

KENDOR APEX STRING ORCHESTRA SERIES

Themes From

Strauss Tone Poems

(Also Sprach Zarathustra; Don Juan; Till Eulenspiegel's Merry Pranks; Death And Transfiguration)

GRADE 3+ • DURATION 6:10

Richard Strauss

(1864 - 1949)

arranged by Michael Hopkins

To The Director

Richard Strauss was a leading German composer of both instrumental and vocal music during the late Romantic era and 20th century. Before the turn of the century, he achieved fame with his great tone poems for large orchestra, including *Don Juan*, *Death And Transfiguration*, *Till Eulenspiegel*, and *Also Sprach Zarathustra*.

There are many excellent recordings by the world's greatest orchestras of the four tone poems featured in this arrangement. In the opening from *Also Sprach Zarathustra*, measures 6 and 10 (timpani part in the original) are often pulled back slightly in tempo. The quarter notes on beats 3 and 4 of measure 16 are also very broad and held back.

Exaggerate the hairpin dynamic in measure 18. Strauss does not indicate how soft to get on beat 3 of measure 18, but I prefer to aim for pianissimo. Strauss indicated 76 bpm for this section of *Don Juan*, however many professional recordings are at slower tempos than Strauss marked in the score. For example, Von Karajan's recording with the Berlin Philharmonic is 56 bpm.

Measures 21-39 should be played very legato, balancing so the melodic line is always most prominent. The melody at measure 41 is introduced by the horn section in the original tone poem. It should be played with some separation and a crisp articulation. At measure 47, when the same melody is presented in the violins, it can be played more legato. *Till Eulenspiegel* is to be played with energy and humor. At measure 69, violas should be to the fore! In *Death And Transfiguration*, the music dynamically builds gradually from measure 95 all the way to the downbeat of measure 123.

A recording of this piece can be downloaded at www.kendormusic.com

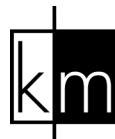
MICHAEL HOPKINS

Michael Hopkins is an associate professor of music education at the University of Michigan School of Music, Theatre & Dance in Ann Arbor, where he teaches undergraduate courses in string techniques, orchestra methods, and music technology, and graduate courses in psychology of music and research methods. Prior to joining the faculty, Hopkins was an associate professor of music at the University of Vermont, from 1999-2010, where he was conductor of the UVM Orchestra and taught courses in music education and music technology. Hopkins earned a Bachelor's Degree in music education from Colorado State University and a Masters and Ph.D. in Music Education from the University of Michigan. He composes pieces in orchestral, chamber, solo, electro-acoustic and popular styles. He has been commissioned by many ensembles in Colorado, Michigan and Vermont.

INSTRUMENTATION

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 3 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - Bass

EXTRA SCORES & PARTS AVAILABLE



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KENDOR PRESENTS

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duration 6:10

Themes From Strauss Tone Poems

(Also Sprach Zarathustra; Don Juan; Till Eulenspiegel's Merry Pranks; Death And Transfiguration)

FULL SCORE

Richard Strauss
arranged by Michael Hopkins

Also Sprach Zarathustra
Sehr breit (Very broadly) $\text{J} = 69$

1st Violin

2nd Violin

Viola (same part provided for 3rd Violin)

Cello

Bass

7

pp 2 3 4 5 6f 7ff

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

13

REPRODUCTION PROHIBITED

KendorMusic.com

mf 9 f 10f 11ff 12f 13

Themes From Strauss Tone Poems - 2

*immer breiter
(more and more broadly)*

Vln. I Vln. II Vla. (Vln. III) Cello Bass

14 *cresc.* 15 16 17 *ff* 18 19 *ff* 20

Don Juan
Tranquillo $\text{♩} = 76$

Vln. I Vln. II Vla. (Vln. III) Cello Bass

[23] *sehr getragen und ausdrucksvoell*
(very sustained and expressive)

21 *pp* 22 23 24 25

Vln. I Vln. II Vla. (Vln. III) Cello Bass

26 27 28 29 30

Themes From Strauss Tone Poems - 3

[31] Molto tranquillo $\text{♩} = 69$

div.

Vln. I *pp*

Vln. II *pp* *p dolce espressivo*

Vla. (Vln. III) *pp* *div.*

Cello *pp*

Bass *pp*

31 *pp* 32 *p dolce espressivo* *div.* 33 *pp* 34 *pp* *div.* 35

[39] *stringendo*

div. 36 37 38 39

Vln. I

Vln. II

Vla. (Vln. III)

Cello 3 2 1 H1 1 2 0 II I

Bass

 $\text{♩} = 84$

f

f

f *molto espressivo e marcato*

f *molto espressivo e marcato*

sfz *div.*

sfz *ff*

ff

ff

ff

40 41 42 43 44

Themes From Strauss Tone Poems - 4

47

 $\text{J} = 76$

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

45 46 *mf* 47 *ff* 48

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

49 50 51 52 *mf* 52 *f*

53 *Till Eulenspiegel's Merry Pranks*Gemächlich (comfortably paced) $\text{J} = 92$
at the tip

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

53 54 55 56 57 58

Themes From Strauss Tone Poems - 5
lustig (merrily)

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

59 60 61 *mf* 62 63 64 65 *ff*

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

67 *pizz.* *p* *p* *p*

66 *p* 67 *f* *pp* 68 69 *p* 70 71

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

72 73 74 75 76

Themes From Strauss Tone Poems - 6

77 (♩ = ♩)

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

molto marcato

molto marcato

77 molto marcato 78 79 80 81 82

85 optional 8va

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

optional 8va

83 84 85 86 87 88

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

L3 L4 (V)

sfz (V)

3 L4 (V)

sfz (V)

(V)

sfz (V)

ff

89 90 91 92 93 94

Themes From Strauss Tone Poems - 7

95 Death And Transfiguration (*Tod und Verklärung*)**Tranquillo** $\text{♩} = 63$

101

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

95 pp

96

97

98

99

100

101 espressivo

REPRODUCTION PROHIBITED

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

102

103

D str.

104

105 mp

106

cresc. poco a poco

107

Themes From Strauss Tone Poems - 8

110

VI optional divisi 8va

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

108 109 110 *mf cresc.* 111 112 113

117

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

114 115 116 117 *ff* 118

Themes From Strauss Tone Poems - 9

optional divisi 8va

Musical score for strings and bass, measures 119-122. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello (bassoon), and Bass. The strings play eighth-note patterns with grace notes and slurs. The bass part consists of continuous eighth-note patterns. Measure 119 starts with a forte dynamic. Measures 120 and 121 continue the pattern with slurs and grace notes. Measures 120 and 121 end with a crescendo to *fff*. Measure 122 concludes with a final dynamic of *fff*.

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

119 120 121 *fff* 122

poco a poco piú calando sin al fine

poco a poco piú calando sin al fine

div.

123 124 125 126 127 128 129