

Richard Strauss Alpine Symphony, Op.64

Nacht.

Lento.

(mit Dämpfer)

Violoncell.

①

②

③

Violoncell.

Allmählich ein wenig be-

wegter.

Violoncell.

⑥

accelerando

Violoncell.

Sonnenaufgang.

Festes Zeitmaß, mäßig langsam.

7 *fff* *ff*

8 *ff*

9 *f*

10 *f* *ff*

11 *ff* *accelerando*

ff

Violoncell.

Der Anstieg.
Sehr lebhaft und energisch.

Measures 11 and 12 of the cello part. The music is in 3/4 time with a key signature of two flats. It features a driving eighth-note pattern in both hands, marked *ff*. Measure 12 is circled with the number 12.

Measures 13 and 14 of the cello part. The music continues with the eighth-note pattern, marked *ff*. Measure 14 is circled with the number 14.

Measures 15 and 16 of the cello part. Measure 15 is circled with the number 15. The dynamics range from *f* to *ff*.

Measures 17 and 18 of the cello part. Measure 17 is circled with the number 17. The dynamics range from *f* to *ff*.

Measures 19 and 20 of the cello part. Measure 19 is circled with the number 19. The dynamics range from *f* to *ff*.

Measures 21 and 22 of the cello part. Measure 21 is circled with the number 21. The music is marked *poco rallentando*. Measure 22 is circled with the number 22. The dynamics range from *f* to *ff*.

Tempo primo, sehr energisch.

Measures 23 and 24 of the cello part. Measure 23 is circled with the number 23. The music is marked *Tempo primo, sehr energisch*. Measure 24 is circled with the number 24. The dynamics range from *f* to *ff*.

Measures 25 and 26 of the cello part. Measure 25 is circled with the number 25. The music is marked *pizz.* (pizzicato). Measure 26 is circled with the number 26. The dynamics range from *ff* to *f*.

Violoncell.

