

Richard Strauss
Don Quixote, Op. 35

1. Fagott.

Introduction.

Mässiges Zeitmass. (ritterlich und gelänet.)

p *ppacrit. dim.* *rit. a tempo*

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

2 3 *etwas lebhafter* 4

f *dim.* *pp* *dim.* 6 8 13 10

Tromp. I. in B. 1 3 5 6

f *p* *f*

Viol. c. Fl. *ruhig* 2 7 8

p *mf* *f*

f *dim.* *p*

p. 9

ff

10 *ff* *tr* 1

1 Fagott.

11 *accel.*

1 *p* *p* *cresc.*

12 *ff* *fff* *rit.*

Don Quixote, der Ritter vor der traurigern Gestalt.

Mässig.

13 *Tromp. I.*

14 *Maggiore. (Sancho Panza.)*

15

16 *1 poco rit.* *Var. I. Gemächlich.* *Solo Solo.*

17 *Viol. e Fl.*

18 *Solo Bello.*

19 *4* *6* *10*

20 *1* *4* *f* *dim.*

21

Var. II Kriegerisch.

1. Fagott.

(hervortretend)

22 langsam. 23

Wieder doppelt so schnell. - scen. do

24 Viol. 25 etwas ruhiger werden u.

Var. III. mässiges Zeitmass.

26 1

26 27 28 29 30 31

mf pp cresc. accel. molto cresc. ff p f Solo Bratsche. Solo Bratsche.

früheres Zeitmass.

6 57

Variation VII

Bassoon 1

58

515 ein wenig ruhiger als vorher

Musical staff for Variation VII, measures 515-518. Bass clef, 8/4 time signature. Dynamics: *f*, *ff*, *dim.*

Variation VIII

ein wenig ruhiger als vorher

Musical staff for Variation VIII, measures 519-522. Bass clef, 6/8 time signature. Dynamics: *ff*, *dim.* Includes a triplet and a *lang* marking.

59

Musical staff for Variation VIII, measures 523-526. Bass clef. Dynamics: *pp*.

60

Musical staff for Variation VIII, measures 527-530. Bass clef. Dynamics: *pp*. Includes a 4-measure rest.

61

Musical staff for Variation VIII, measures 531-534. Bass clef. Dynamics: *pp*.

un poco accel.

Musical staff for Variation VIII, measures 535-538. Bass clef. Dynamics: *cresc.*, *dim.*, *cresc.*, *ff*.

62

Musical staff for Variation VIII, measures 539-542. Bass clef.

poco calando

Musical staff for Variation VIII, measures 543-546. Bass clef. Dynamics: *ff*, *dim.*, *p*.

Tempo I

Musical staff for Variation VIII, measures 547-550. Bass clef.

Richard Strauss
Don Quixote, Op. 35

2. Fagott.

Introduction.

Mässiges Zeitmass. (ritterlich und galant.)

The musical score for the Bassoon (Fagott) part in the Introduction of Don Quixote, Op. 35, is written in 4/4 time. It begins with a dynamic of *p* and includes markings for *mf*, *dim.*, *pp*, *rit.*, *rit. a tempo*, *f*, and *dim. p*. The score is divided into measures, with some measures containing fingerings (1, 2, 3, 4, 5, 6, 8, 10, 13, 10) and breath marks. The piece concludes with a *ff* dynamic and a final measure marked with a '1'. The score is presented on ten staves, with some staves containing multiple systems of music.

2 Fagott.

11 *accel.*
 1 *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*
 15 *mf* *Bratsche Solo.*
 16 *pp*
 17 *pp* *Viol.*
 18 *p*
 19 4 6
 20 12

