

# Till Eulenspiegel, Rehearsal 25

*Transposition Inquisition No. 99a*

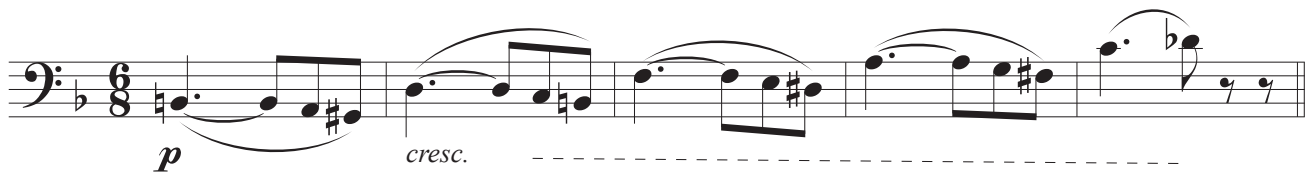
Richard Strauss  
arr. Martorano

## About the Composer:

*"Richard Strauss. German composer, conductor, pianist, and violinist. Considered a leading composer of the late Romantic and early modern eras, he has been described as a successor of Richard Wagner and Franz Liszt. Along with Gustav Mahler, he represents the late flowering of German Romanticism, in which pioneering subtleties of orchestration are combined with an advanced harmonic style.*

*Strauss's compositional output began in 1870 when he was just six years old and lasted until his death nearly eighty years later. While his output of works encompasses nearly every type of classical compositional form, Strauss achieved his greatest success with tone poems and operas. His first tone poem to achieve wide acclaim was *Don Juan*, and this was followed by other lauded works of this kind, including *Death and Transfiguration*, *Till Eulenspiegel's Merry Pranks*, *Also sprach Zarathustra*, *Don Quixote*, *Ein Heldenleben*, *Symphonia Domestica*, and *An Alpine Symphony*.*

*A prominent conductor in Western Europe and the Americas, Strauss enjoyed quasi-celebrity status as his compositions became standards of orchestral and operatic repertoire. He was chiefly admired for his interpretations of the works of Liszt, Mozart, and Wagner in addition to his own works. A conducting disciple of Hans von Bülow, Strauss began his conducting career as Bülow's assistant with the Meiningen Court Orchestra in 1883. After Bülow resigned in 1885, Strauss served as that orchestra's primary conductor for five months before being appointed to the conducting staff of the Bavarian State Opera where he worked as third conductor from 1886 to 1889. He then served as principal conductor of the Deutsches Nationaltheater und Staatskapelle Weimar from 1889 to 1894. In 1894 he made his conducting debut at the Bayreuth Festival, conducting Wagner's *Tannhäuser* with his wife, soprano Pauline de Ahna, singing Elisabeth. He then returned to the Bavarian State Opera, this time as principal conductor, from 1894 to 1898, after which he was principal conductor of the Berlin State Opera from 1898 to 1913. From 1919 to 1924 he was principal conductor of the Vienna State Opera, and in 1920 he co-founded the Salzburg Festival. In addition to these posts, Strauss was a frequent guest conductor in opera houses and with orchestras internationally.*



## About the Composition:

*"Till Eulenspiegel's Merry Pranks, Op. 28, is a tone poem written in 1894–95 by Richard Strauss. It chronicles the misadventures and pranks of the German peasant folk hero Till Eulenspiegel, who is represented by two themes. The first, played by the horn, is a lilting melody that reaches a peak, falls downward, and ends in three long, loud notes, each progressively lower. The second, for D clarinet, is crafty and wheedling, suggesting a trickster doing what he does best.*

①

*p* *cresc.*

②

*p* *cresc.*

③

*p* *cresc.*

④

*p* *cresc.*

⑤

*p* *cresc.*

⑥

*p* *cresc.*

⑦

*p* *cresc.*

8

8

*p* *cresc.*

Staff 8: Bass clef, key signature of one sharp (F#). The melody starts with a half note F#2, followed by quarter notes G2, A2, B2, and C3. The next measure has a half note D3, followed by quarter notes E3, F#3, and G3. The third measure has a half note A3, followed by quarter notes B3, C4, and D4. The fourth measure has a half note E4, followed by quarter notes F#4, G4, and A4. The fifth measure has a half note B4, followed by quarter notes C5, B4, and A4. The sixth measure has a half note G4, followed by quarter notes F#4, E4, and D4. The seventh measure has a half note C4, followed by quarter notes B3, A3, and G3. The eighth measure has a half note F#3, followed by quarter notes E3, D3, and C3. The piece ends with a double bar line.

9

9

*p* *cresc.*

Staff 9: Bass clef, key signature of two flats (Bb, Eb). The melody starts with a half note Bb2, followed by quarter notes C3, D3, and Eb3. The next measure has a half note F3, followed by quarter notes G3, Ab3, and Bb3. The third measure has a half note C4, followed by quarter notes D4, Eb4, and F4. The fourth measure has a half note G4, followed by quarter notes Ab4, Bb4, and C5. The fifth measure has a half note D5, followed by quarter notes C5, B4, and Ab4. The sixth measure has a half note G4, followed by quarter notes F4, Eb4, and D4. The seventh measure has a half note C4, followed by quarter notes B3, Ab3, and G3. The eighth measure has a half note Bb3, followed by quarter notes Ab3, G3, and F3. The piece ends with a double bar line.

