, 8, 8, 8, 6 are written below the staff.

20

ff.

Var. II. Kriegerisch.

Musical staff 3: Bass clef, 4/4 time signature. Measures 20, 21. Measure numbers 15, 6, 7 are written below the staff.

22 Langsam.

23

Wieder doppelt so schnell.

Fag. I.

Musical staff 4: Bass clef, 4/4 time signature. Measures 22, 23. Measure numbers 5, 6, 2 are written below the staff.

Fag. I.

24

Fag. I.

25 etwas ruhiger werdend.

Musical staff 5: Bass clef, 4/4 time signature. Measures 24, 25. Measure numbers 4, 5 are written below the staff.

Var. III. mässiges Zeitmass.

ff. Hob.

Fl. I.

Musical staff 6: Bass clef, 4/4 time signature. Measures 26, 27. Measure number 1 is written below the staff.

26

Solo Viol.

mf

3

9

pp

cresc. - -

Musical staff 7: Bass clef, 4/4 time signature. Measures 26, 27. Measure numbers 7, 3, 9 are written below the staff.

27

accel.

früheres Zeitmass.

28

29

Musical staff 8: Bass clef, 4/4 time signature. Measures 27, 28, 29. Measure numbers 1, 1, 2, 6, 5, 1 are written below the staff.

mf

molto cresc.

ff

Bratschesolo.

Bratsche Solo.

Musical staff 9: Bass clef, 4/4 time signature. Measures 30, 31. Measure numbers 1, 1, 7, 4 are written below the staff.

31

Musical staff 10: Bass clef, 4/4 time signature. Measures 31, 32. Measure number 1 is written below the staff.

32

33

Musical staff 11: Bass clef, 4/4 time signature. Measures 32, 33. Measure numbers 1, 4, 6 are written below the staff.

Contra = Fagott.

34 *Fromp. I.* 35 *Viel langsamer.* 4

36 1 *p* 37 *cresc.*

38 *dim. p* *mf*

poco calando im Zeitmass. 39 *sehr breit* *cresc.*

rit. im Zeitmass. 40 3

41 42 *lebhafter*

Var. IV. pp *etwas breiter.* 43 *Bello Solo.* 44

45 *Fag. III.* 46 47 *lebhaft und lustig* *Brass. klar.*

Var. V. Sehr langsam.

48 49 50 *quasi Badenau* *p giocando* *dim. pp* 3

51 *Bello Solo.* *Schnell.* 2

52 *Schnell.* *Kobas. I.* 4

Var. VI.

Contra = Fagott.

53 *Klarinetten I.* 54 *cresc.*

55 *f* *pp* *ppp* *3* *11*

57. Var. VII. *ein wenig ruhiger als vorher.* 58 *ff* *dim.*

Var. VIII. *Gemächlich.*

59 *pp*

60 *pp* *p*

61 *cresc.* *p* *un poco accel.*

cresc. *p* *cresc.*

62 *ff*

poco calando *Tempo I.* *dim.* *p* *dim.*

63 *pp* *Var. IX.* *Schmerzhaft und stürmisch.* 64 *pp* *7* *2* *2*

65 *viol.*

Contra-Fagott.

Viol.

Var. X.
66 *Viel breiter.*

Viel schneller. 67

68 *Horn I.*

69 *Beinahe doppelt so langsam.*

p

f

70 *ff*

71

dim.

72 73

pp 1 6 2

Fag. I. III. 74 *ff* *f* *dim.*

75 76

Finale. *Sehr ruhig.* *Fag. I.* 77 *Fag. I.*

5 2 2

molto espr. 78 79 *sehr ruhig* 80

f 4 10 6 7

81 82 *Horn I.* 2 5

5 *pp* 2

Richard Strauss
Don Quixote, Op. 35

I Horn.

Introduction.
Mässiges Zeitmass.
rit.

in F.
rite.
pp
3

rit. a tempo
pp
p
mf dim.
p
1

2
3 etwas lebhafter
6
Ob. 8 Tromp.
Ed. II.

Thulle
mit Dämpfer
4
ff

(träumend)
dim.
mf

poco calando

im Zeitmass
5
dim.
p

6
Fag.
ruhig ohne Dämpfer
3
3

2

1. Horn.

Don Quixote, der Ritter von der traurigen Gestalt.

1. Horn.

Musical staff 1: Treble clef, 2/4 time signature. Measures 17-18. Includes triplets and dynamics *p* and *pp*.

Musical staff 2: Treble clef, 2/4 time signature. Measures 18-19. Includes triplets and dynamics *p*. Marking *ppcc* *acc.* is present.

Musical staff 3: Treble clef, 2/4 time signature. Measures 19-20. Includes triplets and dynamics *p*. Marking *For. I* is present.

Musical staff 4: Treble clef, 2/4 time signature. Measures 20-21. Includes triplets and dynamics *p*.

Musical staff 5: Treble clef, 2/4 time signature. Measures 21-22. Includes triplets and dynamics *pp*. Marking *Kriegerisch. Solo Bello.* is present.

Musical staff 6: Treble clef, 2/4 time signature. Measures 22-23. Includes triplets and dynamics *pp*. Marking *mit Dämpfer langsam.* is present.

Musical staff 7: Treble clef, 2/4 time signature. Measures 23-24. Includes triplets and dynamics *pp*. Marking *(Zungenschlag)* is present.

Musical staff 8: Treble clef, 2/4 time signature. Measures 24-25. Includes triplets and dynamics *pp*. Marking *Wieder doppelt so schnell.* is present.

Musical staff 9: Treble clef, 2/4 time signature. Measures 25-26. Includes triplets and dynamics *pp*. Marking *Mässiges Zeitmass.* is present.

Musical staff 10: Treble clef, 2/4 time signature. Measures 26-27. Includes triplets and dynamics *pp*. Marking *Bass klar.* is present.

Musical staff 11: Treble clef, 2/4 time signature. Measures 27-28. Includes triplets and dynamics *pp*. Marking *acc.* and *früh. Zeitm.* is present.

Musical staff 12: Treble clef, 2/4 time signature. Measures 28-29. Includes triplets and dynamics *pp*. Marking *Solo Bratsche.* is present.

1 Horn.

4
30 Solo Bratsche. 5 Solo Br. 6 Solo Br.

33 Solo Br. ff

34 1 ff

3. Horn. in E. mf
Nicht langsamer. zart u. ausdrucksvoll, cresc. 1 2

ppp

36 zart u. ausdrucksvoll 1

37 2 2 f

38 1 molto espr.

poes calando dim. - p im Zeitmass. 39 sehr breit 1 p cresc. - -

dim. p rit. im Zeitmass espr. dim.

40 ff 41 immer ruhiger werden 5 pp

in F. 42 lebhafter 1 ff

Etwas breiter.

Var. IV.

43

etwas schneller $\frac{4}{4}$ *belli.*

45 46 47 *lebhaft und lustig*

ff

Var. V.

Sehr langs. 48 49 50 *quasi Cadenza* *Schnell.*

51

pp

Var. VI.

52

pp cresc

53 *noch schneller* *mässiger*

ff

54 *Solo. mit Dämpfer*

f *pp*

55 56

pp

1 Horn.

6

57 *Einmüdig ruhiger als vorher.*
 Var. VII

58 *sf*

Var. VIII *ii.* 59 60 I.

61 *mf dim.*

2 *p cresc. un poco accel. sf*

62 *p cresc. sf* 13

63 *Tenor Tuba.* 5 *viol.* 3 *p*

Var. IX. *Schnell u. stürmisch.* 64 65 *viol.*

viol. 2 *viol.* 8 Var. X 66 *viel breiter.*

viel schneller. 67

68 *dim. p* 2 *sf*

1 Horn.

69 *Beinahe doppelt so langsam.*

70 *dim.*

71 *p*

72 *p*

73 *ff* *ohne Dämpfer*

74 *mit Dämpfer* *ff*

75 *mf dim* *pp*

76 *pp* *Finale. 1* *Sehr ruhig.*

77 *mf* *pp*

78 *pp*

79 *sfz* *dim.* *II.* *39*

80 *pp* *II.* *2*

81 *pp*

82 *p* *pp* *pp*

Richard Strauss
Don Quixote, Op. 35

II. Horn.

Introduction.
Mässiges Zeitmaas.
3^{te} pp

in F.

1 *rit.*

a tempo *p* *1* *11* *2* *3* *Tromp.* *6*

früheres Zeitmass. *4* *4* *mit Dämpfer* *8* *4*

1. Horn. *poco calando* *f*

5 *6*

1. Horn. *f* *dim.* *3* *3. Horn* *ohne Dämpfer* *mf (hervortretend)* *3* *8* *8*

2 mit Dämpfer *2*

2. Horn.

2

ohne Dämpfer **9** *hervortretend*

ff *f* *tr*

10 *f* *dim*

11 *p* *pp* *accel.* *cresc.*

mit Dämpfer **12** *dim.* *p* *1* *ff*

ritard. *Dämpfer weg.*

ff *fff* *fff* *fff*

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. **13** **14** *Maggiore (Lanch's Panza)* **15**

16 *Var. I Gemächlich.*

4 *13* *9* *2* *1* *1* *1*

3 *4* *4* *1. Horn.* *2*

17 *pp*

18 *6 accel.* *Solo Bello.* *19* *Tromp. III.* *p dim.* *pp*

20 *3 Solo.* *f* *3* *3* *3* *16* *6*

Var. II. *Kriegerisch.* *mit Dämpfer* *22 Langsam.* *Zungenschlag.* *Bello Solo.* *6* *pp* *p*

23 *1* *1*

cresc. *1* *2* *1*

Wieder doppelt so schnell. *1* *ff*

24 *25* *etwas ruhiger werdend* *pp* *dim* *p* *1* *6 Dämpfer weg.*

Var. III. *Mässiges Zeitmass* *1* *26* *4 Bass Clar.* *pp* *9*

27 *1* *2* *1* *2* *6* *accel.* *früheres Zeitmass.* *28*

29 *1* *1* *1* *5* *Solo-Bratsche.*

2. Horn.

30 6 Solo Bratsche

31 Solo Bratsche

32 6 Solo Bratsche.

33 1 3

34 ff mf

35 in E, viel langsamer. 4 2 ppp

36 3

37 p

38 1 2 f 4 cal. im Zeitmass. dim. p pp

39 sehr breit

40 7 3 Bass Clar. Tenor Tuba.

41 immer ruhiger werden. 5 p

in F. 42 pp

1 ff

Etwas breiter.

Var. IV.

1 1 43

Etwas schneller. 44 *belli.*

8 5

45 46 *etwas ruhiger* 47 *lebhaft*

1 *ff fz* 7 3 7

Sehr langsam. 48 49 50 *quasi Cadenza*

Var. V.

4 9 6 1 *p*

Schnell. 2 51 *Schnell.*

5 9 *Obv. I*

Var. VI.

52

3 3

pp cresc 53 *noch schneller* *pp cresc* *Dämpfer.*

2 *ff* 4

54 *mit Dämpfer*

pp

55 56 *Obv. I* 4

2 10 6 4

2. Horn.

57 *ein wenig ruhiger als vorher.*
 Var. VII.

58 *ff* Var. VIII.

59 *pp*

60 *pp*

61 *pp*

cresc un poco accel.

62 *p cresc* *ff* *un poco Temp. I.* *2. col.*

63 *Tenor. Tuba.* *pp* *Horn. I.*

Var. IX *Schnell u. stürmisch.* 64 *65* *fid.*

2. Horn.

Viol. *Par. X.* *viel breiter.* **66** *viel*

schneller. **67** *dim. - - p*

68 *ff* *fff*

69 *Beinahe doppelt so langsam.*

70 *p* *sfz* *dim.* **71** *mit Dämpfer*

73 *Pass Klar.* *2* **74** *mit Dämpfer* *ohne Dämpfer*

75 *pp* **76** *ff* *Finale. ff* *Sehr ruhig.* *mf dim-*

77 *mf* *5* *Horn I.* **78** *ppp*

79 *sehr ruhig* *2* *ff sfz* *Horn II.* **80** *pp*

Fl. ob. *dim.* *pp* **81**

82 *pp* *1* *3* *pp* *p = pp* *6* *pp*

Richard Strauss
Don Quixote, Op. 35

Introduction.

