

PAUL WITTGENSTEIN GEWIDMET

RICHARD STRAUSS

# PANATHENÄENZUG

SYMPHONISCHE ETÜDEN IN FORM  
EINER PASSACAGLIA FÜR KLAVIER  
(LINKE HAND) UND ORCHESTER

KLAVIERAUSZUG

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# PANATHENÄENZUG

Symphonische Etüden in Form einer Passacaglia für Klavier (linke Hand) und Orchester

Als Manuskript gedruckt. (Erscheint nicht im Handel)

Richard Strauss

*Maestoso*

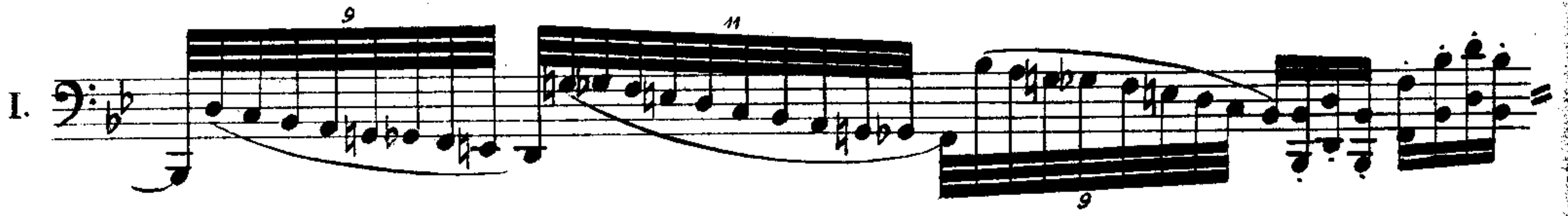
Klavier

I. Klavier

I.

II.

I.

I. 

I. 

I. 

I. 

I. 

I. 

Mäßig bewegt

I. **1** <sup>8</sup>

II. *dim.* *p*

I. **2** *pp*

II. *pp* *pp*

I. **3** *mf*

II. *p*

I.

II.


I.


II.


I.

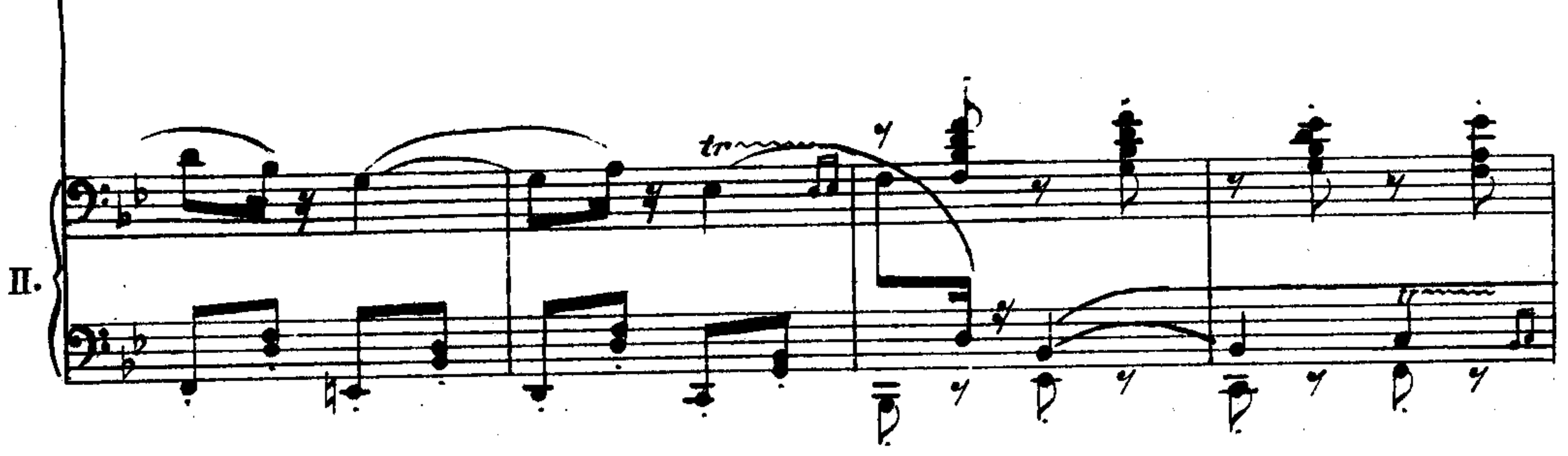
II.