2. Fagott.

I. 1 21 *p* *mf*

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

f *dim.* *p* 6 5 6

Wieder-doppelt so schnell. 24 *Viol.* *p* 3

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

ff *sfz* 4 *mf*

26 1 *p* *mf*

2 2 1

pp

27 *accl.* *mf* *molto cresc.*

pp *cresc.* 1

früheres Zeitmass. 28 *Bello Solo.* 1

ff 2 1

espr. 29 *etwas drängend* *lebhaft*

p 1 1 *mf* *f* 2

Solo Bratsche. 6

30 *Solo Bratsche.* 4 31 1 *mf*

32 *Solo Bratsche.* 2

4

2. Fagott.

33 *mf* 34 *ff*

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

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

37 38 *dim. p* *hervortretend*

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

40 41 42 *pp* *pp* *pp*

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

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

44 *cresc.*

45 *ff* *(ff aushalten)*

2. Fagott.

ff *dim.*

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

ppp *Bello Solo.* 2 4 9

49 *quasi Badenza.* 50

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

51 *Bello Solo.*

52 *Schnell.* *Var. VI.* *f*

53 *noch schneller* *Viol.* *Schnell* *Kl. u. Boe.*

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

54

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

55 *f* *mf* *p* 1 1 1

56 *Blor. I.* 4 3 6 4 8

2. Fagott.

Var. VII. ein wenig ruhiger als vorher.

57

58

Staff 1: Bass clef, 8/4 time signature. Measure 57 starts with a forte (f) dynamic. Measure 58 ends with a dim. dynamic.

Var. VIII.
♩ = ♩ vorher.

Staff 2: Bass clef. Measure 58 continues with ff dynamic and a 'lang' marking. Measure 59 starts with a dim. dynamic.

59

Staff 3: Bass clef. Measure 59 continues with pp dynamic.

60

Staff 4: Bass clef. Measure 60 starts with a 3-measure rest followed by pp dynamic.

Staff 5: Bass clef. Measure 60 continues with pp dynamic.

Staff 6: Bass clef. Measure 60 continues with pp dynamic.

61

Staff 7: Bass clef. Measure 61 starts with pp dynamic and ends with a 'cresc.' marking.

Staff 8: Bass clef. Measure 61 continues with 'dim.' and 'un poco accel.' markings, ending with 'cresc.' and 'ff'.

62

Staff 9: Bass clef. Measure 62 continues with pp dynamic.

Staff 10: Bass clef. Measure 62 continues with pp dynamic and ends with a 'dim.' marking.

poco calando

Tempo primo.

Staff 11: Bass clef. Measure 62 continues with p dynamic.

3

Staff 12: Bass clef. Measure 62 continues with pp and ppp dynamics, ending with a 3-measure rest.

2. Fagott.

63

pp

Var. IX. Schnell und stürmisch.

Viol.

64

Solo.

p

65

66 Viel breiter:

f

ff

ff *dimb.*

ff Viel schneller.

f

67

cresc.

68

fff

Detailed description: This page contains the musical score for the second Bassoon part in Strauss's Don Quixote, measures 63 through 68. The score is written in bass clef with a key signature of one flat (B-flat). Measure 63 begins with a piano (*pp*) dynamic and a tempo marking of 'Schnell und stürmisch'. It features a series of eighth notes. Measure 64 is marked 'Solo.' and 'p', showing a melodic line with some grace notes. Measure 65 continues the melodic line. Measure 66 is marked 'Viel breiter:' and 'f', featuring a wide intervallic leap and a dynamic increase. Measure 67 is marked 'Viel schneller.' and 'ff', containing a rapid sixteenth-note passage. Measure 68 is marked 'fff' and features a series of triplets. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

72 73 74

1 2 3 4 75 *f* *Finale dim.* -- *pp* 10

76 *Sehr ruhig.* *pp*

77 *molto espr.* *f* *dim.* --

78 79 *sehr ruhig Flöte.* 3 2

80 *pp* *pp* *pp*

81 *pp* *pp*

82 *Clas. I.* 4 5 *pp* *pp*

Richard Strauss
Don Quixote, Op. 35

Introduction.
Mässiges Zeitmass.
3. Fagott.

1 2 3 4
12 11 8 13 10

5
1 3

Tromp. I.

6
f p

f ritig 7
3 8

Viol. e Fl.
f dim. p

3 8

mf ff 9

1 10
ff ff ff 1 ff

11
p accelerando cresc.

12 1

fff fff fff fff rit. fff

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* *pppp* *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.