19 arco *ff*



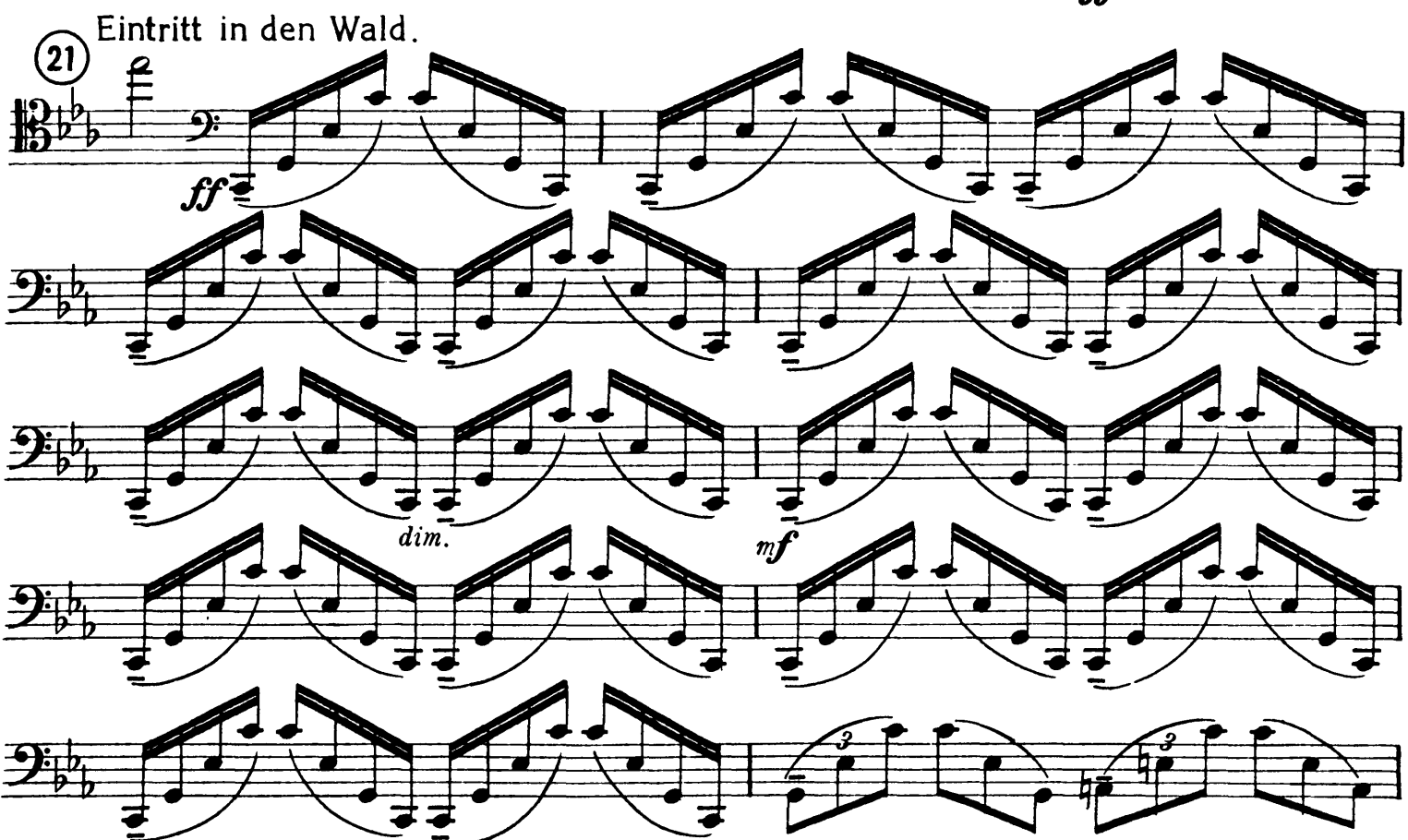
20 *ff*



ff



21 Eintritt in den Wald. *ff* *dim.* *mf*



22 Etwas drängend. *dim.* *p* *mf* Wieder getragen. *mf*



Violoncell.

23

24

25

26 *Etwas lebhafter.*

27 *Tempo primo.*

28

29 *Allmählich beruhigen.*

30

f *dim.* *p* *fp* *cresc.* *espr.* *pp* *mf* *espr.* *dim.* *p* *pp* *p* *p* *sf* *dim.* *sf* *gliss* *pp*

Violoncell.

31 Tempo primo, un poco moderato.

pp *p*

32 Solo.

mf

Von allen die Hälfte.

33

p *cresc.*

34 Solo.

Alle. *f* Alle. *mf*

35

cresc. *ff*

36 Solo.

ff *dim.*

Etwas breit.

37 Solo.

Alle. *p* *f* *dim.* *gliss.* *ff* *dim.* *f*

Wanderung neben dem Bache.

Alle. *dim.* *Alle.* *pizz.* (mit Dämpfer) *arco* *p* *p*

38 Allmählich bewegter.

mf *p* *p*

Violoncell.

First system of the cello part, featuring a piano introduction with sixteenth-note patterns in both hands.

Second system, starting at measure 39. Dynamic markings: *dim.*, *p*, *cresc.*. Includes the instruction "(ohne Dämpfer)".

Allmählich noch lebhafter ♩ .

Third system, showing a more active sixteenth-note texture.

Fourth system, continuing the sixteenth-note patterns.

Fifth system, starting at measure 40. Dynamic markings: *mf*, *f*.

Sixth system, ending with dynamic markings: *f*, *cresc.*

Am Wasserfall.
Sehr lebhaft.

Violoncell.

Violoncell part, measures 40-41. Measure 40 starts with a *ff* dynamic. Measure 41 starts with a *f* dynamic. The music features a series of sixteenth-note runs.

Violoncell part, measures 42-44. Measure 42 starts with a *mf* dynamic. Measure 43 starts with a *p* dynamic. Measure 44 ends with a *dim.* dynamic. The music features a series of sixteenth-note runs.

Erscheinung.

Solo Flageolet. *pp* *p* *cresc.* *f*

Die übrigen. Flageolett. *pp*

Measures 42-44. The Solo Flageolet part starts with a *pp* dynamic, followed by *p*, *cresc.*, and *f*. The Die übrigen Flageolett part starts with a *pp* dynamic.

Measures 43-44. The Solo Flageolet part starts with a *pp* dynamic, followed by *p*, *cresc.*, and *f*. The Die übrigen Flageolett part starts with a *pp* dynamic. Measure 44 ends with a *p* dynamic.

