

Till Eulenspiegel's Merry Pranks

Transposition Inquisition No. 45a

Richard Strauss

arr. Martorano

About this Exercise:

Excerpt study can be a tedious, especially when only looking at the select couple of measures. Not only that, but the end product always seems rigid and unmusical. Score/recording study is a great way to combat this, and help take your excerpt playing to a new level. Presented here is a rewarding way to start your score studying process, transposing major themes around the excerpt in all keys.

About this Excerpts:

This excerpt appears 13 measures after Rehearsal 12 (or 8 measures before Rehearsal 13) in the clarinets, bassoons, and violas. We hear one full phrase of this theme before the tuba excerpt in rehearsal 13.

5 3 3 3 2 1 2 3 5 4 3 4 3 2 6 5 5 3 3 3 2 1 2 3 5 1 7 6 3 #4 5
Sol mi mi mi re Do re mi Sol Fa mi Fa mi re la Sol Sol mi mi mi re Do re mi Sol Do ti la mi fi Sol

① **Gemächlich** (leisurely/unhurried)

②

③

④

⑤

⑥ **Gemächlich** (*leisurely/unhurried*)

⑥ *p* *espr.*

⑦ *p* *espr.*

⑧ *p* *espr.*

⑨ *p* *espr.*

⑩ *p* *espr.*

⑪ *p* *espr.*

⑫ *p* *espr.*

⑬ *p* *espr.*

Till Eulenspiegel's Merry Pranks

Transposition Inquisition No. 45b

Richard Strauss

arr. Martorano

About this Exercise:

Excerpt study can be a tedious, especially when only looking at the select couple of measures. Not only that, but the end product always seems rigid and unmusical. Score/recording study is a great way to combat this, and help take your excerpt playing to a new level. Presented here is a rewarding way to start your score studying process, transposing major themes around the excerpt in all keys.

About this Excerpt:

This excerpt presented here is from the first violins at Rehearsal 17, but this theme is first introduced 16 measures earlier, also in the first violins.

Sol Do re me mi Do la Sol Sol le ti la Sol Do re me mi Do ti la Sol Sol le la te ti
5 1 2 3 #3 1 #6 5 5 6 #7 #6 5 1 2 3 #3 1 #7 #6 5 5 6 #6 7 #7

1 ruhiger (calmer)

pp

2

pp

3

pp

4

pp

5

pp

6 **ruhiger** (*calmer*)

Musical notation for exercise 6, marked *pp*. The piece is in bass clef with a key signature of one flat (B-flat). It consists of a single melodic line with a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The exercise is divided into four measures by bar lines. The first measure starts with a whole rest. The notation includes slurs, ties, and dynamic markings.

7

Musical notation for exercise 7, marked *pp*. The piece is in bass clef with a key signature of three flats (E-flat major). It consists of a single melodic line with a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The exercise is divided into four measures by bar lines. The notation includes slurs, ties, and dynamic markings.

8

Musical notation for exercise 8, marked *pp*. The piece is in bass clef with a key signature of one sharp (F# major). It consists of a single melodic line with a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The exercise is divided into four measures by bar lines. The notation includes slurs, ties, and dynamic markings.

9

Musical notation for exercise 9, marked *pp*. The piece is in bass clef with a key signature of three flats (E-flat major). It consists of a single melodic line with a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The exercise is divided into four measures by bar lines. The notation includes slurs, ties, and dynamic markings.

10

Musical notation for exercise 10, marked *pp*. The piece is in bass clef with a key signature of two sharps (D major). It consists of a single melodic line with a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The exercise is divided into four measures by bar lines. The notation includes slurs, ties, and dynamic markings.

11

Musical notation for exercise 11, marked *pp*. The piece is in bass clef with a key signature of one flat (B-flat). It consists of a single melodic line with a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The exercise is divided into four measures by bar lines. The notation includes slurs, ties, and dynamic markings.

12

Musical notation for exercise 12, marked *pp*. The piece is in bass clef with a key signature of three flats (E-flat major). It consists of a single melodic line with a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The exercise is divided into four measures by bar lines. The notation includes slurs, ties, and dynamic markings.

13

Musical notation for exercise 13, marked *pp*. The piece is in bass clef with a key signature of one flat (B-flat). It consists of a single melodic line with a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The exercise is divided into four measures by bar lines. The notation includes slurs, ties, and dynamic markings.

Till Eulenspiegel's Merry Pranks

Transposition Inquisition No. 45c

Richard Strauss

arr. Martorano

About this Exercise:

Excerpt study can be a tedious, especially when only looking at the select couple of measures. Not only that, but the end product always seems rigid and unmusical. Score/recording study is a great way to combat this, and help take your excerpt playing to a new level. Presented here is a rewarding way to start your score studying process, transposing major themes around the excerpt in all keys.

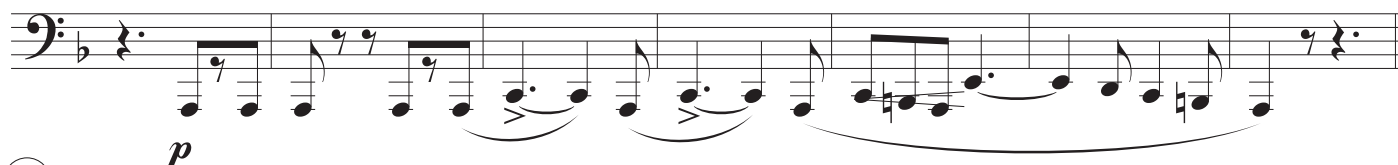
About this Excerpt:

This excerpt is from the low reeds at Rehearsal 20, and continues in different voice to Rehearsal 26.



Do Do Do Do Do me Do me Do me re Do Sol Fa me re Do
 1 1 1 1 1 3 1 3 1 3 2 1 5 4 3 2 1

14



15



16



17



18



19



20



21



22



23



24



25



26



Till Eulenspiegel's Merry Pranks

Transposition Inquisition No. 45d

Richard Strauss

arr. Martorano

About this Exercise:

Excerpt study can be a tedious, especially when only looking at the select couple of measures. Not only that, but the end product always seems rigid and unmusical. Score/recording study is a great way to combat this, and help take your excerpt playing to a new level. Presented here is a rewarding way to start your score studying process, transposing major themes around the excerpt in all keys.

About this Excerpt:

This excerpt appears in the brass section on the 10th measure of rehearsal 37, just as the tuba (an orchestra) finishes their chaotic melody.

mi mi mi re Do re mi Sol fa mi fa mi te
3 3 3 2 1 2 3 5 4 3 4 3 b7

27

28

29

30

31

32



33



34



35



36



37



38



39