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

Richard Strauss
Don Quixote, Op. 35

Contra-Fagott.

*Introduction.
Mässiges Zeitmass.*

12 11 4

Hoboe I. 2

Hoboe I. 3 etwas lebhafter

f

etwas zurückhaltend

4 10

Hoboe I. 3

5 6 10

Hörner. 6 *Viol. Fl.*

8 *f* *dim.* *p*

9 *ff* *ff* *ff* *ff* *ff*

10 *ff* *ff* *ff* *ff* *ff*

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

12 *ff* *ff* *ff* *ff* *ff* *rit.*

Contra-Fagott.

Don Quixote, der Ritter vor der traurigen Gestalt.

Mässig.

Maggiore (Sancho Panza.)

Musical notation for measures 13-15. Measure 13 is in 4/4 time, measure 14 in 3/4, and measure 15 in 4/4. Fingerings are indicated below the notes.

Var. I. Gemächlich.

Musical notation for measures 16-19. Measure 16 is in 3/4 time, and measures 17-19 are in 4/4 time. Fingerings are indicated below the notes.

20 *se.*

Var. II. Kriegerisch.

Musical notation for measures 20-21. Measure 20 features a dynamic marking of *se.* and a melodic line. Measure 21 is in 4/4 time.

22 *Langsam.*

Wieder doppelt so schnell.

Musical notation for measures 22-23. Measure 22 is in 4/4 time and marked *Langsam.* Measure 23 is in 4/4 time and marked *Wieder doppelt so schnell.* Fingerings are indicated below the notes.

Fag. I.

Fag. I.

25 etwas ruhiger werdend.

Musical notation for measures 24-25. Measure 24 is in 4/4 time and marked *Fag. I.* Measure 25 is in 4/4 time and marked *etwas ruhiger werdend.* Fingerings are indicated below the notes.

Var. III. mässiges Zeitmass.

fl. Hob.

Fl. I.

Musical notation for measures 26-27. Measure 26 is in 4/4 time and marked *fl. Hob.* Measure 27 is in 4/4 time and marked *Fl. I.* Fingerings are indicated below the notes.

Solo Viol.

Musical notation for measures 26-27. Measure 26 is in 4/4 time and marked *Solo Viol.* Measure 27 is in 4/4 time and marked *mf*. Fingerings are indicated below the notes.

27 *accel.*

früheres Zeitmass.

Musical notation for measures 28-29. Measure 28 is in 4/4 time and marked *accel.* Measure 29 is in 4/4 time and marked *früheres Zeitmass.* Fingerings are indicated below the notes.

Bratschesolo.

Bratsche Solo.

Musical notation for measures 30-31. Measure 30 is in 4/4 time and marked *Bratschesolo.* Measure 31 is in 4/4 time and marked *Bratsche Solo.* Fingerings are indicated below the notes.

31

Musical notation for measure 31. Measure 31 is in 4/4 time. Fingerings are indicated below the notes.

32

33

Musical notation for measures 32-33. Measure 32 is in 4/4 time and marked *p*. Measure 33 is in 4/4 time. Fingerings are indicated below the notes.

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

10 12 5

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

1 7 3

Var. V. Sehr langsam.

p giocando *dim. pp* 3

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

9 6 1 1

51 *Bello Solo.* *Schnell.* *Kobas. I.*

52 *Var. VI.* 4

5

Contra = Fagott.

53 *Koboe I.* 54 *cresc.*

Musical staff 53-54: Bass clef, key signature of one flat (B-flat), 2/4 time signature. Measure 53 starts with a rest of 8 measures. Measure 54 begins with a piano (*p*) dynamic and features a triplet of eighth notes. The staff concludes with a *cresc.* marking.

55 1 1 1 56 *ff* *pp* 3 11

Musical staff 55-56: Bass clef, key signature of one flat. Measure 55 starts with a forte (*f*) dynamic. Measures 55-56 contain a triplet of eighth notes. Measure 56 ends with a piano (*pp*) dynamic and a fermata over a whole note. The staff concludes with a *ff* dynamic and a 3-measure rest, followed by a 11-measure rest.

