

Richard Wagner Götterdämmerung

Corno I & II.

VORSPIEL.

in F. Moderato. in E. in F. in E.

f 3 *p cresc.* *poco f* *dim. p* 3 *p cresc.*

poco f *dim. p* *ff dim. p* 1 *pp* 12

NORN. in Es. *p cresc.*

Was spinnen und slagen wir nicht? 1 in F. 6

2 *ff dim. p* *p* *p* *cresc. f* *p* in F.

3 *dolce* *cresc.* *f dim.* 2 Tromba

Corno I & II.

in E.

p dolce *più p*

3 4 5

5 in Es. in F.

16 trü-ben Sin-nes war mein Ge- *p* *f* *p*

5 6 7 8

6 pesante

molto cresc. *f dim.* 1 *p* *mf* *p* *cresc.*

1 2 3 4 5 6

Viol. II. Viol. I.

sf *f* 1 2 12 *più p*

7 in F. in F. in E.

p 6 1 *p* *p* *p marc.* *cresc.* 1

8 in F. in E.

p *poco f* *p* *p* *p* *p* *p cresc.* *f* *p*

8

Corno I & II.

in F. *rallent. a tempo*

p cresc. - - - - - più cresc. 1 p più p 5

9 in E.

2 cresc. - - poco f in E. p 2

Poco animato. in F. *un poco riten.*

1 pp 4

10 in D. Tempo I. in F.

p cresc. fp fp 8 f p fp cresc.

poco riten. 11

f p < f p < 5 1 Weisst du, was aus ihm wird? p

con Sord.

p < p < p < 2 cresc. - - - f dim. poco rit. 6 pp con Sord. 10

Corno I & II.

4

12 Clar. I. in F.

p *ppoco sfz* *pdolce*

senza Sord.

p *f* *p* *f* *p*

un poco accel. *senza Sord.*

Solo ^A Tromba

p cresc. *f*

1 das Sell, mir langt es nicht!

13 **14** Cello

ff *p*

19 3

in Es. 3

in Es.

p marcato *pp*

6

15

1 *p* *cresc.*

Corno I & II.

un poco riten. **16** *a tempo*

f *più f* *ff*

Measures 15 and 16. The score is in two staves. Measure 15 has a dynamic of *f*. Measure 16 has dynamics of *più f* and *ff*. The tempo marking is *un poco riten.* and *a tempo*.

ff *ff* *ff*

Measures 17, 18, and 19. The score is in two staves. All three measures have a dynamic of *ff*. There are triplet markings in measures 18 and 19.

17 **18**

dim. *p dolce* *p poco f* *dim.* *poco f*

Measures 17, 18, and 19. The score is in two staves. Measure 17 has a dynamic of *dim.*. Measure 18 has dynamics of *p dolce* and *p poco f*. Measure 19 has a dynamic of *dim.* and *poco f*. There are markings for 4 and 6 notes in measure 18.

dim. *p* *p* *cresc.*

in E.

Measures 17, 18, and 19. The score is in two staves. Measure 17 has a dynamic of *dim.*. Measure 18 has a dynamic of *p*. Measure 19 has a dynamic of *p* and *cresc.*. The key signature changes to *in E.* in measure 19. There are triplet markings in measures 18 and 19.

poco f *sf* *p* *più p* **18** **19**

in F. *un poco riten.* *Corno Ingl.* *rallent.*

Measures 17, 18, and 19. The score is in two staves. Measure 17 has dynamics of *poco f* and *sf*. Measure 18 has dynamics of *p* and *più p*. Measure 19 has a dynamic of *p*. The key signature changes to *in F.* in measure 19. The tempo marking is *un poco riten.* and *rallent.*. The instrument marking is *Corno Ingl.*.

in Es. *a tempo, più animato.* *dim.* *p* *p* *f* **2** **4**

in F.

Measures 17, 18, and 19. The score is in two staves. Measure 17 has a dynamic of *f*. Measure 18 has dynamics of *dim.* and *p*. Measure 19 has a dynamic of *f*. The key signature changes to *in Es.* in measure 17 and *in F.* in measure 19. There are markings for 2 and 4 notes in measure 18.

Corno I & II.

20

First system of musical notation for measures 20-21. It consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef. Dynamics include *p*, *fp*, *cresc.*, and *f*. A first ending bracket labeled '1' spans measures 20 and 21. A triplet of eighth notes is marked with a '3' above it in measure 20.

Second system of musical notation for measures 22-23. It consists of two staves. Dynamics include *f*, *dim.*, *p*, and *f*. A *rall.* (rallentando) marking is placed above the staff in measure 22. A triplet of eighth notes is marked with a '3' above it in measure 23.