Measures 45-46. The Solo Flageolet part starts with a *p* dynamic, followed by *cresc.*, *f*, *mf*, and *dim.*. The Die übrigen Flageolett part starts with a *p* dynamic. Measure 46 ends with a *p* dynamic.

Violoncell part, measures 46-47. Measure 46 starts with a *cresc.* dynamic. Measure 47 starts with a *f* dynamic, followed by *dim.* and *p*. The music features a series of sixteenth-note runs.

Violoncell.

47 Auf blumige Wiesen.
Sehr lebhaft.

alle *pp*

Solo.

48

cresc. - f

pizz.

Die übrigen *cresc. f*

Detailed description: This block contains the first system of the cello part. It starts with a circled measure number 47 and the tempo marking 'alle' and dynamic 'pp'. The staff shows a melodic line with slurs. A 'Solo.' marking is placed above the staff. Measure 48 is circled, with a 'cresc. - f' marking below it. A 'pizz.' marking is also present. Below the staff, 'Die übrigen' is written with 'cresc. f' below that.

Detailed description: This block shows the piano accompaniment for measures 47 and 48. It consists of two staves. The right hand plays chords and arpeggios, while the left hand plays a rhythmic accompaniment. Dynamics include 'cresc. - f' and 'pizz.'.

p

49

cresc.

mf

arco

mf

Detailed description: This block shows the piano accompaniment for measures 49 and 50. The right hand has a melodic line with slurs. The left hand continues the rhythmic accompaniment. Dynamics include 'p', 'cresc.', and 'mf'. An 'arco' marking is present above the left hand staff.

Immer lebhafter.

50 *trun*

f

mf

cresc. - -

mf

trun

cres

Detailed description: This block shows the piano accompaniment for measure 50. The right hand has a melodic line with slurs. The left hand continues the rhythmic accompaniment. Dynamics include 'f', 'mf', and 'cresc. - -'. A 'trun' marking is present above the right hand staff.

pizz.

f

Solo. *arco*

f

Die übrigen *arco*

f

dim.

pizz.

f

dim. - - p

Detailed description: This block shows the piano accompaniment for the final measures. The right hand has a melodic line with slurs. The left hand continues the rhythmic accompaniment. Dynamics include 'pizz.', 'f', 'Solo. arco', 'f', 'Die übrigen arco', 'f', 'dim.', and 'pizz.', 'f', 'dim. - - p'.

Violoncell.

Auf der Alm.
Mäßig schnell (alla breve).

51 (gemächlich)

Solo.

Die übrigen.

(mit Dämpfer)

p *dim.* *p* *p*

pp

tr *p*

p

tr *p*

tr *p*

52

p

53

tr

1. Pult.

Die übrigen.

p *p* *p* *p*

tr

Violoncell.

54

18

1. Pult.
(1. Hälfte.)
Die übrigen.
(2. Hälfte.)

cresc.
p cresc.
p cresc.

Solo.
p

mf
mf
p
p

Alle.
In 2
Hälften.

(Dämpfer weg)

f dim.
f dim.
p
dim.

f dim.
f dim.
p
dim.

57 Frisch vorwärts.

pp
mf
p

pp
mf
p

f
f

f
f

59 Durch Dickicht und Gestrüpp auf Irrwegen.

ff
dim
mf
f

ff
dim
mf
f

60

Violoncell.

Viol. I. 4

61 *mf* *dim. p*

62 Immer im Charakter
heftigen Drängels. 2

62 *ff* *ff* 63

64 *f* *mf*

64 1 1 65

64 *f* *mf* *dim. p* *ff* 65

66 2

66 *f* *ff* 66 2

sempre accelerando

sempre accelerando *f* *ff*

67 1

67 *ff* *ff* *mf* 68 1

Auf dem Gletscher.
Festes, sehr lebhaftes Zeitmaß (un poco maestoso).

68

68 *ff* *f* 69

69 1

69 *f* *ff* 70

f *ff*

f *ff*

f *ff* 70

Violoncell.

2 6 1

f ff

(71) *f f* *poco calando* *dim.*

Gefahrvolle Augenblicke.
A tempo, lebhafter als vorher.