III Horn.

mod. Mässiges Zeitmass.

Oboe

mf

pp

rit.

1 3 4

pp

p

rit.

1. 3

etwas lebhafter

pp

dim.

8

Tromp.

4

mf

Horn I mit Dämpfer

f

mf

mf

mf

poco allendo

f

dim

5 6

ruhig

Horn I

3

7 mit Dämpfer.

7

ff

5

ff

mf

mf

9

offen

3

III Horn.

Musical score for Horn III, measures 1-12. The score is written in a single staff with a treble clef and a key signature of one flat. It begins with a dynamic marking of *ff* and the instruction "ohne Dämpfer." (without mutes). The music features a series of eighth and sixteenth notes, with a crescendo leading to a triplet of eighth notes marked *accel.* and *cresc.*. Measure 12 is marked with a dotted line and the instruction "mit Dämpfer." (with mutes). The piece concludes with a dynamic marking of *fff* and the instruction "ohne Dämpfer." (without mutes).

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

Maggiore (Sancho Panza)

Musical score for Don Quixote, measures 13-23. The score is written in a single staff with a treble clef and a key signature of one flat. It begins with a dynamic marking of *pp* and the instruction "Var. I. Gemächlich." (Variation I. Moderately). The music features a series of quarter and eighth notes, with a crescendo leading to a dynamic marking of *pp* and the instruction "dim. pp". Measure 18 is marked with a dotted line and the instruction "Horn I.". The piece concludes with a dynamic marking of *pp* and the instruction "cresc.".

Var. II. Kriegerisch.

Cello Solo.

mit Dämpfer.

22 langsam.

(Kriegenschlag)

III. Horn.

nieder doppelt so schnell.

Musical staff 1: Horn part, measures 1-23. Includes dynamic marking *ff*.

Musical staff 2: Horn part, measures 24-29. Includes dynamic markings *dim.*, *p*, and instruction *(Dämpfer weg)*.

Musical staff 3: Horn part, measures 26-29. Includes fingerings 1, 2, 1, 2, 6, 5.

Musical staff 4: Horn part, measures 27-33. Includes instruction *Bratsche Solo* and *Horn V. VI.*

Musical staff 5: Horn part, measures 30-32. Includes instruction *Solo Bratsche.*

Musical staff 6: Horn part, measures 31-33. Includes fingerings 5, 8, 2, 6.

Musical staff 7: IV. Horn part, measures 34-35. Includes dynamic marking *ff*.

Musical staff 8: Horn part, measures 34-35. Includes dynamic markings *mf*, *cresc.*, *ff*.

Musical staff 9: Horn part, measures 35-36. Includes instruction *in C. Viel langsamer.*

Musical staff 10: Horn part, measures 36-37. Includes dynamic markings *p*, *cresc.*, *f*.

Musical staff 11: Horn part, measures 37-38. Includes dynamic markings *dim.*, *p*, *pp*.

Musical staff 12: Horn part, measures 38-39. Includes instruction *Lebhaft.* and *rit. im Zeitmass.*

III. Horn.

4

40 *pp* *in F.* *10p* *41 immer ruhiger werdend* *40:* *5*

p *42* *1* *ff* *ff* *f* *Var. IV. etwas breiter.*

1 *1* *1* *1* *1*

43 *ff* *8* *etwas schneller*

44 *5* *Cello.*

45 *1* *ff sfz* *46* *sf* *47* *3* *4* *1* *3* *Var. V. Sehr langsam.* *Horn IV. Solo.*

48 *49* *50* *quasi Cad.* *Schnell.* *2*

51 *9* *Schnell. Ob. I.* *52* *Var. VI.*

3 *3* *3* *pp cresc.* *10p cresc.*

53 *noch schneller.* *1* *ff* *ff* *mässiger.* *4*

54 *mit Dämpfer.* *pp* *10p* *2*

III. Horn.

55 4 ohne Dämpfer 4 56 Clar. I.

57 Var. VII. ein wenig ruhiger als vorher.

58

Var. VIII. Horn II.

59 6 Horn IV. 60

61

cresc. dim. pp
un poco accel.

62

63 16 Var. IX. Schnell u. stürmisch. 1/4 Fag. Solo.

65 6 Viol. 2

66 Var. X. Viel breiter.

6
 64 *schleuniger* Horn I. *III. Horn.*
 Musical staff with notes and rests, measure numbers 64, 68, and 4.

69 *beinahe doppelt so langsam.*
 Musical staff with notes and rests, measure numbers 69, 5, and ff.

70 Musical staff with notes and rests, measure numbers 70, ff sfz, and *dim.*

72 Musical staff with notes and rests, measure numbers 72, 6, 73, 2, and *dim.*

Bass-Clav. *74 mit Dämpfern.*
 Musical staff with notes and rests, measure numbers 74, ff, and *Finale.*

ohne Dämpfer
 Musical staff with notes and rests, measure numbers 75, 9, 76, 4, *Sehr ruhig.*, and Horn II.

Horn I. Musical staff with notes and rests, measure numbers 77, pp, and mf.

78 *Viol.* Musical staff with notes and rests, measure numbers 78, f, sfz, and 4.

79 *sehr ruhig Fl. Ob.* Musical staff with notes and rests, measure numbers 79, 2, and Horn IV.

80 Musical staff with notes and rests, measure numbers 80, 4, pp, and pp.

81 Musical staff with notes and rests, measure numbers 81, pp, 82, and 2.

Clar. I. Musical staff with notes and rests, measure numbers 83, 2, 3, and pp.

Richard Strauss
Don Quixote, Op. 35

IV. Horn.

Introduction.
Mässiges Zeitmass.

2 Flauti
ppp
ppp
dim.
rit. a tempo
p
1 3
2 3 etwas lebhafter
4 etwas zurückhaltend
ppp
früheres Zeitmass.
Quartett.
Horn I.
mit Dämpfer.
mf
f
mf
f
dim.
Horn I.
mit Dämpfer.
ff
2 Int.
3
mf
ff
mf
1 9 3

IV. Horn.

mit Dämpfer

1 10

ff

11 ohne Dämpfer.

pp

accel.

cres. con. do

mit Dämpfer. 1 12

ff

ohne Dämpfer.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. 13

Maggiore. (Sancho Panza.)

14 15

1 1 1

Solo Bratsche.

Horn V u. VI.

Horn IV.

Vor. I. Gemächlich.

4

Horn I.

2 17

pp

18

p Flauti. dim. pp

19

Horn I.

f

3 3

4

1

Solo Cello.

pp

IV. Horn.

40

1

3 41

6

42

ppp *lebhafter. im F.*

ppp *Var. IV. etwas breiter*

1

1

43

f *etwas schneller*

44

5 *Celli.*

45

1 *ff sfx*

7 46 3 47

lebhaft u. lustig

Bass-Clav. Tenor Tuba

Contra Fag. Var. V.

Sehr langsam Solo. mit Ausdruckvoll.

48 8 49 50

quasi Cad. Schnell.

51

mf

schnell *Ob. I. 52 Var. VI.*

53

noch schneller

ppp cresc. pp cresc.

mässiger.

54 *mit Dämpfer.*

ppp

ppp

55

Tempo tuba. ohne Dämpfer

56

4

6

Clav. I.

IV. Gloriv.

57 Var. VII. ein wenig ruhiger als vorher

Musical notation for Variations VII and 58. Variation VII is in bass clef, 8/4 time, marked *f*. Variation 58 is in bass clef, 6/8 time, marked *f*. Both variations feature complex rhythmic patterns with triplets and slurs.

Var. VIII. $\text{♩} = \text{♩}$ vorher

Musical notation for Variations 59, 60, 61, and 62. Variation 59 is in bass clef, 6/8 time, marked *ppp*. Variation 60 is in bass clef, 6/8 time, marked *ppp*. Variation 61 is in bass clef, 6/8 time, marked *ppp*. Variation 62 is in bass clef, 6/8 time, marked *ppp* and *cresc...*. The notation includes various dynamics and articulation marks.

un poco accel

al tempo

Var. IX Schnell u. stürmisch

Musical notation for Variations 63, 64, and 65. Variation 63 is in bass clef, 6/8 time, marked *ff*. Variation 64 is in bass clef, 6/8 time, marked *ppp*. Variation 65 is in bass clef, 6/8 time, marked *Viol.*. The notation includes various dynamics and articulation marks.

Var. X.

66 Viel breiter. 1

Musical notation for Variation 66. Variation 66 is in bass clef, 6/8 time, marked *f*. The notation includes various dynamics and articulation marks.

IV. Horn.

67 *Horn I.*

69 *beinahe doppelt so langsam.*

70 *ff sfz dim.*

72 *mf f dim.*

Bass Clon. 74 *mit Dämpfer. ff*

75 *dim.* 76

Finale. Sehr ruhig. *Horn I.*

78 *mf f sfz* 78 *Viol.*

79 *zurückhaltend sehr ruhig* *Solo Cello.*

80 *ppp* 80

81 *ppp*

82 *ppp*

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V. Horn.

Introduction.
Mässiges Zeitmass.

in F.

1 2 3 *Tromp.* 6 *Drei Flauti.*

12 11 8

mit Dämpfer

2 4 *mf* *ff* *mf* *mf* *p*

5 6

flücht. *3 mit Dämpfer* 4 *ff* 8 *mit Dämpfer*

7 2 *ff*

1 *mf* *mf*

9 *mit Dämpfer.*

1 1

3 *ff* *ff*

10 *p* *ff* 11 *dim. - p* *cresc.*

f *ff*

12 *ff* *ff* *fff* *fff* *fff* *rit. Dämpfer weg.*

I. Horn.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. 13 *(Sancho Panza)* *Maggiore* 14 *Solo Bratsche.* 15

4 16 13 9 2 1 *Par. I Gemächlich.* 2

17 18 19 *vor. I* *vor. I* 20 *vor. I* 21

8 8 4 *(Kriegerisch.)* *mit Dämpfer* 22 *Langsam.* *(Zungenschlag)* *ff* *vor. II.* 15 6

Par. II *Solo Bello.* 23 *(mit Dämpfer)* *pp* *pp* *p*

mieder doppelt so schnell *cresc.* *ff* 24 25 *etwas ruhiger werdend*

Mässiges Zeitmass. *dim* 27 1 6 *Dämpfer weg.*

Par. III 28 29 *Solo-Hörn.* 26 1 2 1 *Solo.*

6 5 *Solo-Bratsche.* *mf* 31 32

30 *Solo.* *pp* 33 34 *vor. II* *pp* 1 8 *Solo-Bratsche.*

pp 35

mf *cresc.* *ff* 1 2

I. Horn.

in E. Viel langsamer.

1 36

ppp *pp*

1 37

cresc. *col. im Zeitmass.* 38 *sehr breit* 39

mit. im Zeitmass. 40 41 *cresc. in F.*

ff dim. p *Etwas breiter.* 5 *pp* 42

Var. II.

1 43 *etwas schneller*

44 *telli.* 45 *ff* 46 47

5 *Sehr langsam.* 48 49 50 *quasi Cadenz* *Schnell.* 2 51 *Schnell.*

Var. I. 4 9 6 1 1 5 9 *Blas. I noch schneller*

Var. II. 52 *Hörner III IV* 53

missiger mit 54 *Dämpfer*

ff *ff* 4

55 *Dämpfer* 56 *weg.* *pp* 4

pp *ein wenig ruhiger als vorher.* 10 6 *Blas. I.*

Var. III. 3 3

3 3

I. Horn.

4

58 *sf*

59 *Par. VIII.*

60 *Horn II.*

61 *pp un poco accel. cresc dim*

62 *cresc*

63 *pp cresc*

64 *ff Par. IX. Schnell u. stürmisch.*

65 *Viol.*

66 *Viol. Viel breiter.*

67 *Horn I.*

68 *ff*

69 *Beinahe doppelt so langsam. Horn III.*

70 *ff*

71 *dim.*

72 73 *sehr klar*

74 *mit Dämpfer*

75 *ohne Dämpfer*

76

77 *Finale ff Sehr ruhig.*

78 *ff*

79 80 81 *Horn I.*

82 *klar I.*

pp

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VI. Horn.