Third system of musical notation for measures 24-25. It consists of two staves. Dynamics include *dim.*, *p dolce*, and *p cresc.*. First ending brackets labeled '1' and '4' are present. Measure 24 contains a first ending bracket labeled '1', and measure 25 contains a first ending bracket labeled '4'.

Fourth system of musical notation for measures 26-27. It consists of two staves. Dynamics include *f*, *p*, *f*, *p*, and *cresc.*. A *marc.* (marcato) marking is placed above the staff in measure 27. Triplet markings with '3' above them are present in measures 26 and 27.

21

Fifth system of musical notation for measures 28-29. It consists of two staves. Dynamics include *più cresc.*, *f*, and *f stacc.*. Triplet markings with '3' above them are present in measures 28 and 29.

Sixth system of musical notation for measures 30-31. It consists of two staves. Dynamics include *dim.*, *pp*, *cresc.*, *f*, and *dim.*. A triplet of eighth notes is marked with a '3' above it in measure 30.

Corno I & II.

Animato. *un poco stringendo*

p 2 *pdolce* *p* 2 *pcresc.* *più f* *ff*

22 *rall.* **Tempo I.**

dim. 1 *pdolce* *più p* 2 *molto cresc. - ff*

in F.

in E. *p* *cresc.* *f* *p* *in E. marc.*

in F.

5 *p* *in F.* *fp* *p*

23 **Animato.**

sf *cresc.* *f* *p* 1

in E.

in E. *p* *cresc.* *f* 7

Corno I & II.

in F.

p 4 *p stacc.* *cresc.*

24

rall. in E. Poco a poco accel. il tempo.

f 6 in E. *p cresc.*

in F.

f 1 *p* *poco f*

fp *cresc.* *fp*

p *cresc.* *p* *cresc.*

Molto animato.

25

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

Corno I & II.

Measures 24-25. The score is in 2/4 time. The first staff (Corno I) begins with a triplet of eighth notes marked *p dolce*. The second staff (Corno II) has a whole note marked *p cresc.*. Both parts end with a fermata. A first ending bracket labeled '2' spans the final two measures.

Measures 26-27. Measure 26 is boxed with the number '26'. The first staff (Corno I) has a half note marked *p cresc.*. The second staff (Corno II) has a half note marked *p cresc.*. Both parts end with a fermata. A first ending bracket labeled '2' spans the final two measures.

Measures 28-29. The first staff (Corno I) has a half note marked *f*. The second staff (Corno II) has a half note marked *f*. Both parts end with a fermata. A first ending bracket labeled '2' spans the final two measures.

Measures 30-31. The first staff (Corno I) has a half note marked *p*. The second staff (Corno II) has a half note marked *p*. Both parts end with a fermata. A first ending bracket labeled '2' spans the final two measures.

Measures 32-33. Measure 32 is boxed with the number '27'. The first staff (Corno I) has a half note marked *p*. The second staff (Corno II) has a half note marked *p*. Both parts end with a fermata. A first ending bracket labeled '2' spans the final two measures.

Measures 34-35. The first staff (Corno I) has a half note marked *p*. The second staff (Corno II) has a half note marked *p*. Both parts end with a fermata. A first ending bracket labeled '2' spans the final two measures.

Corno I & II.

cresc. - - - *f* *f* *p* *cresc.* -

28 *Allegro assai.* *f* *ff*

f *ff* *ff*

ff *ff* *ff*

Molto appassionato.
in E.

29 *ff* *f*

30 *Molto meno mosso.* *in F.*
Vivace.

meno f **6** *f (sulla scena)* *lungo*

f *f* *f*

Corno I & II.

Allegro. (♩ = ♩)

Musical staff 1: Treble clef, 3/4 time signature. The first system contains a melodic line with eighth notes. The second system begins with a key signature change to F major (one flat) and a dynamic marking of *ff*. It features a series of five dotted half notes, numbered 2 through 5, which are part of a larger melodic phrase.

Musical staff 2: Continuation of the melodic line from the first system. It includes notes numbered 6 through 10, followed by a series of eighth notes with accents (^).

Musical staff 3: Continuation of the melodic line. It begins with the dynamic marking *smpre ff* and features a series of eighth notes with accents (^).

Musical staff 4: Continuation of the melodic line. A rehearsal mark **31** is placed above the staff, with the word "(Orch.)" written below it. The dynamic marking *f* is present, followed by a *p* marking.

Musical staff 5: Continuation of the melodic line. It includes a *cresc.* marking followed by a *p* marking. The staff concludes with a fermata.