3 (72) Fag. I. *pizz.* *p f fz*

(73) *f fz*

arco ff 1

Solo. mf

(74) *poco ritard.* Engl. Horn. *a tempo*

Alle. (75) 7 (76) 5 *pp*

Auf dem Gipfel. (77) *Etwas ruhiger.* *pp* 6 Hob. I.

(78) *pp*

(78) *Bewegter.* *Wieder etwas ruhiger.* 5 *f dim. pp*

Violoncell.

Bewegter. *Fl.* (nicht geteilt) *poco rallent.* **Allegro maestoso ♩.**

79 1 *f* *cresc.* 80 *ff* (Doppelgriff)

3 (Viertel) Hörner. *ff* 81 82 *ff*

83 *ff* 84

85 **Ziemlich breit.** *ff* 86 (fließend)

87 *dim.* *f* *cresc.* *ff* 2 *ff* 88 *ff*

Vision.
Fest und gehalten.

Violoncell.

97 Nebel steigen auf.
Etwas weniger breit.

In 2 Hälften.

f 6 6 *dim.* 12 12 *p*
6 6 12 12 6 3

p *pp* *p*

Die Sonne verdüstert sich allmählich.

98 Viol.

2 4 2 4

99 Hob. I. *poco calando*

5 5 *pp* *pp*

100 Elegie.
Moderato espressivo.

p espr.

101 Engl. Horn. *dim.*

7 7 *pp* *dim.*

Violoncell.

102

pp

103 *Tranquillo.*

p
Geteilt.

Stille vor dem Sturm. Immer ruhiger.

p

104 *Fl.*

pp

105 *pizz.* Immer langsamer. Lebhafter.

pp
pp

Bratsche.

arco
pp

108

f

109

p
dim.

Violoncell.

accelerando
ff dim. ff dim. f
cresc.

Gewitter und Sturm, Abstieg.
Schnell und heftig.

ff (110) 1
ff
ff
ff (111) *ff*
ff (112) *ff*
ff (113) *ff*
ff (113a) 2
ff

Violoncell.

114

ff

114a

ff

115

ff

115a

116

dim. p

mf

Alle.

cresc.

ff

117

mf

cresc.

f

cresc.

118

ff

Violoncell.

119 *ff* *Sehr lebhaft.* *ff* *dim.*

120 *p ff* *ff* *3*

121 *ff*

122 *f* *cresc. molto* *accelerando*

123 *ff* *ff*

Sehr schnell.

Violoncell.

124

ffff

125

ff

f

f

dim.

p

cresc.

f

dim.

p

127

cresc.

f

dim.

pizz.

p

poco calando 128 Etwas bewegter.

129

Sonnenuntergang.

Viol. II.

130

arco tremolo

f

Geteilt.

arco tremolo

f

131

3

Viol. I.

3

Violoncell.

132

f *dim.*

f *dim.*

133

p *mf sfz* *mf sfz*

p *mf sfz* *mf sfz*

Ausklang.

134 Etwas breit und getragen.

11

Fl.

4

136

12

137

Fl.

138

p

139

p

140

f *sfz* *p* *cresc.* *f*

141

p *mf* *espr.* *dim.* *pp*

142 Etwas lebhafter.

4

Tempo primo.

Viol. I.

143

mf *espr.*

144

p *dim.* *pp*

Violoncell.

Nacht.

(mit Dämpfer) *p*

(mit Dämpfer) *p*

(mit Dämpfer) *p*

p

The first system of music is for the cello part during the 'Nacht.' section. It consists of four staves. The first three staves are marked '(mit Dämpfer)' and 'p'. The music features a series of long, sustained notes with a wavy, undulating line across the staves, creating a sense of atmospheric movement. The notes are mostly half notes and whole notes, with some ties.

145 Breit.

The second system of music is for the cello part during the 'Breit.' section, starting at measure 145. It consists of four staves. The music is characterized by a wide, spacious feel with long, sustained notes and a wavy line. There are several triplets of eighth notes in the first few measures, which then transition into longer, more sustained notes. The overall texture is very open and atmospheric.

Sehr langsam.

The third system of music is for the cello part during the 'Sehr langsam.' section. It consists of four staves. The music is very slow and features a series of long, sustained notes with a wavy, undulating line across the staves. The notes are mostly half notes and whole notes, with some ties. The overall texture is very open and atmospheric.