10

10

*p* *cresc.*

Staff 10: Bass clef, key signature of two sharps (F#, C#). The melody starts with a half note F#2, followed by quarter notes G2, A2, and B2. The next measure has a half note C3, followed by quarter notes D3, E3, and F#3. The third measure has a half note G3, followed by quarter notes A3, B3, and C4. The fourth measure has a half note D4, followed by quarter notes E4, F#4, and G4. The fifth measure has a half note A4, followed by quarter notes B4, C5, and B4. The sixth measure has a half note G4, followed by quarter notes F#4, E4, and D4. The seventh measure has a half note C4, followed by quarter notes B3, A3, and G3. The eighth measure has a half note F#3, followed by quarter notes E3, D3, and C3. The piece ends with a double bar line.

11

11

*p* *cresc.*

Staff 11: Bass clef, key signature of three flats (Bb, Eb, Ab). The melody starts with a half note Bb2, followed by quarter notes C3, D3, and Eb3. The next measure has a half note F3, followed by quarter notes G3, Ab3, and Bb3. The third measure has a half note C4, followed by quarter notes D4, Eb4, and F4. The fourth measure has a half note G4, followed by quarter notes Ab4, Bb4, and C5. The fifth measure has a half note D5, followed by quarter notes C5, B4, and Ab4. The sixth measure has a half note G4, followed by quarter notes F4, Eb4, and D4. The seventh measure has a half note C4, followed by quarter notes B3, Ab3, and G3. The eighth measure has a half note Bb3, followed by quarter notes Ab3, G3, and F3. The piece ends with a double bar line.

12

12

*p* *cresc.*

Staff 12: Bass clef, key signature of three sharps (F#, C#, G#). The melody starts with a half note F#2, followed by quarter notes G2, A2, and B2. The next measure has a half note C3, followed by quarter notes D3, E3, and F#3. The third measure has a half note G3, followed by quarter notes A3, B3, and C4. The fourth measure has a half note D4, followed by quarter notes E4, F#4, and G4. The fifth measure has a half note A4, followed by quarter notes B4, C5, and B4. The sixth measure has a half note G4, followed by quarter notes F#4, E4, and D4. The seventh measure has a half note C4, followed by quarter notes B3, A3, and G3. The eighth measure has a half note F#3, followed by quarter notes E3, D3, and C3. The piece ends with a double bar line.

13

13

*p* *cresc.*

Staff 13: Bass clef, key signature of one flat (Bb). The melody starts with a half note Bb2, followed by quarter notes C3, D3, and Eb3. The next measure has a half note F3, followed by quarter notes G3, Ab3, and Bb3. The third measure has a half note C4, followed by quarter notes D4, Eb4, and F4. The fourth measure has a half note G4, followed by quarter notes Ab4, Bb4, and C5. The fifth measure has a half note D5, followed by quarter notes C5, B4, and Ab4. The sixth measure has a half note G4, followed by quarter notes F4, Eb4, and D4. The seventh measure has a half note C4, followed by quarter notes B3, Ab3, and G3. The eighth measure has a half note Bb3, followed by quarter notes Ab3, G3, and F3. The piece ends with a double bar line.

# Till Eulenspiegel, Rehearsal 37

*Transposition Inquisition No. 99b*

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arr. Martorano

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①

First musical staff in bass clef. It begins with a *ff* dynamic marking and a *>* accent. The melody consists of eighth and quarter notes, ending with a half note. A hairpin symbol indicates a crescendo leading to a final *ff* dynamic marking.

②

Second musical staff in bass clef. It begins with a *ff* dynamic marking and a *>* accent. The melody consists of eighth and quarter notes, ending with a half note. A hairpin symbol indicates a crescendo leading to a final *ff* dynamic marking.

③

Third musical staff in bass clef. It begins with a *ff* dynamic marking and a *>* accent. The melody consists of eighth and quarter notes, ending with a half note. A hairpin symbol indicates a crescendo leading to a final *ff* dynamic marking.

④

Fourth musical staff in bass clef. It begins with a *ff* dynamic marking and a *>* accent. The melody consists of eighth and quarter notes, ending with a half note. A hairpin symbol indicates a crescendo leading to a final *ff* dynamic marking.

⑤

Fifth musical staff in bass clef. It begins with a *ff* dynamic marking and a *>* accent. The melody consists of eighth and quarter notes, ending with a half note. A hairpin symbol indicates a crescendo leading to a final *ff* dynamic marking.

⑥

Sixth musical staff in bass clef. It begins with a *ff* dynamic marking and a *>* accent. The melody consists of eighth and quarter notes, ending with a half note. A hairpin symbol indicates a crescendo leading to a final *ff* dynamic marking.

⑦

Seventh musical staff in bass clef. It begins with a *ff* dynamic marking and a *>* accent. The melody consists of eighth and quarter notes, ending with a half note. A hairpin symbol indicates a crescendo leading to a final *ff* dynamic marking.

8



9



10



11



12



13