8

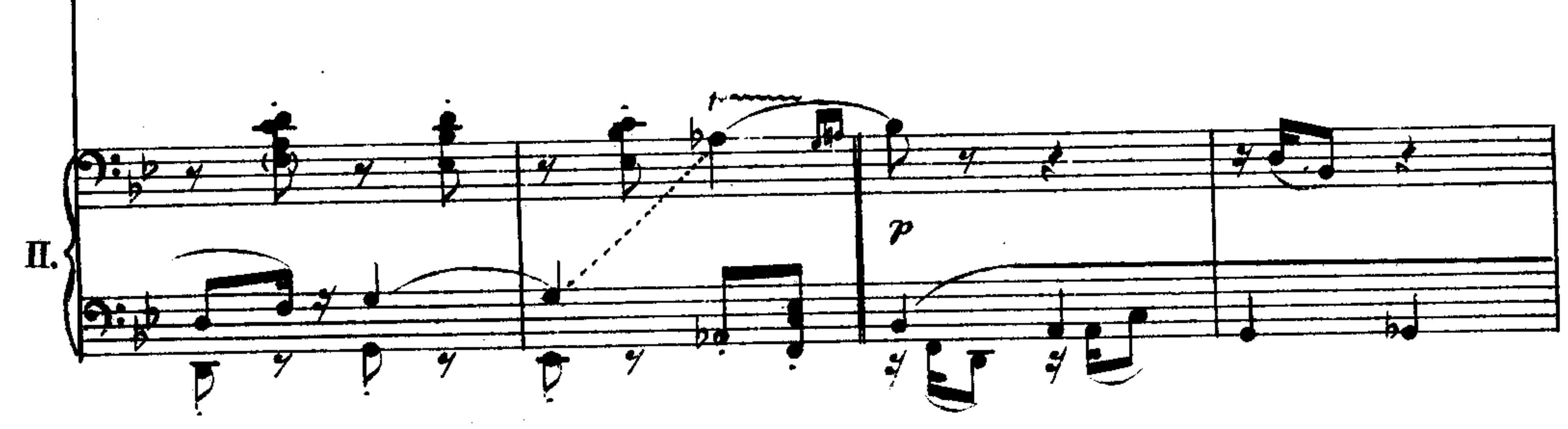
I.   
mf

II.   
p

I. 

II.   
p

I.   
p

II.   
p

I.

II.

I.

7

p  
legato

I.

3

3

3

3

3

3

LH.

I. Musical notation for system I, measures 7-9. Treble clef, key signature of two flats. Measure 7 has a triplet of eighth notes. Measure 8 has a box around the number 8. Measure 9 has a box around the number 9. Dynamics include *mf*.

II. Musical notation for system II, measures 7-9. Bass clef, key signature of two flats. Measure 7 has a triplet of eighth notes. Measure 8 has a box around the number 8. Measure 9 has a box around the number 9. Dynamics include *pp*.

I. Musical notation for system I, measures 10-12. Treble clef, key signature of two flats. Measure 10 has a tremolo. Measure 11 has a triplet of eighth notes. Measure 12 has a tremolo. Dynamics include *mf*.

II. Musical notation for system II, measures 10-12. Bass clef, key signature of two flats. Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes. Measure 12 has a triplet of eighth notes. Dynamics include *mf*.

I. Musical notation for system I, measures 13-15. Treble clef, key signature of two flats. Measure 13 has a triplet of eighth notes. Measure 14 has a triplet of eighth notes. Measure 15 has a triplet of eighth notes. Dynamics include *mf*.

II. Musical notation for system II, measures 13-15. Bass clef, key signature of two flats. Measure 13 has a triplet of eighth notes. Measure 14 has a triplet of eighth notes. Measure 15 has a triplet of eighth notes. Dynamics include *mf*.