Introduction.
Mässiges Zeitmass.

1 2 3 6

Tromp. I. *Flauti u. Oboi.*

12 11 4 8

mit Dämpfer

2 *ff* *mf* *mf*

5 6 7 7

Horn I. *mit Dämpfer* *dim.*

8 1 3

Horn III. *Horn V.* *mf*

9 *mit Dämpfer*

1 1

ff *ff*

3 11

ff *dim. p* *accel.* *cresc.*

12

ff *fff* *fff* *fff* *rit. Dämpfer weg.*

VI. Horn.

Don Quixote, der Ritter von der traurigen Gestalt.

13 *Mässig.* 14 *Maggiore* (Sancho Panza) 15 *Solo Bratsche!* 16 3

4 13 9 2 1

Var. I. *Gemächlich* 17 18 19 *Horn I.* 20 21

8 8 8 4

Var. II. *Kriegerisch.* 22 *langs. mit Dämpfer* 23 (Zungenschlag) *ff*

7 *Horn I.* *pp* *p* *p* *p*

cresc.

wieder doppelt so schnell 24 25 *Dämpfer weg.*

ff 26 *dim.* *p* 28 29

Var. III. *Mässiges Zeitmass.* 27 28 29

8 9 2 2 6 5

Solo Viol. 30 *Solo.* *pp* 31 32 *Solo Bratsche.*

3 1 *Solo.* *pp* 33 *pp* *Horn I.* 34

2 4 *ff*

35 *in E, viel langsamer.* *mf*

1 *cresc.* 36 *ff* 37 *ppp*

2 *pp* *cresc.*

III Horn.

38 4

f *dim.*

40 *pp* 41 *Tromp. I* *pp* *cresc.* *dim. - p* *2. bekräftigt im F!*

etwas breiter 1 *p* 1 *ff* 1

Var. II. *etwas schneller* 44

belli. 1 1 8 5 46 47

48 *Sehr langsam.* 49 50 *quasi cadenza Schnell.* 51 *Schnell.* 7 3 7

Var. I. 4 9 6 1 5 9 *Horn. III* *Ab. I.*

Var. II. 53 *mit Dämpfer* 54 *55 Dämpfer* 56 *reg.* *clar. I pp*

2 1 *ff* *ff* 2 10 6

ein wenig ruhiger als vorher. *pp*

Var. III. 58 *ff* *ff* *Var. VIII.* 1

VI. Horn.

59 *pp*

60 *pp*

61 *cresc. dim. pp*

62 *pp*

63 *pp*

64 *Varr. II. Schnell u. stürmisch.*

65 *pp*

66 *Varr. I. Viel breiter.*

67 *f*

68 *f*

69 *Reinake*

70 *fff*

71 *fff*

72 *mit Dämpfer*

73 *mit Dämpfer*

74 *mit Dämpfer*

75 *mit Dämpfer*

76 *mit Dämpfer*

77 *Finale. Sehr ruhig.*

78

79

80

81 *Korn I.*

82 *Clar. I.*

pp

pp

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Don Quixote, Op. 35

1. Trompete.

Introduction.
in D. Mässiges Zeitmass.

Flöte, *pp* *1* *poco rit.* *1* *Hoboe.* *8* *11*

2 *Hoboe* *mit Dämpfer* *etwas lebhafter.* *3* *f*

etwas zurückhaltend früheres Zeitmass. *ff* *dim. pp* *p* *4* *10*

5 *Pos. III.* *mit Dämpfer.* *mf*

6 *Hobocon.* *10*

7 *mit Dämpfer.* *ff* *ff* *ohne Dämpfer.* *p* *3* *8* *mf*

in F. mit Dämpfer. *p* *3* *f* *9* *ff* *4* *III. in D.* *f*

in D. ohne Dämpfer. *f* *10* *f dim.* *f* *11* *dim.* *p* *14*

1. Trompete.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

14 Maggiore, (Sancho Panza.)

Var. I. Gemächlich.

18 Bass-Clar.

1 3. Tromp.

poco accel.

19

20

11

Solo-Bell.

2 Var. II. Kriegerisch.

Langsam.

(Zungenschlag)

23

Wieder doppelt

so schnell.

25 etwas ruhiger werdend

Var. III. mässiges Zeitmass. Bass-Clar. dim.

1. Trompete.

27 28 Engl.-Klar.

29 2 1 pp

Bass-Klar.

30 3 3

Solo Bratsche.

31 1 32

Solo Bratsche.

33 34 Horn.

35 f cresc. ff f cresc. ff

Viel langsamer. 3 (sehr zart) 36 1

pp

(sehr zart) 3 37 immer sehr weich

cresc.

38 Viol. 39 1

mf dim p

40 Bass. klar. 41 1

pp

Solo Viol. 3 1 poco marcato pp

42 Var. IV. Etwas breiter. Belli. 3 3 3 3 pp 8

1. Trompete.

43 *belli.*

etwas schneller.

44

pp mit Dämpfer. *cresc.*

45

ff *ff aushalten!*

46 *etwas ruhiger.* *47 lebhaft und lustig* *Var. V. Sehr langsam.* *dim.*

48

pp *2* *7* *4* *9*

49 *quasi Adenza* *schnell* 51

6 *1* *1* *2* *5* *9*

52 *Schnell. Klavier.* *Var. VI.* 4

53 *noch schneller* *Viol.* 54

6 *2* *4*

55

mf *1* *p*

56 *Var. VII. ein wenig ruhiger als vorher.* *storn.*

57

pp *3* *11* *4*

58 *mf* *f* *Var. VIII.* 59

6 *8*

60 *dim.* *pp* *Var. IX. Schnell und stürmisch.* 64

61 62 63

8 *8* *16* *2* *16* *4* *4*

65 *Viol.* 2

8 *6* *2*

1. Trompete.

Var. X.

66 Vielbreiter.
Engl. Horn.

Bratsche. Fag. Klar.

Musical staff 1: Treble clef, 2/4 time signature. Measures 66-67. Includes dynamics *f* and *ff*. Features triplet markings and a fermata over measures 66-67.

Musical staff 2: Treble clef. Measures 67-68. Includes dynamics *ff* and *f*. Features triplet markings and a fermata over measure 67.

Musical staff 3: Treble clef. Measures 68-69. Includes dynamics *f* and *ff*. Features triplet markings and a *cresc.* marking.

Musical staff 4: Treble clef. Measures 69-70. Includes dynamics *fff* and *f*. Features triplet markings and a fermata over measure 69.

Musical staff 5: Treble clef. Measures 70-71. Includes dynamics *ff* and *mf*. Features triplet markings and a *Beimake doppelt so espr.* marking.

Musical staff 6: Treble clef. Measures 71-72. Includes dynamics *f* and *dim.*. Features a fermata over measure 71.

Musical staff 7: Treble clef. Measures 72-73. Includes dynamics *mf ff* and *dim.*. Features a fermata over measure 72.

Musical staff 8: Treble clef. Measures 73-74. Includes dynamics *ff* and *dim.*. Features a fermata over measure 73.

Musical staff 9: Treble clef. Measures 74-75. Includes dynamics *pp* and *mf dolce*. Features a fermata over measure 74.

Musical staff 10: Treble clef. Measures 75-76. Includes dynamics *ppp* and *pp*. Features a fermata over measure 75.

Musical staff 11: Treble clef. Measures 76-77. Includes dynamics *pp* and *ppp*. Features a fermata over measure 76.

Musical staff 12: Treble clef. Measures 77-78. Includes dynamics *pp*. Features a fermata over measure 77.

Beimake doppelt so
espr.

Finale.
Sehr ruhig.
Solo Bello.

mit Dämpfer.

Bass. Klar.

Dämpfer weg 5 6 Engl. Horn.

langsam.

Viel schneller.

zurückhaltend

sehr ruhig
Fl. Flöte 2

mf hervortretend, sehr gebunden.

Bello Solo.

Klar. I.

Klar. I.

Richard Strauss
Don Quixote, Op. 35

2. Trompete.

Introduction.
in D. Mässiges Zeitmass.

stacc.
pp
mit Dämpfer:
f
etwas lebhafter
etwas zurückhaltend
früheres Zeitmass.
dim. pp
p
ohne Dämpfer:
ff
mit Dämpfer:
ff
in F.
in F. mit Dämpfer.
2 Tromp. in F.
in D. ohne Dämpfer.
f
f dim.
f
dim.
p

11 11
3
4
10 10
1 1
4 10
5
6
10
3
8
9 14
10 11 4

Hoboe I.
Hoboe.
in F.
2 Tromp. in F.

2. Trompete.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

Maggiore (Sancho Panza.)

Var. III. mässiges Zeitmass.

Bass-Clar.

2. Trompete.

27 *accel.* *früheres Zeitmass.* 28 *Engl. Horn:*

29 *Bass-Clar.* *etwas drängend*

30 *Solo Bratsche.*

31 *pp*

32 *Solo Bratsche.*

33 *1. Tromp.*

34 *mf*

35 *mit Dämpfer. Viel langsamer.*

36 *mf*

37 *f*

38 *Dämpfer weg.* *Viol.*

39 *p* *cresc.* *dim.* 2 5

40 *pp* *immer ruhiger werden.*

41 *pp*

42 *Solo Viol.*

43 *Var. IV. etwas breiter* *lebhafter* *etwas schneller.* *I.* *Tromp. I.* *pp*

44

45 *ff*

46 *ffz*

47

2 Trompete.

Var. V. Sehr langsam.

48 49 50 *quasi Badenza* *schnell* 2

51 52 *Hoboe I.* Var. VI.

53 54 *Hoboe I.*

in D.

55 56

Var. VII. ein wenig ruhiger als vorher:

57 58 *Horn.* *mf* *f* *dim.*

Var. VIII.

59 60 61 62 *Var. IX. Schnell und stürmisch.*

63 64 65 *Viol.*

Var. X. Viel breiter.

66 *engl. Horn.* *Viol.*

Bratsche, Fag. Clar.

in F. Vielschneller. *ff*

67 *f*

2. Trompete.

68 *ff* *trasc.*

69 *beinahe doppelt so langsam* *ff* *I.*

70 *ff* *dim.* *mf* *dim.* *mf*

72 *Bas.-Clar.* *mf* *mf* *dim.*

74 *ohne Dämpfer.* *f* *mf* *dim.* *mf* *Engl.-Clar.*

76 *Bello Solo.* *pp* *in D.*

77 *Signale.* *Sehr ruhig.* *pp* *I.* *(hervortretend, sehr gebunden)*

78 *Bello Solo.* *zurückhaltend*

79 *sehr ruhig* *pp* *80* *81*

82 *Clar. I. in B.* *pp* *Clar. I.*

Richard Strauss
Don Quixote, Op. 35

3. Trompete.

Introduction.
in D. Mässiges Zeitmass.

Fl. Kboe.
Kloboe I. 2
etwas lebhafter mit Dämpfer.
etwas zurückhaltend
früheres Zeitmass.
Kloboe I.
mit Dämpfer.
I.
II.
in F mit Dämpfer.
in D.

3. Trompete.

11 *p* *mf* *ff rit.* *Dämpfer weg.*

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. *Maggiore (Sancho Panza.)*

13 14 15

16 *Var. I Gemächlich.* *Bello Solo.* *Bass-Clar.*

17 *Fl. Foboe.* 18 *Bass-Clar.* *1. Horn.* *in D.* *pp*

poco accel. 19 20

21 *1. Tromp.*

Var. II Kriegerisch. 22 *langsam.* (*Zungenschlag.*) 23

mit Dämpfer. *pp* *p* *pp* *pp* *wieder doppelt so schnell*

cresc. 24 *Var. III. mässiges Zeitmass.* 25 *ff* 26

(*Dämpfer 2/4 weg*) *dim.* 27 *accel.* 28 29

3. Trompete.

Solo Bratsche.