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

58 *ff* *dim.*

Var. VIII
Gemächlich.

Musical staff 57-58: Bass clef, key signature of one flat, 2/4 time signature. Measure 57 begins with a forte (*f*) dynamic. Measure 58 features a fortissimo (*ff*) dynamic and ends with a *dim.* marking.

59 *pp* 2 *pp*

Musical staff 59: Bass clef, key signature of one flat, 2/4 time signature. Measure 59 begins with a piano (*pp*) dynamic and features a 2-measure rest. The staff concludes with a piano (*pp*) dynamic.

60 *pp* 1

Musical staff 60: Bass clef, key signature of one flat, 2/4 time signature. Measure 60 begins with a piano (*pp*) dynamic and features a 1-measure rest. The staff concludes with a piano (*p*) dynamic.

61 *p*

Musical staff 61: Bass clef, key signature of one flat, 2/4 time signature. Measure 61 begins with a piano (*p*) dynamic. The staff concludes with a piano (*p*) dynamic.

62 *cresc.* *un poco accel.* *cresc.*

Musical staff 62: Bass clef, key signature of one flat, 2/4 time signature. Measure 62 begins with a *cresc.* marking. The staff concludes with a piano (*p*) dynamic, a *un poco accel.* marking, and a *cresc.* marking.

63 *cresc.* *un poco accel.* *cresc.*

Musical staff 63: Bass clef, key signature of one flat, 2/4 time signature. Measure 63 begins with a *cresc.* marking. The staff concludes with a piano (*p*) dynamic, a *un poco accel.* marking, and a *cresc.* marking.

64 *ff*

Musical staff 64: Bass clef, key signature of one flat, 2/4 time signature. Measure 64 begins with a fortissimo (*ff*) dynamic. The staff concludes with a fortissimo (*ff*) dynamic.

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

Musical staff 65: Bass clef, key signature of one flat, 2/4 time signature. Measure 65 begins with a *poco calando* marking. The staff concludes with a piano (*p*) dynamic, a *Tempo I.* marking, and a *dim.* marking.

66 *pp* 7 2 2

Musical staff 66: Bass clef, key signature of one flat, 2/4 time signature. Measure 66 begins with a piano (*pp*) dynamic and features a 7-measure rest. The staff concludes with a 2-measure rest and a 2-measure rest.

63

pp
Var. IX.
Schmerzhaft und stürmisch.

64

65

viol.

16

4 4

8

0

4

Contra-Fagott.

Viol.
66 *Var. X. Viel breiter.*

Viel schneller. 67 *f* 68 *Horn I.*

69 *Beinahe doppelt so langsam.*
p

5 6 7 8
f

9 10 11 12
ff

13 14 15 16 17
dim.

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43
pp 1 6 2

Fag. I. III. 44 *ff* *f* *dim.*

45 46
pp 10 4

Finale.
Sehr ruhig. *Fag. I.* 47 *Fag. I.* 48

molto espr. 48 49 *sehr ruhig* 80

81 82 *Horn I.* 2 5
pp

Detailed description: This is a page of musical notation for the Contrabassoon part of Strauss's Don Quixote. The score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 'Viol.' marking and measures 66-68, marked 'Var. X. Viel breiter.' and 'f'. The second staff continues with measures 67-68, marked 'Viel schneller.' and 'Horn I.'. The third staff starts at measure 69, marked 'Beinahe doppelt so langsam.' and 'p'. The fourth and fifth staves contain measures 5-12, marked 'f' and 'ff' respectively. The sixth staff covers measures 13-17, marked 'dim.'. The seventh staff spans measures 17-43, marked 'pp' and includes first, second, and third endings. The eighth staff is marked 'Fag. I. III.' and covers measures 44-46, marked 'ff', 'f', and 'dim.'. The ninth staff is marked 'Finale. Sehr ruhig.' and covers measures 47-48, marked 'pp'. The tenth staff covers measures 48-80, marked 'molto espr.', 'f', and 'sehr ruhig'. The final staff covers measures 81-82, marked 'Horn I.', and includes first and second endings, marked 'pp'.