9

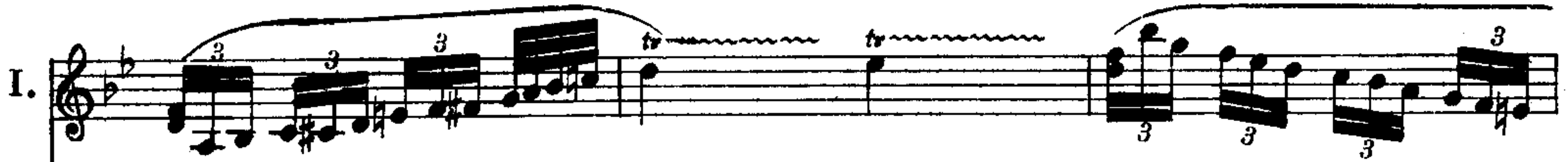
I.



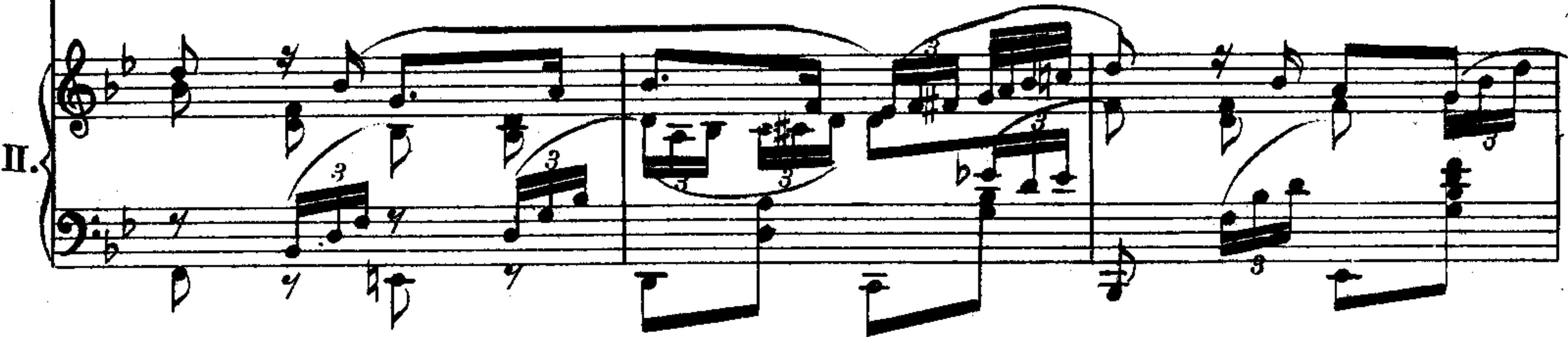
II.



I.



II.



I.



II.



10

11

I. *p*

Viol.

II. *pp* *p espn*

This system contains the first two measures of the piece. The first staff (I.) is in bass clef with a dynamic marking of *p*. The second staff (Viol.) is in treble clef. The third staff (II.) consists of two staves, with the upper one in treble clef and the lower in bass clef, featuring a dynamic marking of *pp* and *p espn*. The music is in 7/8 time and includes various rhythmic patterns and articulations.

I.

II.

This system contains measures 10 and 11. The first staff (I.) is in treble clef. The second staff (II.) consists of two staves, with the upper one in treble clef and the lower in bass clef. The music continues with complex rhythmic figures and dynamic changes.

11

I. *f*

I. Clar.

U.S.M.

II. *p*

This system contains measures 11 and 12. The first staff (I.) is in treble clef with a dynamic marking of *f*. The second staff (I. Clar.) is in treble clef with the marking *U.S.M.*. The third staff (II.) consists of two staves, with the upper one in treble clef and the lower in bass clef, featuring a dynamic marking of *p*. The music includes various articulations and dynamic changes.

I.


II.