1 1 1 30 31 32 33

34 Hörner in F. 1. Tromp.

in D. 35 Viel langsamer. mit Dämpfer. p

36 4 37 dim. pp p cresc.

2 38 Viol. I. 39 1 6 dim. Dämpfer weg. 5 p pp

40 41 Viol. I. 1. Tromp.

42 lebhafter. Var. IV. Etwas breiter. Belli. 3 3 3

43 8 ohne Dämpfer.

Etwas schneller. 44 45 ppp cresc. (f ausschalten)

46 47 f (f ausschalten)

Var. V. Sehr langsam. 48 49 50 quasi badense schnell 2 2

3. Trompete.

51 *schnell.* 52 Var. VI.

53 54

1. 2. Tromp. 55

56 57 Var. VII. *ein wenig ruhiger als vorher.* 58

1. Tromp.

Var. VIII. Solo Viol. 59 Engl.-Horn.

60 Solo Viol.

Viol. 1. *in D. marcato*

61 *marcato*

62

Var. IX. *Schnell und stürmische.* *fff* *dim*

poco col. Tempo I. 63 64 8

Var. X. *Viellbreiter.*

Viol. 65 2 66

3. Trompete.

Engl. Horn. Viol. Br. Lute, Fag. Clar.

Viel schneller.
in F. ff

cresc.

68 fff

69 Beinahe doppelt so langsam.
I. f

70 ff dim. mf dim. - - p

72 73 Bass-Clar. 74 ohne Dämpfer.

75 76 Finale. f Sehr ruhig.

77 78 79 80 81 82 Clar. I. in B.

83 84 Clar. I. in B. in D. I. I. pp

Richard Strauss
Don Quixote, Op. 35

Introduction. *Trompete in B.*

Mässiges Zeitmass.

Flauti.

12 1 11 06.I 2 5

3 etwas lebhafter, mit Dämpfer.

Tromp.

ff

etwas zurückhaltend

4

4

10

1

3

6

6

12

4 Hörner in F.

4

Tromp.

9 B. Tuba. Pas.

ohne Dämpfer.

f

mit Dämpfer.

ff

ff

ff

p

p

accel.

cresc.

2

12

ff

rit.

ohne Dämpfer.

ff

ff

ff

ff

ff

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

Cello Solo.

Maggiore. (Sancho Panza.)

clar. I.

14

Tenortuba in B.

mf Solo Bratsche.

Var. I. Gemachlich. Bass-Clav. mf Viol. Flauti.

dimu pp

21 Var. II. Kriegerisch. Cello Solo. 22 Langsam 23 niederdoppelt so schnell

Viol. 24

25 etwas ruhiger werdend Var. III. mässiges Zeitmass.

mf 26 Solo Viol. früheres Zeitmass.

28 29 5 1 1 1 4

30 Solo Bratsche. 10p pp

31 8 32 6 33 6 34 8 35 2 Viel langsamer.

Tenortuba in B.

engl. Horn.

36 5

Clav. I.

37 38

poco calando *im Zeitmass.* *sehr breit.*

39 40

rit. *dim. im Zeitmass.*

40 41

mf *p dim. pp* *ruhiger werdend*

41 42

Var. IV. *Etwas breiter.* *pp* *Holzbläser.*

43 44 45

Tromp. I. *etwas ruhiger.*

46 47

lebhaft u. lustig

47 48

Var. V. *Sehr langsam.* *quasi Cadenz.* *dim.* *schnell.*

48 49 50

Schnell. Var. VI.

51 52

noch schneller

53 54

mässiger *Viol. engl. Horn.*

54 55

Ob. I. *f dim.* *hervortretend*

55 56

Tenortuba in B.

57 Var. VII. ein wenig ruhiger als vorher.

58 Musical staff with notes and dynamics.

Var. VIII.

59 Musical staff with notes and dynamics.

61 Musical staff with notes and dynamics.

62 Musical staff with notes and dynamics.

63 Musical staff with notes and dynamics.

64 Musical staff with notes and dynamics.

66 Musical staff with notes and dynamics.

67 Musical staff with notes and dynamics.

68 Musical staff with notes and dynamics.

69 Musical staff with notes and dynamics.

70 Musical staff with notes and dynamics.

71 Musical staff with notes and dynamics.

72 Musical staff with notes and dynamics.

Finale. Sehr ruhig

75 76 78 79 80 81 82

Richard Strauss
Don Quixote, Op. 35

I. Posaune.

Introduction.
Mässiges Zeitmass.

1 2 3 4

5 Flauto. 12 11 8 13 10

6 Flauto. 7 Flauto.

8 9 10

11 12 13 14 15

ff (*mit Dämpfer*) *f* *ohne Dämpfer*

mf *mit Dämpfer* *f* *ohne Dämpfer*

mf *f* *ohne Dämpfer* *10*

dim *pp* *dim-pp* *ff* *dim* *f* *12* *1*

pp *pp* *ff* *ff* *ritard.* *ff*

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

1 Vello Solo 2 pp 3 pp 4 pp 5 pp 6 pp 7 pp 8 pp 9 pp 10 pp 11 pp 12 pp 13 pp 14 pp 15 pp

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp (*Sancho Panza*) *pp* *Maggiore* *14* *15*

4 9 2 1

I Posaune.

Var. I. Gemächlich.

16 17 18 19 Bass-tuba

20 21 Dämpfer

Kriegerisch. 22 *lang mit Dämpfer*

23 (Zungenschlag) *Wieder doppelt*

24 25 1

Mässiges Zeitmass. 26 *dim* 27 *accely* *kleine Flöte.* *Dämpfer weg.*

28 29

30 *Solo Br.* 31 *Solo Br.* 5

32 33 *sehr heftig* 34 *dim.* 35

cresc *f* *cresc* *ff*

I Posaune.

Viel langsamer. 36 *kleine Viol. Viol.* *engl. Horn u. Viol.*

pp 37 *Viol. Flauti* *poco calando* *im Zeitm.* 38 *sehr breit* 39

40 *dim-pp* *Solo Viol.* 41

poco marcato 42 *lebhafter*

pp *Etwas breiter.* 43

44 *Velli.* 3

45 46 47

Sehr langsam. *Var. II* 48 49 *ff ff* *Solo Velli.* 3

50 *quasi Badenwa* *Schnell.* *rit.* 51 *Schnell.*

pporus. mf dim-pp *mf* *f* *mf* *f* 52 53 54

Flauti. 55 *Solo Viol.* *Clar. I* 56

57 *ein wenig ruhiger als vorher.* 58

mf *Var. VIII* *Poa II.* 3 1

dim *p*

IPosaune.

4
59 *no. I.* *marcato*
mf

60 *dim. pp* *accel.* 4 61 *un poco* 2
mf

62 *f* 16 16 63
mf

Var. IX. f
Schnell u. stürmisch. 64 1 16 65
mf 1 mf 1 mf *p cresc.* *Var. X.* 8 4
Viel breiter.

Fag. I 66 2
mf *cresc-f* *f*

Viel schneller. 67 3
mf *f* *f* *p*

68 *f* 3 69 *Beinahe doppelt so langsam.* 3
ff *p* *mf*

70 71
mf *f dim.* 1
mf

72 73 *Bass-Clar.* 74 *mf*
dim-pp 2 6 2

75 76 *Finale.* 77 *f* *mf*
Sehr ruhig 10 4 10 11

78 *Quartett* 79 *Flauto Eboc.* 3 *Flauto Eboc.*
7

80 81 *Viol. I* 82 11
7 *p*

Richard Strauss
Don Quixote, Op. 35

I. Posaune.

Introduction.
Mässiges Zeitmass.

1 2 3 4 5 *Pos. I*

Stato. 12 11 8 13 10 1

Tromp. I. 6 *mit Dämpfer* 1

7 *Pos. II* *ff*

8 3 *I.* 2

9 *mit Dämpfer*

10 *ff* *f* *ff* *f* *p*

11 *ff* *f* *f* *cresc.* *ff*

12 *ff* *cresc.* *ohne Dämpfer* *ritard.* *ff*

accel. *cresc.* *mf* *cresc.* *f* *cresc.* *ff*

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. *Pos. I.*

13 1

14 *Maggiore* (*Lancho Panza*) 15 *pp*

1 1

pp *pp* 4 9 2 1

I. Posaur. I.

16 *Var. I. Gemächlich* 17 18 *Pos. II.* 1

19 *Bass Tuba.*

20 14 *Pos. I* 21 2

Var. I. *Kriegerisch.* *Langsam.* *Zungenschlag* 22 23

mit Dämpfer *pp*

Wieder doppelt so schnell.

p cresc. *ff*

Dämpfer *24 req.* 25

dim. *p accel.* 1 6 1

Var. II. *Mässiges Zeitmass.* 26 27

früh. Zeitm. 8 9 2 1

Dämpfer req. *kleine Str.*

28 29

pp *p* *pp* 5

30 31

Solo Br. *Solo Br.* 5

32 33 34

Solo Br. *Solo Br.* *p* 4 6 2

Pos. I. 35

Viel langsamer. *mf* *mf* *f* 1

36 37 *tr*

tr. *tr.* 6 6 *tr.*

I Posaune.

38 *poco calando im Zeitm.* 39 *sehr breit* 3

p *rit. im Zeitmass* *dim pp* 2 *p >* *pp*

40 41 *Solo Viol.* 3

mf *p* *dim-pp* 5 1

42 *lebhafter* 1 2

pp *pp*

Etwas breiter. 1 1 1 1

Var. IV. *mf* 43 44 *belli.*

1 9 5 3

45 46 47

1 *ff ff* 7 *Solo Viol.* 3 7

Sehr langsam. Vor. II in F. 48 49 *Solo Viol.*

1 9 3

50 *quasi cadenza* *schnell* 51 *Schnell.*

pp *mf* *pp* *mf* *f* *mf* *f* 5 9

53 54

Var. V. 4 8

Flauti. 55 *Solo Viol.* 56 5 *Solo Clar.* 4

9

57 *ein wenig ruhiger als vorher.* 58

mf *f*

Var. VIII. *mf* *pp*

Var. VIII. No. II.

dim. - - - - *p* 3 *p*

I Posaune.

59 *marcato* *mf* *dim. pp* 60 *marcato* *mf*

61 *un poco accel.* *dim pp* *p* *mf*

62 *f* *f* 10 10 63

64 *Par. IX.* *Schnell u. stürmisch.* *mf* 1 *mf* 1 *mf* *p cresc* *Par. X.* 8 4 65 *Viel breiter.*

66 *mf* *cresc - f* *f*

67 *Viel schneller.* 3

68 *ff* 4 *Ps. II* 69 *Beinahe doppelt so langsam.* *p* *mf*

70 *mf* *f dim* *mf* 5 71

72 73 *Staccato* 74 *f* *mf* *dim. - - p*

75 76 *Finale.* *Sehr ruhig.* 77 78 *Stracker.*

2 10 4 10 11

79 *Flauto Ob.* 3 *Flauto Ob.* 3 80

81 *Viol. I* *mf* *immer ruhiger werden.* 82 11 7

p

Richard Strauss Don Quixote, Op. 35

III. Posaune.

Introduction.
Mässiges Zeitmass.

1 2 3 *Lebhafter* 4

Bello-Sold. *Flauti.* 12 11 8 *Tromp.* 11 10
mit Dämpfer. *Sold.* *im Zeitmass.*

6 1

Tromm. *mit Dämpfer* *mf* *f* 8

9 1

10 11

mf *f* *mf* *f* *mf* *f*

12 *ff* *ff* *mf* *cresc.* *f* *cresc.* *rit.*
ohne Dämpfer *ff*

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

13

1 *pp* *pp* *pp* *pp* *pp* *pp*

14 *Sancho Panza* *pp*
Maggiore 15

4 9 2

II Posanne.

