

Feierlicher Einzug

TrV 224 (Op. 103)

Brass Ensemble (16 Players) & Timpani

Arr.: Thierry Caens

Richard Strauss

EMR 76425

1. B $\flat$ Trumpet

2. B $\flat$ Trumpet

3. B $\flat$ Trumpet

4. B $\flat$ Trumpet

5. B $\flat$ Trumpet

6. B $\flat$ Trumpet

1. F Horn

2. F Horn

3. F Horn

4. F Horn

1. Trombone F

2. Trombone F

3. Trombone F

B $\flat$ Euphonium

1. Tuba F

2. Tuba F

Timpani

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Feierlicher Einzug

TrV 224 (Op. 103)

Richard Strauss (Arr.: Thierry Caens)

English: This solemn and majestic work by Richard Strauss is distinguished by its noble and festive character. From the very first notes, it creates a grand atmosphere, evoking an official ceremony or a particularly significant entrance. The music unfolds with breadth and confidence, shaped by expressive themes and a rich variety of musical colours. Powerful accents reinforce its sense of grandeur, while the melodies lend the work an elegant and ceremonial quality. The contrast between majestic passages and brighter moments adds depth and variety to the composition. Each musical phrase contributes to its dignified and celebratory character. The work reflects Strauss's ability to combine expressive power with musical refinement. Its ceremonial nature makes it a natural choice for festive occasions and special events. **Feierlicher Einzug** is an impressive and expressive piece that celebrates the solemnity, grandeur and elegance of music.

Français: Cette œuvre solennelle et majestueuse de Richard Strauss se distingue par son caractère noble et festif. Dès les premières notes, elle installe une atmosphère grandiose, évoquant une cérémonie officielle ou une entrée particulièrement importante. La musique se déploie avec ampleur et assurance, portée par des thèmes expressifs et une écriture riche en couleurs. Les accents puissants renforcent le sentiment de grandeur, tandis que les mélodies confèrent à l'ensemble une dimension élégante et solennelle. L'alternance entre les passages majestueux et les moments plus lumineux apporte du relief à la composition. Chaque phrase musicale contribue à créer une impression de dignité et de célébration. L'œuvre reflète le talent de Strauss pour associer puissance expressive et raffinement musical. Son caractère cérémoniel lui donne une place naturelle lors d'événements festifs ou de moments d'exception. **Feierlicher Einzug** est une pièce imposante et expressive qui célèbre la solennité, la grandeur et l'élégance de la musique.

Deutsch: Dieses feierliche und majestätische Werk von Richard Strauss zeichnet sich durch seinen edlen und festlichen Charakter aus. Bereits die ersten Töne schaffen eine eindrucksvolle Atmosphäre, die an eine offizielle Zeremonie oder einen bedeutenden Einzug erinnert. Die Musik entfaltet sich mit Größe und Entschlossenheit, geprägt von ausdrucksstarken Themen und einer farbenreichen musikalischen Gestaltung. Kraftvolle Akzente verstärken den Eindruck von Erhabenheit, während die Melodien dem Werk eine elegante und feierliche Dimension verleihen. Der Wechsel zwischen majestätischen Passagen und helleren Momenten sorgt für Abwechslung und musikalische Spannung. Jede musikalische Phrase trägt zur würdevollen und festlichen Wirkung bei. Das Werk zeigt Strauss' Fähigkeit, ausdrucksstarke Kraft mit musikalischer Raffinesse zu verbinden. Sein zeremonieller Charakter macht es zu einer passenden Wahl für festliche Anlässe und besondere Momente. **Feierlicher Einzug** ist ein eindrucksvolles und ausdrucksstarkes Werk, das Feierlichkeit, Größe und musikalische Eleganz vereint.



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Feierlicher Einzug

Richard Strauss

Arr.: Thierry Caens

2 3 4 5 6 7 8 9

Langsam und feirlich $\text{♩} = 76$

A

1. B♭ Trumpet

2. B♭ Trumpet

3. B♭ Trumpet

4. B♭ Trumpet

5. B♭ Trumpet

6. B♭ trumpet

1. F Horn

2. F Horn

3. F Horn

4. F Horn

1. Trombone

2. Trombone

3. Trombone

B♭ Euphonium

1. Tuba

2. Tuba

Timpani

Solo

p

p

p

p

p

p

pp

pp

p

EMR 76425

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B

Score for measures 10 through 18, section B. The score includes parts for Tpt. 1, 3, 4, 5, 6, Hn. 1, 2, 3, 4, Tbn. 1, 2, 3, Euph., Tba. 1, 2, and Timp. The key signature has two flats. Measures 10-11 show a transition from *p* to *mf*. Measures 12-15 are mostly rests. Measures 16-18 feature a melodic line in Tpt. 4, 5, and 6, and a solo in Euph. and Tba. 1-2.