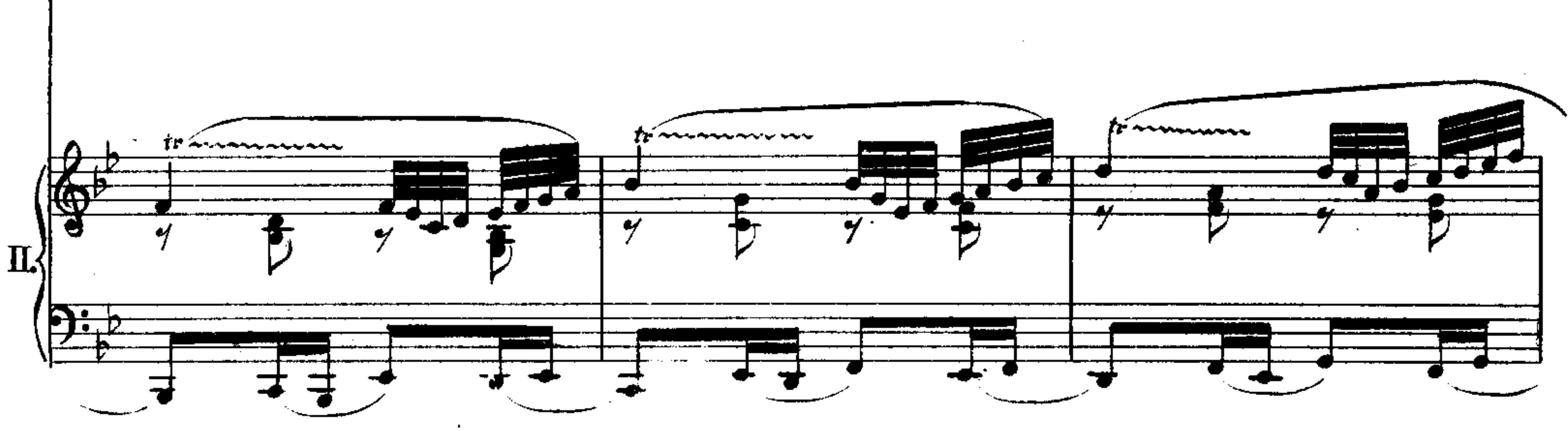
I.

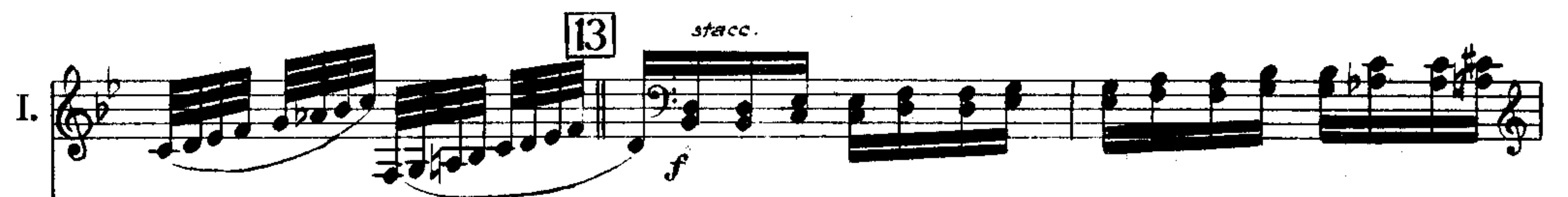
II.

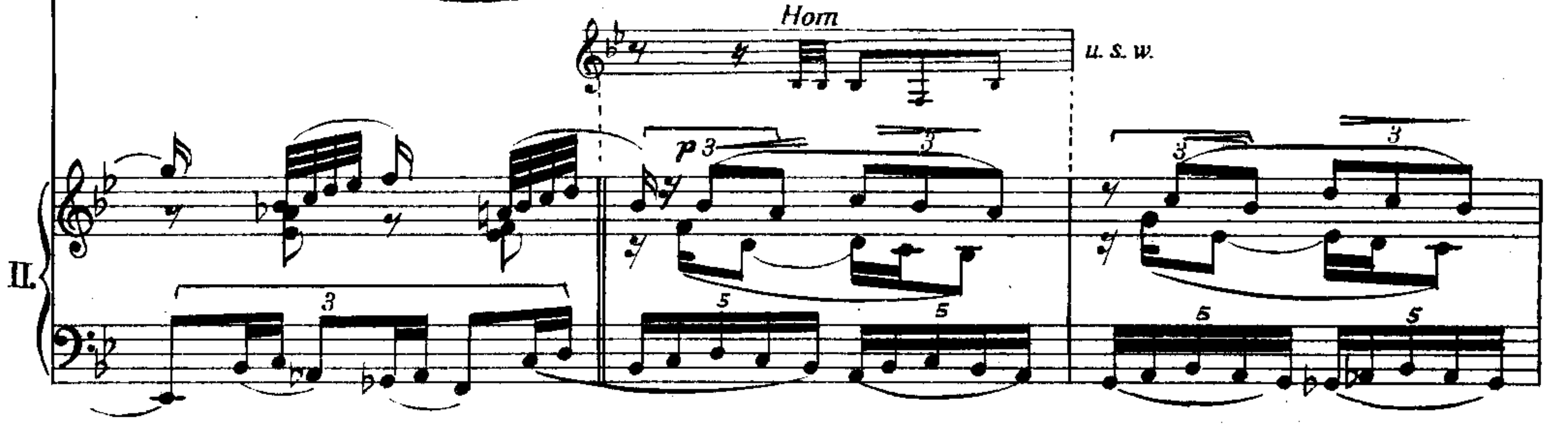
I.