1 1 1 16 *Var. I. Gemächlich.*
 3 4 *bello. p*

17 18 *vid. Fl. p*

19 *Stautuba.*
 4 *fs*

20 21

p *Kriegerisch.* 22 *Langsam. mit Dämpfer* 15 6
 (Zungenschlag) *pp*

Var. II. 23 *p* *wieder doppelt so schnell.* 12 *ff*

24 25 *Mässiges Zeitmass.* *dim.* *p* 1 *früh. Zeit m. Dämpfer req.* 1

Var. III. 26 1 27 2 30 *pp*

28 29 30 *p* *pp* 5 7 6

31 *Pratsche Solo.* 2 *Pratsche Solo.* 32 *p*

33 34 *ff. I.* 1 *mf*

35 36 37 *mf* *Viel langsamer.* *vid. Fl.*

II Posaune.

Viol. I.

tr 38

dim. pp

39 40 41

pp *mf* *pp* *dim. pp*

Viol. Solo. 3 *Viol. I*

42

pp 1 2

Etwas breiter. 1

Var. II.

43 *mit Dämpfer*

f *pp* *etwas schneller.*

44 45

cresc. *ff* *ff (aushalten)*

46 47 *Dämpfer weg.*

ff *rit. Solo-Bello, pp* 2 50

Sehr langsam. Horn II. 48 49

Var. I. *rit.* 51 *Schnell.*

quasi adensa *Schnell.* *rit.*

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

52 53 54

Var. II.

55 *Flöten.* 56 *Solo-Viol.* 57 *Clar.*

57 *ein wenig ruhiger als vorher.* 58 *Var. III.*

mf *f* *dim. - p*

I. Posaune.

marcato

59 *p* *dim. pp* **5**

60 *3^{tes} I.* *mf* **3** **61** *p* **2**

62 *mf* *un poco accel.* **2** **62** *f*

63 *Var. IX.* *Schnell u. stürmisch.* **1**

64 *mf* **16** **16** **65** *3^{tes} I.* *mf* **1** *mf*

66 *Var. X.* *viel breiter.* **8** **4** **67** *3^{tes} II.* *p*

68 *Bläser.* *cresc. f* **2** *mf* **69** *Beinahe doppelt so langsam.* **6** **5** *ff* *ff* *p*

70 *mf* *mf* *f dim.*

71 **72** **73** *Bass II.* **74** *f* *mf*

75 **76** *Finale.* *Sehr ruhig.* **10**

77 *dim* *p* *Streicher.* **2** **10** **4** **10**

78 **79** *3^{tes} II.* **3** *St. II.* **3**

80 **81** *Viol. I.* *immer ruhiger werden* **82** **11**

p

Richard Strauss
Don Quixote, Op. 35

Basstuba.

Introduction
Mässiges Zeitmass.

12 1 11 06.I. 2 4

3 etwas lebhafter, mit Dämpfer.
Tromp.

etwas zurückhaltend. 4 ff 10 1 5 Pas. III. 6 12

4 Horn in F 4 8 6 Tromp. mit Dämpfer. f

9 1 1

10 2 11 2

12 ff ff ff ff ff mit ohne Dämpfer.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

19

1 4

Bass-tuba.

Maggiore. (Sancho Panza.)
14 15

16 Solo-Bratsche

Musical notation for measures 14-16. Measure 14 has a dynamic of *mf*. Measure 15 has a dynamic of *mf*. Measure 16 has a dynamic of *mf* and the instruction *poco ritard.*

Var. I. Gemächlich.
Cello Solo.

17

18

Musical notation for measures 17-18. Measure 17 has a dynamic of *mf*. Measure 18 has a dynamic of *mf* and the instruction *poco ritard.*

Tenortuba in B.

19

Musical notation for measures 19-20. Measure 19 has a dynamic of *pp* and the instruction *3 poco accel.*. Measure 20 has a dynamic of *sfz*.

Var. II. Kriegerisch.

23 langsam.

Musical notation for measures 20-23. Measure 20 has a dynamic of *pp*. Measure 21 has a dynamic of *pp*. Measure 22 has a dynamic of *pp*. Measure 23 has a dynamic of *pp* and the instruction *langsam.*

nieder doppelt so schnell.
Viol.

24

25

Var. III. mässiges Zeitmass.

Musical notation for measures 24-25. Measure 24 has a dynamic of *pp*. Measure 25 has a dynamic of *pp* and the instruction *3*.

Tenortuba

26

Musical notation for measures 26-27. Measure 26 has a dynamic of *pp*. Measure 27 has a dynamic of *pp*.

27

Tenor-Tuba

früheres
Zeitmass.

Solo Cello.

Musical notation for measures 27-28. Measure 27 has a dynamic of *pp*. Measure 28 has a dynamic of *pp*.

28

29

Musical notation for measures 28-29. Measure 28 has a dynamic of *pp*. Measure 29 has a dynamic of *pp*.

Solo-Bratsche.

30

31

32

33

Musical notation for measures 30-33. Measure 30 has a dynamic of *pp*. Measure 31 has a dynamic of *pp*. Measure 32 has a dynamic of *pp*. Measure 33 has a dynamic of *pp*.

Viol.

34 Hörner.

Musical notation for measures 33-34. Measure 33 has a dynamic of *pp*. Measure 34 has a dynamic of *pp*.

35

Musical notation for measures 34-35. Measure 34 has a dynamic of *pp*. Measure 35 has a dynamic of *f*.

Basstuba.

Viel langsam, engl. Horn.

36 *Clar. I.*

38 *poco cal.* *im Zeitm.* *sehr breit*

rit. im Zeitmass. *immer ruhiger werden*

42 *lebhafter* *Var. IV. etwas breiter.*

44 *lebhaft lustig.* *gliss.*

Var. V. Sehr langsam. *Cello Solo:*

50 *quasi Cadenza.* *Schnell.*

51 *Schnell.* *Var. VI.*

Tenortuba in B 54

Basstuba.

55 *Fornortuba.* 56 *Solo Viol.* 5

Clav. I. 4 57 *Var. VII. ein wenig ruhiger als vorher.* *mf*

58 *Var. VIII.* 59 6 8

60 *Viol. 61* *dim.* *Oboe* *p*

Pos. *un poco accel.* 2 62

Var. IX. cresc. Schnell u. stürmisch. 64

14. 63 16 4 4

65 *Viol.* 2 1/2 7 7 7 7 7 7

66 *Var. X. Viel breiter.* *mf* 3 *Viel schneller.* 67 *Pos. I u. II.* *Pos. I u. II.*

68. 6 69 *Bei nahe doppelt so langsam.* *ppp* *mf*

70 71 *mf* *mf* *dim.* *dim.*

72 73 *Bass-Clav in B*

74 75 *ppp* *dim.* *ppp*

mf *mf* *mf* *mf* *mf* *mf*

Tacet bis Schluss.

Richard Strauss
Don Quixote, Op. 35

Tromben.

Introduction.
in D. Mässiges Zeitmass.

pp *rit. a tempo*
Hörn. 2 4
pp *in Des. Es.* p mf p 11
etwas lebhafter etwas zurückhalten 4
mit Dämpfer. 3 f 7 10 1
5 1. Tromp. 6 6 1
Hörn. 1
Hörn. 1
in F. C. y gedämpft 1
in St. D. trum 4
8 8 4
Tromp. 9 4
mf. 5 4
trum 10 trum 11 trum accel. trum 1
p 2 mf dim. pp 3 f nach tief.)
12 1 2 7 7 mit
ff ff nach St. ff ff ff 1 in D. F.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

Maggiore (Sancho Panza.)

13 14 15
4 13 9 2 1 1 4 1 3
16 17
4 8
Van. I. Gemächlich.
Solo. Bass-Clar.

Pauken.

18 Bass-Clar. *poco accel.* 19 *20 Becken. (mit Holzschlägel.)* 21 *Clar. ^{ffz}* 2 *Pauken. ²*

Var. II. Kriegerisch. Bella Solo. *ffz* *nach H. 14* 3 *trm* *trm* *trm* *trm* *trm*

22 langsam 23 *Wieder doppelt so schnell. Bella Solo.* *p* *f* *p* *f* *p*

24 *trm* *trm* *trm* *trm* *25* *1* *1*

Var. III. mässiges Zeitmass. *p* *f* *p* *f* *p cresc.* *f* *1* *1*

26 *27* *28* *29* *Bratsche Solo.* *4p*

30 *Bratsche Solo.* *31* *Bratsche Solo.* *Triangel.* *Triangel.*

32 *33* *34* *Flörner.* *1*

35 *1* *mf cresc.* *f cresc.* *mf* *f* *in Cis-Fis.*

36 *1* *37* *1* *38* *1* *39* *1* *sehr breit. trm*

40 *1* *pp* *pp* *pp* *p* *3* *1* *p* *cresc.*

Pauken.

tr *rit. im Zeitmass.* 40 *tr* 41 *immer ruhiger werden*)

dim. *pp* *in D. G.* 42 *Lebhafter Var. IV. etwas breiter.*

pp 1 2 *f* 1

43 1

dim. *etwas schneller* 44 *pp* *Tromp.*

1 8 2

45 *Clar.* 46 47 *Var. V. Sehr langsam.* 48 *mf*

f *Bello Solo.* 4 5 3 7 4 9

49 3 50 *quasi benedita* *tr* *schnell.*

51 *schnell* 52 *pp molto cresc. f molto dim. pp* *Var. VI.*

2 5 9

53 54

55 56 *Solo Viol.* 5 5 *Clar.* 4

57 *Var. VII. sein wenig ruhiger als vorher.* 58

pp *pp* *pp* *pp* *pp* *pp* *ff* *ff* *ff* *dim.*

tr *Var. VIII.* 59 60 61 62 63

f *dim.* *pp* *Schnell und stürmisch.* 64 65 *Viol.*

4 4 *Var. X.* 8 6 *tr* 4 67 6

2 4 6 *tr* 3 *pp* *tr* 4 67 6

pp *tr* *in F. C. Koch*

Pauken.

Bläser. 68

in A. D. 69 *Beinahe doppelt so langsam.*

Solo Bello. 76 *Finale. Sehr ruhig.*

82 *Bläser.*

Richard Strauss
Don Quixote, Op. 35

Becken und Triangel.

Introduction.
Mässiges Zeitmass.

12 11 8 13 10 1

5 6 8

Blas.

Klar.

3

3

3

Becken.

8

9

Pos. Bassuba.

3

Becken.

10

11

12

2

1

p

p

pp

4

p

rit.

cresc. - mf

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

Becken.

13

Maggiore (Sancho Panza.)

14

15

12

9

2

1

1

1

1

3

4

3

4

Becken.

pp

1

pp

1

pp

3

17

Viol. Ob.

18

Becken.

pp

1

pp

5

5

mf

15

6

19

Fl. Kloe.

20

Becken.

21

22 langsam

23

1

p

1

p

p

1

5

6

Becken & Triangel.

2

Wieder doppelt so schnell.

Belli. Becken 24 1 1

Var. III. Massiges Zeitmass.

25 26 27 accel. früheres Becken. Zeitmass. Solo.

28 29 30 Bratschen Solo.

31 Bratsche Solo. Triangel

32 Tambourin 33 34 Horn. 35

36 37 Viel langsamer. (mit Schwammschlägel.) Becken

38 39 40 41 Bello Solo.

42 lebhafter. gewöhnlich

Var. IV. etwas breiter.

43 44 Bläser. etwas schneller. Tromp. I.

45 46 47

Var. V. Sehr langsam.

48 49 50 quasi badenza. 51 Schnell.

Becken & Triangel.

Var. VI.
52 53 54 55 56

Var. VII. ein wenig ruhiger
57 Wind-Maschine 58 als vorher.

Var. VIII.
59 60 61 62

Var. IX. Schnell und stürmisch.
63 64 65

Var. X. Viel breiter.
Becken.

poco rit.
66

Viel schneller.
67

Rein wie doppelt so langsam.
68

Finale. Sehr ruhig.
69 70 71 72 73 74 75 76

77 78 Streicher. Flüsse.

sehr ruhig. Fl. Klobel.
79 80 81 82

Blas. I.