C

Score for measures 19-26, marked with a 'C' time signature. The score includes parts for Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp.

Measure 19: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, Timp. all play. Dynamics: *p* (Tpt.1, Tpt.3, Tpt.4, Tpt.6, Tbn.1, Tbn.2, Tbn.3, Timp.), *mf* (Hn.1, Hn.2, Hn.3, Hn.4, Euph.), *ff* (Tpt.5).

Measure 20: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, Timp. all play. Dynamics: *p* (Tpt.1, Tpt.3, Tpt.4, Tpt.6, Tbn.1, Tbn.2, Tbn.3, Timp.), *mf* (Hn.1, Hn.2, Hn.3, Hn.4, Euph.), *ff* (Tpt.5).

Measure 21: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, Timp. all play. Dynamics: *p* (Tpt.1, Tpt.3, Tpt.4, Tpt.6, Tbn.1, Tbn.2, Tbn.3, Timp.), *mf* (Hn.1, Hn.2, Hn.3, Hn.4, Euph.), *ff* (Tpt.5).

Measure 22: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, Timp. all play. Dynamics: *p* (Tpt.1, Tpt.3, Tpt.4, Tpt.6, Tbn.1, Tbn.2, Tbn.3, Timp.), *mf* (Hn.1, Hn.2, Hn.3, Hn.4, Euph.), *ff* (Tpt.5).

Measure 23: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, Timp. all play. Dynamics: *p* (Tpt.1, Tpt.3, Tpt.4, Tpt.6, Tbn.1, Tbn.2, Tbn.3, Timp.), *mf* (Hn.1, Hn.2, Hn.3, Hn.4, Euph.), *ff* (Tpt.5).

Measure 24: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, Timp. all play. Dynamics: *p* (Tpt.1, Tpt.3, Tpt.4, Tpt.6, Tbn.1, Tbn.2, Tbn.3, Timp.), *mf* (Hn.1, Hn.2, Hn.3, Hn.4, Euph.), *ff* (Tpt.5).

Measure 25: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, Timp. all play. Dynamics: *p* (Tpt.1, Tpt.3, Tpt.4, Tpt.6, Tbn.1, Tbn.2, Tbn.3, Timp.), *mf* (Hn.1, Hn.2, Hn.3, Hn.4, Euph.), *ff* (Tpt.5).

Measure 26: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, Timp. all play. Dynamics: *p* (Tpt.1, Tpt.3, Tpt.4, Tpt.6, Tbn.1, Tbn.2, Tbn.3, Timp.), *mf* (Hn.1, Hn.2, Hn.3, Hn.4, Euph.), *ff* (Tpt.5).

D A tempo poco piu vivo ♩ = 86

Score for measures 27-36, marked **D** A tempo poco piu vivo ♩ = 86. The score includes parts for Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp.

Measure 27: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

Measure 28: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

Measure 29: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

Measure 30: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

Measure 31: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

Measure 32: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

Measure 33: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

Measure 34: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

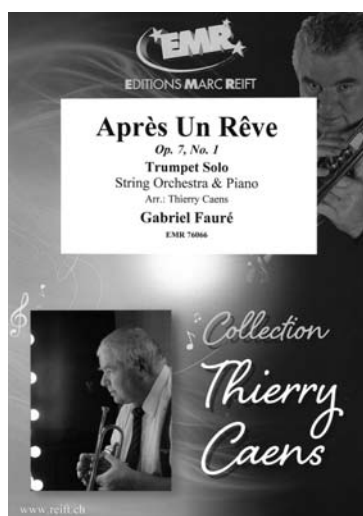
Measure 35: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

Measure 36: Tpt.1, Tpt.3, Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. all play a half note G4 (G4) with a *p* dynamic.

E

Rehearsal mark **E** is placed above measure 37. The score includes parts for Tpt.1, Tpt.3 (two staves), Tpt.4, Tpt.5, Tpt.6, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, Tbn.3, Euph., Tba.1, Tba.2, and Timp. The key signature has two flats (B-flat and E-flat). Dynamics include *pp*, *p*, and *mf*. The Tpt.1 and Tpt.3 parts have a *p* dynamic starting in measure 42. The Hn.1, Hn.2, Hn.3, and Hn.4 parts have a *pp* dynamic in measure 38 and a *mf* dynamic in measure 42. The Tbn.1, Tbn.2, and Tbn.3 parts have a *p* dynamic in measure 38 and a *pp* dynamic in measure 42. The Euph., Tba.1, and Tba.2 parts have a *pp* dynamic in measure 38 and a *p* dynamic in measure 42. The Timp. part has a *pp* dynamic in measure 38 and a *p* dynamic in measure 42.

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