II.

I. 

II. 

I. 

II. 


I. 

II. 

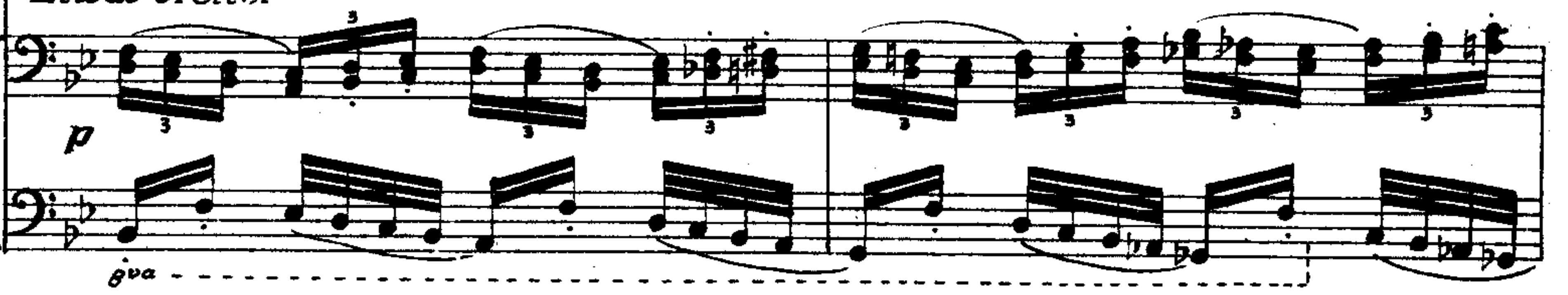
I. 

II. 