Blas. I.

pp

Richard Strauss
Don Quixote, Op. 35

Grosse u. kleine Trommel, Tambourin, Glöckchen u. Windmaschine.

Mässiges Zeitmass.

Richard Strauss, Op. 35.

Tacet bis Var. III.

26 24 28

8 9 1 2 1 2 2 6

29 1 1 1

5

30 2 3

31

Triangel.

32 2 Tambourin tan kl. Trommel. tan 33 5

34 4 Tromp. 35 Viel langsamer. Glöckchen. pp 2 pp

1 36 3 37 Fl. Viol. pp pp pp

38 Glöckchen p 5

engl. Hornet

2. *Grosse u. kleine Trommel, Tambourin, Glöckchen und Handmaschine.*

39 *Glöckchen.* 4 40 5 41 4 *Tromp.*
Viol. *pp*

Harfe. *Glöckchen.* *pp*

42 *Var. IV. etwas breiter.* *Clav. I.* *engl. Horn.* 43 12 44 5

Celli. 45 1

Tambourin 46 3 47 *Var. V. Sehr langsam.* 48 9
fff

49 6 50 1 *quasi Cad.* *schnell* 2

51 6 *Cello Solo.* *Schnell. Oboi.*

52 *Var. VI. Tambourin.* *p*

53 *Bratsche Solo.* 4 5 47 7 7

54 *Tambourin.* *p*

1 2 *mf*

Grosse u. kleine Trommel, Tambourin, Glöckchen und Windmaschine.

Viol. I. 3 56 5

Clar. 4 57 *Var. VII. ein wenig ruhiger als vorher.*

Windmaschine. *pp* *pp* *pp*

58 *ff* *ff*

Var. VIII. 6 59 8

60 8 61 8 62 18 63 16

Var. IX. 4 64 4 *Fag. Solo.* 8 65 6 *Viol.*

Var. X. *Viel breiter.* 1 *engl. Horn.* 3

Tromm.

Viol. 2 *Bläser Viel schneller.*

Grosse Trommel mit Paukenschlägeln 67 *pp* *sempre pp...*

68 4

Tacet bis Schluss.

Richard Strauss
Don Quixote, Op. 35

Harfe.

Introduction
Mässiges Zeitmass. *poco rit.* *II. Violinen*

Fl. Ob. 3. 1

rit. a tempo *p* *mf* *dim.* *p* 2

Bratsche 1. 2. *f* 1 6 *f6*

Bb

3. 4. 5. 6. *2 Clar. (in B)* 12 10 1 6 8

Strauss — Don Quixote

I. Fl.

Harfe

Oboe

tr.

Musical score for measures 7-8. The system includes staves for I. Fl., Harfe, Oboe, and tr. (trumpet). Measure 7 features a melodic line in the flute and harp accompaniment. Measure 8 shows a dynamic shift to *ff* and includes a *tr.* marking.

3 Trompeten.

8.

5.

6.

Musical score for measures 5-6. The system includes staves for 3 Trompeten. Measure 5 features a melodic line in the trumpets. Measure 6 shows a dynamic shift to *ff*.

9.

Musical score for measures 9-10. The system includes staves for 3 Trompeten. Measure 9 features a melodic line in the trumpets with a dynamic of *f*. Measure 10 shows a dynamic shift to *ff* and includes a *tr.* marking.

10.

1

2

Musical score for measures 10-11. The system includes staves for 3 Trompeten. Measure 10 features a melodic line in the trumpets with a dynamic of *f*. Measure 11 shows a dynamic shift to *ff* and includes a *tr.* marking.

11.

accel.

Bass-Clar.

Musical score for measures 11-12. The system includes staves for Bass-Clar. Measure 11 features a melodic line in the bass clarinet with a dynamic of *p*. Measure 12 shows a dynamic shift to *pp* and includes an *accel.* marking.

12.

1

rit.

6

Musical score for measures 12-13. The system includes staves for Bass-Clar. Measure 12 features a melodic line in the bass clarinet with a dynamic of *ff* and a *glissando* marking. Measure 13 shows a dynamic shift to *ff* and includes a *rit.* marking.

Harfe.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. 13. *Maggiore.* (Sancho Panza) 14. 15.

16. *Var. I. Gemächlich.* Cello Solo *Solo-Bräusche*

Viol. 17.

cresc. *f* *dim.*

18. 19. *Cello-Solo.*

20. *ff* *glissando* 14

21. *Var. II. Kriegerisch.* 22. *langs.* 23. *Wieder doppelt so schnell.* Cello-Solo

The musical score is arranged in several systems. The first system shows measures 13-15 with a harp part in 4/4 time, marked 'Mässig.' and 'Maggiore. (Sancho Panza)'. The second system shows measures 16-17, featuring a 'Cello Solo' part in 4/4 time marked 'Var. I. Gemächlich.' and 'Solo-Bräusche', and a 'Viol.' part in 4/4 time marked '17.'. The third system is a grand staff with piano accompaniment, marked 'cresc.' and 'f' followed by 'dim.'. The fourth system shows measures 18-19, with a 'Cello-Solo' part in 4/4 time. The fifth system shows measure 20, a grand staff with piano accompaniment marked 'ff' and 'glissando', and a harp part marked '14'. The final system shows measures 21-23, with a 'Cello-Solo' part in 6/8 time marked 'Var. II. Kriegerisch.', '22. langs.', and '23. Wieder doppelt so schnell.'.

Harfe.

Viol.

24. *Viol.*

Var. III. mässiges Zeitmass.

25. *Bass: Clar. u. Ten. Tuba.*

26. *9 1 2 1*

28. 29. *6. 5.*

Bratsche Solo

30. 31. 32. *5 6 8*

Fl. Ob.

Bratsche.

33.

34

I. Trpt.

mf dim. 1 8

35.

Viel langsamer.

p 2.

Stark.

36. 37.

38. *calando*

im Zeitmass. 39.

rit. im Zeitmass. 40.

41. *immer ruhiger werdend.* I. Trompt.

42. *Var. IV. Etwas lebhafter.* Bass-Clar.

43. 44. 45. 46. *lebhaft u. lustig.*

Var. V. Sehr langsam. Harfe.
4. Horn.

Musical staff with measures 48 and 49. Includes dynamic markings like *ff* and *8va*.

Musical staff with measures 49 and 50. Includes *Cello-Solo* and *erstes Zeitmass*.

Large musical staff system for harp, labeled *quasi Cadenza* and *glissando*. Includes *(Scalen)* and *ff*.

Large musical staff system for harp, including *dim* and *8va* markings.

Musical staff system with *molto rit.* and *wieder erstes Zeitmass*. Includes *Solo-Cello* and *dim.*

Musical staff system with *glissando*, *dim.*, and *ppp* markings. Includes *Solo-Cello* and measure 51.

Musical staff system for harp, labeled *Harfe* and *pp glissando*. Includes measure 52.

Var. VI. Schnell.

Musical staff system with measures 53, 54, and 55. Includes *immer 2/4* and *55 (Bratschen)*.

Harfe.

Ein wenig ruhiger als vorher.

Solo: Viol.

I. Clar.

Strch.

Var. VI.

56.

57.

Musical score for measures 56-57. The top staff shows a melodic line with a slur over measures 56 and 57. The bottom staff shows a bass line with notes 5 and 4. Dynamic markings include *ff* and *glissando*. The time signature is 8/4.

Musical score for measures 57-58. The top staff features a harp part with a *ff* dynamic. The bottom staff shows a bass line. The time signature is 8/4.

Musical score for measures 58-59. The top staff features a harp part with a *ff* dynamic. The bottom staff shows a bass line. The time signature is 8/4.

Musical score for measures 59-60. The top staff features a harp part with a *ff* dynamic. The bottom staff shows a bass line. The time signature is 8/4.

Musical score for measures 60-61. The top staff features a harp part with a *ff* dynamic. The bottom staff shows a bass line. The time signature is 8/4.

Musical score for measures 61-62. The top staff features a harp part with a *dim.* dynamic. The bottom staff shows a bass line. The time signature is 6/8.

Hornfe.

Schell und stürmisch.

Var. VIII. 6. 59. 60. 61. 62. 63. *Var. IX.* 64.

Var. X. 65. 66. *Viel schneller.* *Viel breiter.* 67.

Holz u. Blech-Bläser.

68. *Bläser.* 69. *Beinahe doppelt so langsam.* *Bass-Clar.*

70. 71. 72. *Bass-Clar.* 73.

Bass-Clar. 74.

Viol. I. 75. *Engl. Horn.* 76. *Flöte* 77. 78. *Bass-Clar.* 79.

Finale. *Sehr ruhig.* *Cello-Solo* 79. 80. *Streicher* 81.

79. *Fl. Oboe* 80. *Solo Cello.*

80. *Viol. II.* *Fag. Horn.*

81. *Tacet.* *Fin*

Richard Strauss Don Quixote, Op. 35

1. Violine.

Introduction.

Mässiges Zeitmass. (ritterlich und galant.)

1. Flöte. *pizz.* *pp* *poco rit.* *2* Viol. II.

grazioso
arco *p* *cresc.* *rit.*

a tempo *dim.* *mf dim.* *mf dim.* *pp* **Sehr ruhig.**

Bratschen. *tr* *2* mit Dämpfer geteilt

7. Pult. *pp* mit Dämpfer geteilt

8. Pult. *pp*

3 *etwas lebhafter* *1* am Frosch *etwas zurückhalt.*

f mit Dämpfern *ff* *2* *etwas zurückhalt.*

3. 4. *f* mit Dämpfern *ff* *2* *etwas zurückhalt.*

5. 6. *f* mit Dämpfern *ff* *2* *etwas zurückhalt.*

7. *1* *ff* *2* *etwas zurückhalt.*

8. Pult. *1* *ff* *2* *etwas zurückhalt.*

ff *2*

1. Violine.

früheres Zeitmass (sehr ruhig) **4** *1. Solo-Violine.*

6 *1. Horn.* *mit Dämpfer (sehr ausdrucksvoll)*

Solo Violine. **5** *mit Dämpfer* *im Zeitmass.* *poco calando*

Die uebrigen. ohne Dämpfer *mf* *p*

dim.

6 *mit Dämpfer* *Celli.* *pp* *f* *p*

mit Dämpfern

7 *(sehr energisch)* *mit Dämpfer* *ff* *mf (ausdrucksvoll)* *Dämpfer weg*

8 *ohne Dämpfer* *f (hervortretend)*

1. Violine.

Solo. mit Dämpfern *pizz.* 1. 2. 3. Pult. *mf* arco *ppp*

tutti mit Dämpfern *f* 4. 5. 6. 7. 8. Pult. *p* arco *ppp* Dämpfer weg

dim.

9 *mf* *ohne Dämpfer* *f(hervortretend)*

dim. *pp*

espress. *mf*

ff *dim.* *p*

10 mit Dämpfern *f* *ff* *pizz.* Dämpfer weg.

1. Violine.

14 (Sancho Panza.)
Maggiore. 15 2 1 1 1 3 16 *poco rit.*

Variation I.
Gemächlich. Bass Clar. in B. Solo Bratsche.

mit Dämpfern 17
(ausdrucksvoll)
tutti getheilt
mit Dämpfern *p*

18 Dämpfer weg *poco*
Dämpfer weg 6

accel. I. 19 *pp* 20 21
Solo Cello.
3 erste Solo-Violenen. II. *tr* 15 6
III. *pp* *tr* 15 6
pp

Alle Viol.
Var. II. (kriegerisch)
Solo Cello. 22 *ff* 23 6
5

1. Violine.

Wieder doppelt so schnell.

