

TRANSLATION OF POEM

In the small, poverty-stricken room, only dully illuminated by a candle end, lies the sick man on his cot. He has just struggled once again with death in wild desperation. Now, exhausted, he has sunk into sleep, and the quiet ticking of the clock on the wall is all you can hear in the room, in which the fearful silence is a premonition of the approach of death. Around the pale features of the sick man plays a sorrowful smile. At the confines of life, is he dreaming of the golden days of childhood? — But death does not grant its victim sleep and dreams for very long. It shakes him awake cruelly and starts the battle anew. The urge for life and the power of death! What a horrible struggle! Neither one wins the victory, and it becomes quiet once again! — Sinking back, weary from battle, sleepless as if in feverish delirium, the sick man now sees his life, trait by trait and image by image, passing by his mind's eye. First the dawn of childhood, shining sweetly in untouched innocence! Then the bolder games of the young man, using and trying out his strength, until he has matured for the manly battle, which now blazes forth in hot joy with life's highest benefits as its stake. To take everything that ever seemed transfigured and to mold it into an even more transfigured shape: this alone is the noble impulse that accompanies him through life. Coldly and scornfully the world places one barrier after another in the path of his efforts. Whenever he believes he is near his goal, he is greeted by a thunderous "Halt!" "Turn the barrier into a rung by which to rise ever higher and higher!" Thus he strives, thus he climbs, does not abandon his sacred impulse. What he has sought all this time with his heart's deepest longing, he still seeks while bathed in mortal sweat, seeks—but, alas, cannot find it. Even if he conceives of it more clearly, even if it gradually grows upon him, still he can never exhaust its possibilities, can never consummate it in his mind. Then the last blow of death's iron hammer rings out, breaks the earthly body in two and covers his eyes with the night of death. — But he hears mightily resounding from heaven that which he sought here longingly: world-redemption, world-transfiguration!

Alexander Ritter

(program)

See Strauss's

letter to Fuchs

V. Harnegg

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INSTRUMENTATION (reading downward on page 103): 3 flutes; 2 oboes; English horn; 2 clarinets in B-flat; bass clarinet in B-flat; 2 bassoons; contrabassoon; 4 horns in F; 3 trumpets in F; 3 trombones; tuba; 3 timpani, C, G, E-flat; first harp; second harp; gong; violins; violas; cellos; double basses.

TRANSLATION OF FOOTNOTE ON PAGE 151: This trombone passage and those that follow must be extremely pronounced; perhaps the bells should be pointed directly at the audience.

GLOSSARY OF GERMAN PERFORMANCE INDICATIONS WITHIN THE SCORE

*Des*: D-flat; . . . *des vorigen Tempos*: . . . of the foregoing tempo; *die Hälfte*: only half of them play; *Eine Solo-Violine*: a solo violin; *Es*: E-flat; *Etwas breiter*: somewhat more broadly; *Gedehnt*: sustained; *gestopft*: stopped notes; *gut hervortretend*: standing out clearly; *H*: B-natural; *leicht bewegt*: slightly agitated; *mit Holzschlägeln*: with wooden sticks; . . . *nach . . . umstimmen*: change tuning from . . . to . . .; *noch breiter*: even more broadly; *offen*: open notes; *Saite*: string; *sehr breit*: very broadly; *sehr weich*: very gently; *sehr zart*: very tenderly; *Tempo der Einleitung*: same tempo as the introduction; *weich*: gently.



# Tod und Verklärung.

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

RICH. STRAUSS, Op. 24.  
Uebersetzt von Otto Singer.

**Largo.**

PIANO.

*pp una corda*

*pp sempre*

*pp*

*pp dolce*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



The image shows a handwritten musical score for the piece 'Tod u Verklärung' by Richard Strauss. The score is written on two staves (piano and bass) and includes a separate line for rhythmic notation. The score is heavily annotated with handwritten notes and markings. Key annotations include:

- Measure numbers:** 10, 12, 16, 21, 23, 25, 29, 32, 34, 36, 39, 42, 44, 46, 48, 52.
- Structural labels:** "antecedent statement", "consequent", "antecedent consequent", "Part II", "Coupling d<sup>b2</sup>-d<sup>b2</sup>", "Coupling e<sup>2</sup>-e<sup>2</sup>".
- Harmonic and melodic notes:** "3-meas (cl)", "mm. 45-46", "Th. 1", "Coupling ob. b", "Th. 2 (minor)", "Fl. (Th. 1)", "Th. 2", "Coupling s) Th. 2", "C major", "ab minor", "Bn.", "Va.", "mm. 7-8 'sigh'", "mm. 20-21 (t=11)", "mm. 13-14 (w c-B7 motive)", "4-18: [0,1,4,7] opening third Allegro".
- Rhythmic notation:** "Rhythmic meters" with various rhythmic symbols and time signatures like "t=11", "t=4", "t=10", "8-18", "4-25", "4-19!".
- Other markings:** "V", "Y", "X", "motive 2nd", "b9-8", "V", "t=11 (8-15)".

- Notes:
1. Composing out of opening third.
  - 2) Relate to fourth span of gamma
  - 3) Gamma is now "transformed" to a 5th!  
this in the large-scale form
  4. Far-fetched?
  5. m. 16 t=11
  6. There are also long-range connections: m. 16 - m. 42  
D<sup>b7</sup> C<sup>7</sup>
  7. Cf. mm. 20-21 (t=11) and mm. 13-14 (w c-B7 motive)
  8. The firsts develop from gamma
  9. Liszt! and Mahler - 4-19: [5,9,0,1]