14


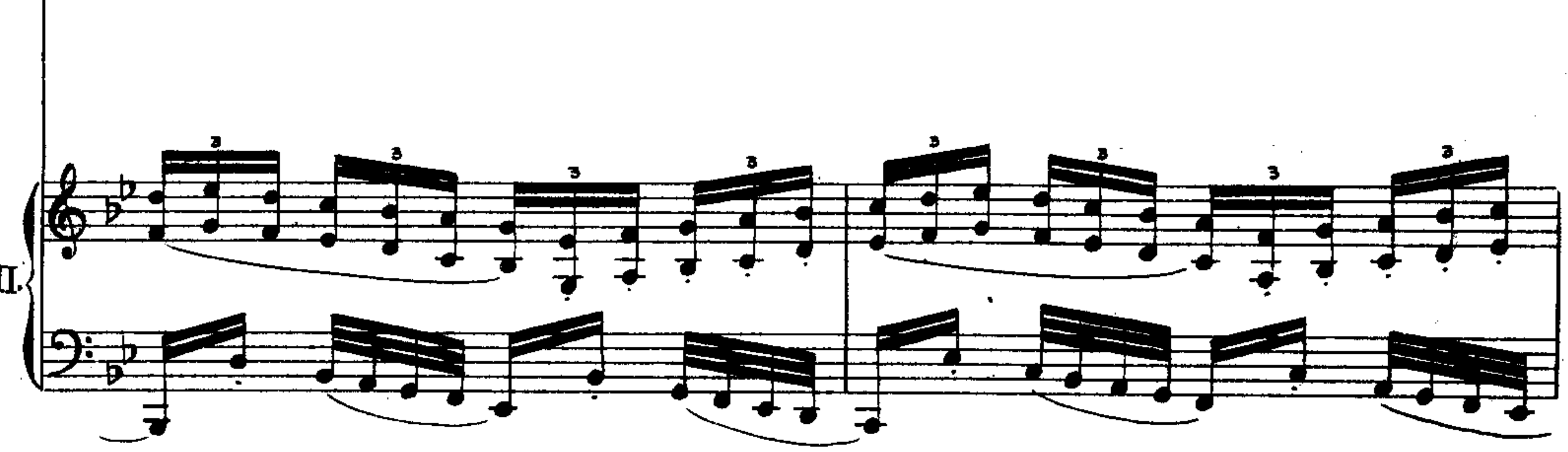
I.   
*p*


*Etwas breiter*

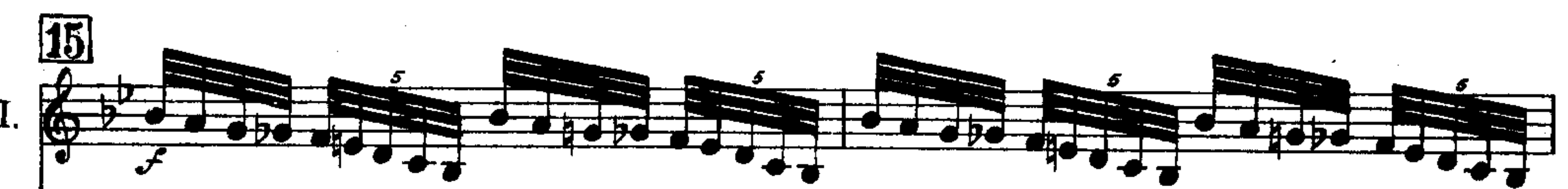

II.   
*p*  
*gva*


I. 

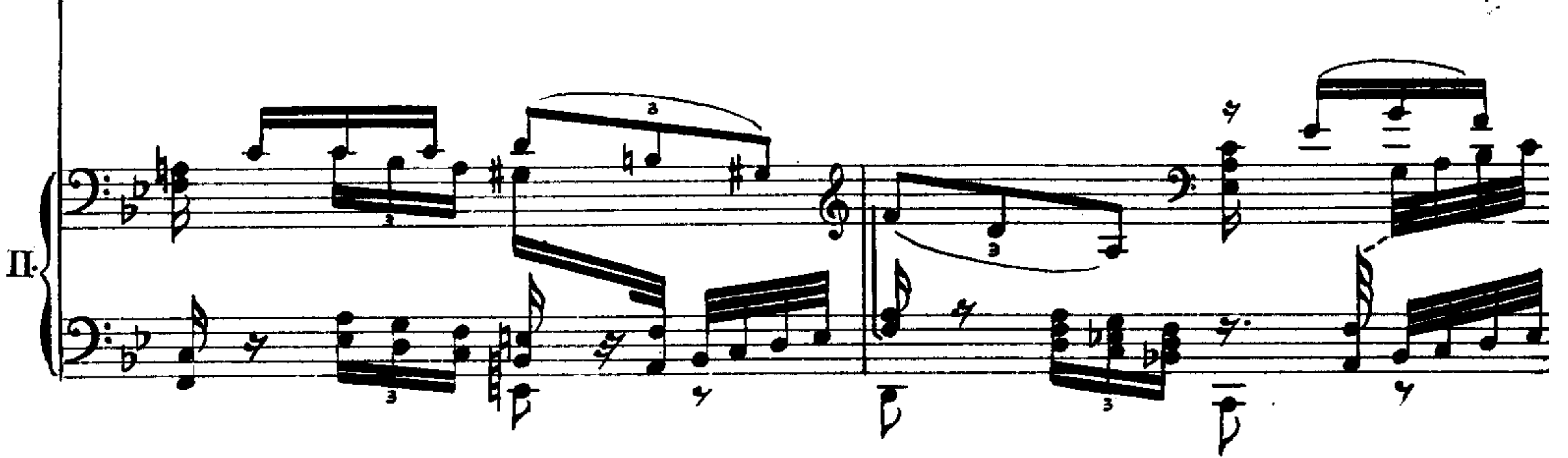
II. 