(am Frosch)

pultweise geteilt

Celli.

ff *fff* (am Frosch)

dim. *p* *ff*

dim. *p* *ff*

24 *alle*

25 *etwas ruhiger werdend*

ff *sfz* *fff*

Var. III. Mässiges Zeitmass. *grazioso*

pizz. arco

pp *p* *f*

pizz. *p glissando*

2 3 2

I. Solo-Viol.

1 2

f *f*

27 *f* *acceler.* *früheres Zeitmass.* 2 28 6 29 *etwas drängend* Bass Clar. 1

1. Violine.

tutti pizz. *lebhaft* 1 Solo-Viol. **1**

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

p 5 30 5 31

Solo-Bratsche.

1.3. 5.7. pizz. arco 32 33 Solo-Bratsche.

2.4.6. 8. tutti getheilt pizz. 1 arco 4 6

f *f*

sehr heftig alle *ff* **34**

ff *f* **1 35 2**

Viel langsamer.

mit Dämpfern *p* *sehr ausdrucksvoll* 3

p *3*

36 **37**

cresc.

38 Dämpfer weg *tr* *dim.* *pp* **3**

1. Violine.

poco calando *im Zeitmass.* **39** *sehr breit*

pultweise geteilt. p *poco calando* *mf molto espr.*

p *mf molto espr.*

cresc. *passionata ff* *rit.* *im Zeitmass.* *dim.* *espr.*

cresc. *ff* *rit.* *dim.* *espr.*

dim. **40** **5** **41** *immer ruhiger werden.* *Solo.* *Cello Solo.*

hervortretend *Viol. Solo.*

(nicht geteilt) *alle* *lebhafter* *(wütend)* **42** *ff*

Var. IV. *Etwas breiter.* *ff*

43

etwas schneller. **44** **5** *Vcelli.*

1. Violine.

45 *ff* *ff* *stwas ruhiger* *lebhaft*
6 46 3 47 7

Var. V. *Sehr langsam.* *Solo-Cello.* *Erstes Zeitmass.* 50
4 48 9 49 2 *molto rit.*

mit Dämpfern. *quasi cadenza in tempo* *cresc.* 6 6 6 6

f *dim.* 6 12 12 *pp*

schnell 2 *molto rit.* 5 51 9 *schnell* 2/4 3/4

52 Var. VI. *Oboe I.*

Solo-Cello. 1

53 *noch schneller* *ohne Dämpfer.* *ff*

erstes Zeitmass *mässiger* 3 *Oboen. schnell.* 54 *Solo.* *p*

mf *f* *immer* 2/4

55 *Tenor Tuba.* 2 *Kl. Flöte.* *Solo.* 8 *Viol. II.*

1. Violine.

10

56

Solo. *mf* *pp* *sfz* *cresc.*

die Übrigen. *pp* *sfz* *cresc.*

57 Var. VII.

ein weniger ruhiger als vorher.

f *f* *f*

58

ff *dim.* *ff* *dim.* *f* *dim.* *p*

Var. VIII. Gemächlich.

Solo. 1

f *pizz.*

die Übrigen.

59

1. Violine.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The music features a complex melodic line with many accidentals and a rhythmic accompaniment.

Two staves of musical notation. Measure 60 is marked above the first staff. The music continues with similar complexity. A *dim.* marking is present at the end of the system.

Two staves of musical notation. The word *hervortretend* is written above the first staff. A *ff* dynamic marking is placed below the second staff.

Two staves of musical notation. Measure 61 is marked above the first staff. A *un poco acceler.* marking is above the second staff, and a *ff* dynamic marking is below the second staff.

Two staves of musical notation. Measure 62 is marked above the first staff. A *ff* dynamic marking is below the first staff, and another *ff* is below the second staff. The word *arco* is written above the second staff.

Two staves of musical notation. The tempo marking *Tempo I.* is above the first staff, with *poco calando* below it. A *9* measure rest is indicated in the first staff. *fff* dynamic markings are present in both staves, and *dim.* markings are also present.

1. Violine.

Fag. I. Solo-Cello.

63 pizz. 1 1. 2. Pult. (vierfach.) arco 8

pizz. 1 2 ff arco 8

die Übrigen.

Var. IX. Schnell und stürmisch.

ff

64 ff

Fag. I. 7 65 3

Var. X.
Viel breiter.

1. Violine.

66 *ff* *Viel schneller.*

67 *ff* *trill*

68 *ff* *pizz.* 1

69 *arco* *fff* *mf* *f* *ff* *Beinahe doppelt so langsam.*

dim. *f*

dim.

70 *ff*

G. Saite. *molto espr.* 3

71 *sfz* *pp* 1 72 6

1. Violine.

73 2 Bass. Clar. *f* *ff* 74

6 Pulte. 4 Pulte. 2 Pulte.

dim. *pp* 75

Solo. 1 3 76 1 1 Pult. 8 1. 3. 5. 7. # 2. 4. 6. 8.

pp *pp* *pp*

(alle vierfach.)

Finale. Sehr ruhig.

Cello Solo. 7 Cello Solo. 77 1

espr. *mf* *sfz* 1

poco calando 78 (mit Dämpfern.) *ff* *sfz* *p* *p*

Dämpfer weg. 79 Flauti 3 3 *pizz.* *pp* 1

Viol. II. 2 80 3 *grazioso arco* *pp*

immer ruhiger werden. *dim.* 81

molto espr. 82 *pp* *pp* *p*

5 *pizz.* *mf* *dim.* *p*

Richard Strauss Don Quixote, Op. 35

2. Violine.

Introduction.

Mässiges Zeitmass. (ritterlich und galant) *pizz.* *arco* *grazioso*

1. Flöte. *pp* *p*

a tempo *dim.* *mf dim.* *mf dim.* *pp*

1 nicht geteilt.

Sehr ruhig: 6 2 8 3 6 *etwas lebhafter* *etwas zurückhaltend.* Früheres Zeitmass. *p*

Trompeten.

(sehr ruhig:) *trm* 4 10 1 V.cello.

im Zeitmass. *p*

dim. *pp* (mit Dämpfern.)

2. Violine.

*sehr energisch.
mit Dämpfern.*

Ob. *ff* *ff* 1

(5) *trem* *p* 3 6 6 6

(5) *trem* *p* 3 6 6 6

(6) *trem* *p* 3 6 6 6

(5) *cresc.* *f* *mf* *dim.* *p* *ppp* *nicht trem. arco*

(5) *cresc.* *f* *mf* *dim.* *p* *ppp* *nicht trem. arco*

(6) *cresc.* *f* *mf* *dim.* *p* *mf*

pizz. *mf* *dim.* *p* *ppp*

1.2.3.4.5. *cresc.*

6. 7. 8. Pult. *nicht trem. arco* *ppp* 8 *ohne Dämpfer.*

9 1.2.3.4.5. *p*

6.7.8. *f hervortretend.*

2. Violine.

1. 2. 3. 4. 5. Pult. *espr.*
mf
 6. 7. 8. Pult.
espr.
ff
ff
ff

10
 1. 2. 3. 4. 5.
p
 6. 7. 8. mit Dämpfern.
ff
 11
dim.
trem.
pp
dim.
pp

1. 2. 3. 4. 5. *accelerando*
 6. 7. 8.
cresc.

1. 2. 3. 4. 5. *cresc.*
 6. 7. 8. *f*

alle.
cresc.
 12 *fff*
 1

fff
fff
fff
fff
fff
ritard.
 Dämpfer weg.

Mässig. Don Quixote, der Ritter von der traurigen Gestalt.

4 13 14 Maggiore. (Sancho Panza.)
 Bass Clar.
 6

2. Violine.

22 23 24

dim. *p* *ff*

25 *etw. ruhiger werdend.*

alle *p* *ff* *sf* *fff*

Var. III. Mässiges Zeitmass.

27 28 *acc. 2*

pizz. *pp*

28 29 *etwas drängend.*

pp *Bass Clar.*

29 30 31

pizz. *lebhaft.* *pizz.* *pp* *mf*

30 31

Solo-Bratsche. *arco* *pp* *pp*

32 33

Solo-Bratsche. *pp* *pp*

33 34

sehr heftig *ff* *ff*

34 35

ff *dim.*

35 36

f *(mit Dämpfern.)*

2. Violine.

Viel langsamer.
 geteilt.
 trem. *p*
 mit Dämpfern.

36 *ppp*

trem.
p
ausdrucksroll.
cresc.

37

Dämpfer weg.
 38 *f*

pultweise geteilt.
 Dämpfer weg. *f*

poco calando
 Im Zeitmass.
 1
 1

39 *mf*
sehr breit.
cresc.
sehr breit.
cresc.

rit.
 Im Zeitmass. 40
appassionato ff
ff
rit.
dim.
 2 5

41 *immer ruhiger werden.*
 Vcell. Solo. *pizz.* 1 geteilt. 4 *pp*
 nicht geteilt.
 arco *p*

2. Violine.

1 42 *ff* wütend.

Var. IV.
Etwas breiter.

3 *ff*

43

ff etwas schneller 44 5 V. cell.

45 *ff*

6 46 etwas ruhiger 47 lebhaft.

Var. V.
Sehr langsam.

48 9 49 3 rit. V. cell. Solo. a tempo 50

quasi cad. in tempo
mit Dämpfern.

pp cresc.

f dim. *p* *pp*

Dämpfer ab.

f schnell. 2 rit. a tempo 51 9 schnell.

2 Violine.

52 Var. VI. 1 3 Solo-Cello

53 *noch schneller* *ff*

mässiger 4 54 *schnell* Solo Viol.

55 Bratsche. Solo Bratsche geteilt. 2 8 *ppp* 56 7

57 Var. VII. *ein wenig ruhiger als vorher.* *sfz* *cresc.* *f*

58 *ff*

ff *dim.*

Var. VIII. *Gemächlich.* Solo-Viol. 59 *marcato*

5 *p*

2. Violine.

1 60 *marcato*

fp *dim.* *p* *f*

61 *marc.* *f* *ff*

un poco accel. *geteilt.* *dim.*

62 *mf* *ff* *ff* *f* *cresc.* *cresc.*

pultweise geteilt *ff* *ff* *f* *cresc.*

ff *dim.* *p poco calando*

ff *dim.* *p*

Tempo I. Fag. I. Solo Cello

9

63 *pizz.* 1 2 8

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

Var. IX. Schnell und stürmisch. arco 1 64 1

f *f*

8

2. Violine.

65 *Fag. I.* *3* *Fag. I.* *ff*

Var. X.
66 *Viel breiter.* *ff* *suivez* *ff* *suivez*

suivez *ff* *Viel schneller.* 67 *trium* *ff*

ff *pizz.* 68 1

arco *fff* *mf* *f* *ff* *pizz.*

69 *beinahe doppelt so langsam.* *arco* *ff* *mf* *f*

dim. *f*

70 *ff* *3* *3* *3* *3*

71 *ff* *3* *ff*

dim.

2. Violine.

1 72 6 73 2 Bass Clar.

pp

74 *ff* *ff* *dim.* *pp* engl. Horn.

Solo-Cello Pult 1. 3. 5. 7. **Finale.** *Sehr ruhig.* Solo-Cello

2 *pp* Pult 2. 4. 6. 8. 7

Solo Cello 77 1 *espr.* *mf*

3 78 *dim.* (mit Dämpfern) *p*

Dämpfer weg. 79 *sehr ruhig* Flöte 3 *pizz.* 1 2 *pp*

80 *arco* *grazioso* *pp*

81 *pp* *immer ruhiger werden* *dim.* *pp*

82 1 5 *v* *pizz.* 8 8 *mf* *dim.*

Richard Strauss Don Quixote, Op. 35

Viola.

Introduction.

Müssiges Zeitmass. (ritterlich und galant)

1. Flöte. pizz. arco

pp poco rit. p grazioso rit.

a tempo

mf dim. p sehr ruhig

zurückhaltend

Früheres Zeitmass.

3 2 7 3 etwas lebhafter

1. Flöte.

1. Pult

mit Dämpfern 1. Pult.

2. 3. Pult

mit Dämpfern 2. Pult.

4. 5. 6. Pult

mit Dämpfern 3. Pult.

poco calando

5. im Zeitmass.

Viola.

