

# Ein Heldenleben

Richard Strauss  
op. 40

Erstes Zeitmaß  
(lebhaft bewegt)

Lebhaft

*Solo*  
*viel ruhiger*  
*mf*  
*sfz*  
*poco calando*  
*sfz*  
*beinahe doppelt so schnell*  
*heuchlerisch schmachtend*  
*f*  
*wieder sehr ruhig*  
*(lustig)*  
*beinahe doppelt so schnell*  
*leichtfertig*  
*wieder sehr ruhig; voll Sehnsucht*  
*(übermütig)*  
*p zart, etwas sentimental*  
*viel lebhafter*  
*f*  
*cresc.*  
*culando*  
*ff*  
*ff (sehr scharf)*  
*sehr ruhig*  
*dim.*  
*(getragen)*  
*mf*  
*doppelt so schnell*  
*mf (spielend)*  
*f*  
*wieder etwas ruhiger*  
*f dim.*  
*p*  
*allmählich wieder lebhafter*  
*f*  
*wieder langsamer*  
*pp (liebenswertig)*  
*poco ritard.*





# Scheherazade

1. Satz: **Allegro non troppo**  $\text{♩} = 56$

Nikolai Rimsky-Korsakow  
op. 35

The musical score consists of six staves of music in G major, 2/4 time. The first staff (measures 94-96) begins with a **[p]** dynamic and a **C** chord box labeled "Solo". It features a melodic line with triplets. The second staff (measures 96-99) continues the melodic line. The third staff (measures 99-173) includes a **D** chord box and a **f** dynamic marking. The fourth staff (measures 173-176) starts with a **G** chord box labeled "Solo" and a **[p]** dynamic. The fifth staff (measures 176-179) concludes with a **F** chord box labeled "Tutti" and a **f** dynamic. The piece ends with a double bar line.

2. Satz  
Recit. Lento

1 Solo  
espressivo

3 Cad. rit. assai ten. Andantino

3. Satz  
Recit. Lento

142 espressivo

145 Cadenza p pp

146 Tempo I

149

152 cantabile, con forza

155 dim. Solo a tempo Tutti ff

159 colla parte

163 colla parte

4. Satz

1 Allegro molto  $\text{♩} = 152$

Musical notation for measures 1-5. The key signature has one sharp (F#). The first measure starts with a fortissimo (*ff*) dynamic and includes a trill (*tr*) in the fifth measure. The piece concludes with a Grand Pause (*G.P.*) in the final measure.

6 Recit. Lento

Musical notation for measures 6-7. Measure 6 begins with a mezzo-forte (*mf*) dynamic and a Grand Pause (*G.P.*). Measure 7 is marked *p* capriccioso and features a triplet of eighth notes.

8

Musical notation for measures 8-28. The music is marked *p* and includes various triplet figures and melodic lines.

Recit. Lento

Musical notation for measures 29-63. Measure 29 is marked *con forza*. The section includes a Grand Pause (*G.P.*) and concludes with a *Vivo* tempo change. Performance markings include *rit. molto* and *lunga*.

Lento Recit.

Musical notation for measures 64-630. The music is marked *dolce e capriccioso* and features a series of triplet figures.

643

Musical notation for measures 631-644. The section concludes with a Grand Pause (*G.P.*) and a *riten.* marking.

Alla breve Tempo come prima  $\text{♩} = 48$

2 Viol. Soli

Musical notation for measures 645-653. The section is for two violins (*2 Viol. Soli*) and includes a first violin solo (*1 Viol. Solo*) in measure 653.

654

Musical notation for measures 654-660. The section is for two violins (*2 Viol. Soli*) and includes a first violin solo (*1 Viol. Solo*) marked *a piacere rit. assai*. Dynamics include *espress.* and *ten.*

661

Musical notation for measures 661-664. The section is marked *a tempo* and features triplet figures.



Violine I—Erster Chor

Nr. 43 Rezitativ und Chor

Rezitativ  
Evangelist

Da spei - e - ten sie aus in sein An - ge - sicht, und schlu - gen ihn mit

(Bässe)

Fäu - sten. Et - li - che a - ber schlu - gen ihn ins An - ge - sicht, und spra - chen:

Chor (Weissage uns, Christe)

Nr. 44 Choral (Wer hat dich so geschlagen)

Nr. 45 Rezitativ (Petrus aber saß) tacet

Nr. 46 Chor und Rezitativ

Chor (Wahrlich, du bist auch einer) 8 Rezitativ (Da hub er an sich zu verfluchen) Evangelist

Und ging her - aus, und wei - - - ne - te bit - ter - lich.

Nr. 47 Arie (Erbarme dich, mein Gott)

Solo *f*  
*piano sempre*

Violine I — Erster Chor

7II

**A**  
(Erbarme dich)  
*tr*  
*pp*

10

13

16

19

**B**

21

Solo  
*f*



Violine I — Erster Chor

23

26

C (Schaue hier)

28

31

D Solo (Erbarme)

35

38

41

E

Violine I — Erster Chor

44

46

Solo

*p*

49

51II

53

Nr. 48 Choral (Bin ich gleich von dir gewichen)

11

Nr. 49 Rezitativ und Chor

Rezitativ (Des Morgens aber hielten)

13

Judas

Evangelist

Ich ha-be ü-bel ge-tan, daß ich un-schul-dig Blut ver-ra-ten ha-be. Sie sprachen:

Chor (Was gehet uns das an)

Viol. I Chor II

17

Nr. 50 Rezitativ (Und er warf die Silberlinge) Nr. 51 Arie (Gebt mir meinen Jesum wieder) tacet