I.   
II. 

I.   
II. 


15   
II. 

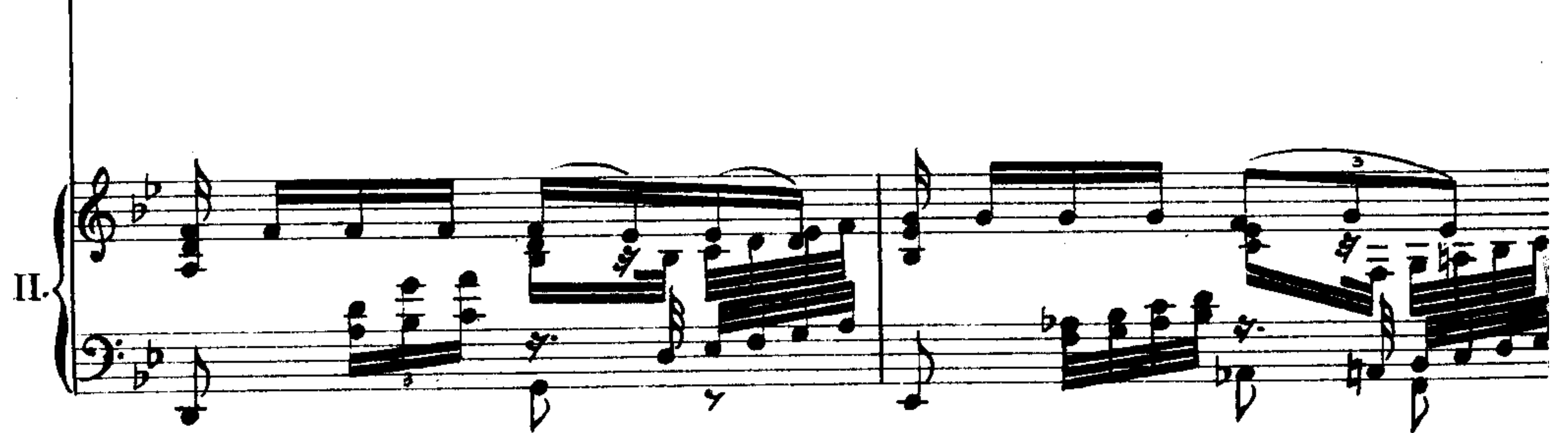
I. 

II. 

I. 

II. 

I. 

II. 

I.

II.

I.

II.

I.

II.



I. 

II. 

17

I. 

II. 

I. 

II. 

I.

II.

I.

II.

18

II.

Basso

22-6-77.

I.

1. Vl.  
2. Vl.

22-5-14.

II.

I.

II.

I.

II.

19 *Maestoso* (♩ = ♩ des  $\frac{2}{4}$ )

I.

II.

*p* *cresc.* *f*

I.

II.

*Getragen* **20** *p* *(mit Pedal)* *dim.* *p*

I.

II.

I.

Musical staff I, first system. Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with a slur over the first two measures, followed by a triplet of eighth notes in the third measure, and continues with a series of eighth and sixteenth notes.

II.

Musical staff II, first system. Treble and bass clefs. The bass line consists of a steady eighth-note accompaniment. The treble line features chords and some melodic fragments.

21

I.

Musical staff I, second system. Treble clef, key signature of two flats. This system is characterized by a continuous sequence of triplets of eighth notes, with a slur over the first two measures.

II.

*espr.*

*p*

Musical staff II, second system. Treble and bass clefs. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with a slur and a dynamic marking of *p* (piano). The word *espr.* (espressivo) is written above the first measure.

I.

*mf*

Musical staff I, third system. Treble clef, key signature of two flats. This system continues the triplet eighth-note pattern from the previous system, with a dynamic marking of *mf* (mezzo-forte) appearing below the staff.

II.

*mf*

Musical staff II, third system. Treble and bass clefs. The bass line continues with a steady eighth-note accompaniment. The treble line features chords and a dynamic marking of *mf* (mezzo-forte) appearing below the staff.