1. Tromp. in D. *alle* *1 mit Dämpfern.* *6* *passionato*

ff

ruhig *molto dim.* *p* *1* *2*

3 *7* *4* *5* *sempre p*

6 *7* *8* *sempre p*

9 *10* *11* *cresc.*

12 *8* *Dämpfer weg* *1* *mf (hercortretend)* *ff*

mit Dämpfern. *ff*

9 *10* *11* *dim.* *f* *3* *accel.*

11 *pp* *dim.* *cresc.*

Viola.

ff fff fff fff ritard. Dämpfer weg.

Mässig. 4 13 13 14 Maggiore. (Sancho Panza.)
 Don Quixote, der Ritter von der traurigen Gestalt.

Bass-Clar. Solo-Bratsche. mf pp (lebhaft)

Solo-Bratsche. mf pp (lebhaft)

Solo. Tutti. pizz. Pespress. f

Solo. mf p

poco ritard. ppp f

Bass Clar. Solo Bratsche. mf pp

Bass Clar. Solo Bratsche. p cresc.

3 Alle mit Dämpfern pp mf dim.

7 Senza Sordino. p mf

Viola.

Var. II.
Kriegerisch.

Vcello Solo.

21

2

Senza Sordino.
nicht geteilt.

Despress.

mf.

1

f *f* *ff*

Langsam.

22

1. geteilt *ppp tremolo*

2. geteilt *ppp tremolo*

3. *ppp tremolo*

4. mit Dämpfern.

5. mit Dämpfern.

6. Pult. mit Dämpfern.

23

pp tr

pp tr

pp tr

pp tr

pp tr

pp tr

Viola.

1. *sempre ppp* *senza cresc.*

2. *senza cresc.*

3. *sempre ppp* *senza cresc.*

4. *sempre ppp* *senza cresc.*

5. *sempre ppp* *senza cresc.*

6. *sempre ppp* *senza cresc.*

Wieder doppelt so schnell.

Dämpfer weg.

Dämpfer weg.

Dämpfer weg.

Dämpfer weg.

alle 7 *Viol.* 24 *ff* 25 *etwas ruhiger werd- end*

ff *fff*

Viola.

Var. III. Müssiges Zeitmass.

pizz. arco Solo-Viol. C Saite nach h herunterstimmen. Solo. mf Die Uebrigen.

27 *accel.*

28 Früheres Zeitmass. Bass Clar.

29 etwas drängend

lebhaft

Viola.

Musical notation for measures 1-4. The top staff is marked "Solo." and contains triplets and slurs. The bottom staff is marked "tutti" and contains dynamic markings *ff* and *mf*.

Musical notation for measures 5-8. The top staff has dynamic markings *p* and *pp*. The bottom staff is marked "arco" and contains dynamic markings *pp*.

Musical notation for measures 9-12. The top staff has dynamic markings *p* and *mf*. The bottom staff contains dynamic markings *pp*.

Musical notation for measures 13-16. The top staff has dynamic markings *f* and *mf*. The bottom staff contains dynamic markings *f* and *mf*.

Musical notation for measures 17-20. The top staff has dynamic markings *f*. The bottom staff has dynamic markings *p*.

Musical notation for measures 21-24. The top staff has dynamic markings *ff*. The bottom staff has dynamic markings *ff* and *p*.

Musical notation for measures 25-28. The top staff has dynamic markings *mf* and *dim.*. The bottom staff has dynamic markings *mf*, *dim.*, and *p*. The bottom staff also includes the instruction "dreifach" and "arco" with measure numbers 1 and 4.

Viola.

alle

35 2
(mit Dämpfern)

1-2-3-4. Pult. Viel langsamer. sehr ausdrucksvoll.
mit Dämpfern.

5. Pult. mit Dämpfern.
p

6. Pult. mit Dämpfern.
p

36

Viola.

37

alle. geteilt
tremolo
cresc.
dim.
p trem.

38

im Zeitmass.
poco calando
dim.
pp
1

39

p
cresc.
rit.
dim.

40

im Zeitmass.
pp
3
p
1
41(immer)

42

ruhiger werden pizz.
pp pizz.
arco
nicht geteilt p arco
lebhafter.
Dämpfer weg.

Var. IV.
Etwas breiter.

ff
3
ff
6

Viola.

Viol. I. 43 *ff* *3* *3* *3* *3*

Etwas schneller. 44 7 45 1 Bläser. 6

8

Solo. 46 *Etwas ruhiger.* 47 *lebhaft und lustig.* 0

Tromp. Pos. *sehr ausdrucksvoll.* 1 *f glissando* 5

Die Übrigen. *mit Dämpfern, geteilt* *sfz*

Var. V.
Sehr langsam.

4 48 9 49 6 50 *schnell.* 2 *erstes* 51 *rit. Zeitmass.* 9

1 *quasi Cadenza.* 5 *schnell.*

Var. VI.

52 *Oboe I.*

noch schneller 53 *Viol. I.* *ff*

mässiger. Solo. *erstes Zeitmass, schnell.* *sehr (hervortretend.)*

Solo. 54 *sfz*

1-2 Pult. *mit Dämpfern.* *pp*

3-4 Pult. *mit Dämpfern.* *pp*

5-6 Pult. *mit Dämpfern.* *pp*

Viola.

Solo.

1. 2. Pult. immer $\frac{2}{4}$ Dämpfer weg.

3. 4. Pult. immer $\frac{2}{4}$ Dämpfer weg.

5. 6. Pult. immer $\frac{2}{4}$ Dämpfer weg.

pp

Solo. 55

die Uebrigen.

f (*hervortretend.*)

ff

dim.

56

dim.

p

5 6 Clar.I. 4

Var.VII.

ein wenig ruhiger als vorher.

57 Alle.

f

58

ff

dim.

f

dim.

p

12

Var. VIII.
Gemächlich.

Viola.

2 59

p marc.

(hervortretend)

marc. f

60 *fp*

marc. f

61 *cresc. ff*

dim.

62 *p ff*

dim. poco calando p

Tempo I. 11

Solo. 63 *pizz.*

ff

mf p pp ff

8

Var. IX.
Schnell und stürmisch.

Alle. arco

mf

64 *f*

65 *pizz. arco*

pp

Fagotto I. Fagotto II.

Viola.

arco

Var.X. Viel breiter.

66

f

ff

marcato

Viel schneller.

67

ff

pizz.

68 1

arco

69

mf

f

beinahe doppelt so langsam.

70

ff

71

fz

dim.

pp

Viola.

72 Solo Bratsche. *p* *mf* *pp*

73 *p* *mf* *cresc.*

74 *ff* *ff* Alle

75 10 76 4 *dim.* *pp* Finale. Sehr ruhig. Cello Solo. 7

77 *mf* Cello Solo.

78 *dim.* *p* mit Dämpfern. 1

2 *p* *p* *mf* etwas drängend. 2

79 *p* *pp* *arco* *pp grazioso* zurückhaltend. 79 pizz. sehr ruhig. 4 80 Dämpfer weg.

81 *mf* *p* immer ruhiger werden. 1

82 *p* *mf* *p* *arco* *pizz.* 1 5 *dim.* 1

Richard Strauss Don Quixote, Op. 35

Contrabass.

Introduction.

Mässiges Zeitmass. *pizz.* 1 2 *rit.* 2

a tempo *p* 1 3 arco 3 *Sehr ruhig.* 4 2 6
div. *pp* *sehr weich* *dim.ppp*
p *pp* *dim.ppp*

1. Oboe *etwas lebhafter* *ff* *ff*
mit Dämpfern *geteilt.*

alle *etwas zurückhaltend* *früheres* 1 4 10 1 1 5 3 1. Trompete in D.
6

mit Dämpfer 1 6 *geteilt.* *pizz.* 1 *mf*
f 1. 3. Pult. *mf*
2. 4. Pult. *mf*
f *geteilt.* *pizz.* 1

ruhig 4
4

2

mit Dämpfer
Alle.

Contrabass.

7 *sehr energisch*

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig.

Cello

Contrabass.

Maggiore. (Sancho Panza.)

4 9 15 2 1 1 1 3 16 4

Var. I. Gemächlich.

Vcello Solo

17 pizz.

p

18 2 4 19 6 20 12 Vcello Solo

21 arco p mf

Var. II. Kriegerisch.

1 f f ff

22 Langsam. 23 6 5 Vcelli

Wieder doppelt so schnell.

Viol. 24 ff

etwas ruhiger Var. III. Mässiges Zeitmass.

25 werdend ff sfz fff dim. molto p ppp

pizz. arco 5

26 9 Solo Viol. Solo-Bratsche

27 Solo f acceler.

alle mf cresc. ff früheres Zeitmass. 2

Contrabass.

28 *Bass Clar.* *pizz.* *pp*

29 *etwas drängend* *pizz. arco* *lebhaft* *pp* *Solo Bratsche*

30 *Celli* *pp* *pp* *Solo Bratsche*

31 *pp*

32 *arco* *p* *2 33 6 34 3* *Celli* *ff*

35 *f* *ff* *Viel langsamer.* *pizz.* *pp*

36 *arco* *37* *cresc.*

38 *pizz.* *f* *mf* *p* *1*

39 *poco calando* *im Zeitmass.* *p* *39 sehr breit* *arco* *mf*

40 *pizz.* *cresc.* *dim.* *p* *mf* *dim.* *p* *pp* *1*

41 *immer ruhiger werden* *pp* *6* *p* *Lebhafter* *arco* *ff* *Var. IV. Etwas breiter.*

42 *1* *3* *4* *5* *6* *7* *8* *9* *10* *43* *11* *12* *13* *14* *8* *44* *2*

43 *etwas schneller* *ff*

Contrabass.

Pos. e Tromp.

ff

45

ff

46 3 47 7

sempre ff

Var. V.
Sehr langsam.

4 48 9 49 6 50 1 *quasi Cad.* *schnell* 8 51 9 *schnell.*

Harfe.

52 Var. VI.
Oboen

ff

53 *Viel.*

ff
noch schneller
ff

erstes Zeitmass.

müssiger 3 1 54 *schnell* *pizz.*

ff *mf* *pizz.*

3 1 dreifach geteilt

55 10

mf *immer 2/4* 10

Contrabass.

56 Solo Viol. 5 2 alle

sfz *cresc.*

Var. VII.
57 ein wenig ruhiger als vorher.

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

pp *ff* *ff* *ff* *ff* *dim.* *f* *dim.* *pp*

Var. VIII.
Gemächlich. pizz. 1 59 2

p

1 60 2

1 61 1 un poco accel. 3 62 2

pp *f*

1. Pult arco poco calando Tempo I.

2. Pult *ff* arco

3.4. Pult *ff* arco

dim. *p* *dim.* *p* *dim.* *p*

pp

Contrabass.

alle pizz. *p* 2 63 4 *ff*

Var. IX. Schnell und stürmisch. arco *f*

8 *ff* 64 *f*

Fag. I. 8 65 *f*

pizz. arco *pp*

arco *f* *ff*

Var. X. Viel breiter. 1 3 *ff* *ff* Viel schneller

66 4 1 68 1 2 *ff* *ff*

67 pizz. *ff* *ff* *ff* *ff*

Beinahe doppelt so langsam. 1 69 trem. 1 2 3 4 5 6 *ff* arco *p* *mf* *f*

7 8 9 70 10 11 12 13 *ff* *dim.*

14 15 71 16 17 18 19 20 72 6 *ppp*

Contrabass.

Solo-Bratsche

73 *f*

74 *ff* *f* *dim.* *mf* *pizz.*

75 *mf* *pizz.*

Finale. Sehr ruhig.

Cello *pizz.*

cresc. *p* *p*

77 *arco* *mf* *f* *molto espr.* *dim.* *pp* mit Dämpfern

78 *geteilt.* *p* *p* *p* *etwas drängend* *mf*

79 *zurückhaltend* *p* *sehr ruhig.* *pizz.* Dämpfer weg *pp* *pp*

80 *immer ruhiger werden* *p* *arco* *pp* 81 *mf*

82 *arco* *pp* 6

Clar. I. *pizz.* *p*