Musical staff 6: Continuation of the melodic line. It begins with a *p* marking, followed by a *cresc.* marking and another *p* marking. The staff concludes with a fermata.

Musical staff 7: Continuation of the melodic line. It begins with a *p* marking, followed by a *cresc.* marking. The staff concludes with a *p* marking and a *sf* (sforzando) marking.

Corno I & II.

Corno I & II.

6

35 $\text{♩} = \text{d.}$
in F.

f *ff* *dim.* 1

p *p < >* 1 *p cresc.*

mf *dim.* 1 *p*

p cresc. *sf* *cresc.* 4

36

pocof *p* *p marc.* 14

**Molto riten.
il tempo.**

Corno I & II.

I. Aufzug.

I. SCENE.

Tempo comodo. in E. in E.

5 in H. *p* 3 in D. *p* *cresc.*

in F.

6 Cor. IV in D. *f* *p dolce* 1 *poco f* *p dolce*

in E.

6 *f* 3 *p* 5 *p*

37

in C. in F.

in C. *p* *cresc.* *f* 2 4 in Es. *p* 5 *p*

38

in Es.

5 *poco f* *dim.* *p*

in E. in E. accel.

sf *p* *sf* in E. *cresc.* in E. *p* *accel.* *f*

Corno I & II.

Tempo I. **39**

cresc. - f **5** Siegfried, der Wälsungen Spross, der ist der stärkste Held. Ein Zwillingsspaar,

von Liebe be- zungen, Siegmund und Sieglinde zeugten den ächtesten *in F.* *p* *cresc.*

Cor. III.

f **2** Welche That schuf er so tapfer, dass als herr-lich-ster

Oboe.

in Es.

40

Held er ge- *p* *in Es.* *dim.* *pp* *cresc.*

in F. **Animato.**

f **2** *f*

rallent. **Moderato.**

dim. **1** **3** Wer wohl ihn zu nützen wüsst, dem neigte sich

Corno I & II.

wahrlich

in E. *poco cresc.*

p

Cor. IV in Es.

accel. *cresc.* *Animato.* in F.

f **41** *f* **5** *f* **1**

rallent. **Meno mosso.** *con Sord.* **Più animato.** in F. *rallent.* **Più lento.**

pp *con Sord.* **4** **1** *f dim.* **3**

Cor. IV in B.

p cresc. *f dim.*

Moderato molto. Cl. I. in F.

5 **1** **42** *p*

in E. *dolciss.*

p **3** **7**

Cor. IV in B. *con Sord.* *marc.*

in E. **Moderato molto.** *con Sord.* *molto rallent.* **Tempo moderato.**

p *con Sord.* **4** **2** *Vel.*

Corno I & II.

(naturale) **Animando.**

pp (naturale) *cresc. - sf* **3**

Animato. *Viol. b.e.a.a.* **in F.** **43** *riten.* **Un poco moderato.**

cresc. - f **9** **2** *p stacc.*

Un poco accel. **in F.** **Animato.**

3 **in E.** **1** **1** *Cor. IV in E.* *(sulla scena)*

sempre un poco

in F.

Cor. IV in F.

accel. **(Orch.)** **in F.** *Sempre più animato.*

con forza **f** **f** *più f* **fp**

Vivace. **Tempo I moderato.**

fp **f** **più f** **ff** **44** **1** **f (sulla scena)**

(Orchestra)

p > p *> p* *> p* *> p* *p*

p > p *> p* *p* **1**

cresc. **1** *cresc.* **1** *più cresc.* *f* *f* **2** *string.*

45

Vivace. **Animato.** Cor. V in B.

f **9** **1** *stacc.* **2**

Cor. III in F. *Un poco più animato.* Cor. V in E.

f **2** Cor. IV in F. *p cresc.*

II. SCENE.

in F. *Un poco più lento.* *rallent.*

f *più f* *ff* *dim.* *p* **1**

sempre dim. e rallent. in E. **Moderato.**

in E. *più p* *f* *con forza* in D. *espress. e dolce*

Corno I & II.

in F. **46**

p **2** *p* *p cresc.* - - - *f* *p* **2**

in F. *p*

sf *sf* **2** *più f* *p* **1**

Cor. IV in D.

p in F. *cresc.* - - - *f* **1** *p* **2** *p dolce*

p Cor. IV in F. *f* *dim.*

Un poco più animato.

dim. **20** *sf dim. p*

Vcl. e Basso. Nicht Land noch Leute bleib

47

Viol.

p *f marc.* *f marc.*

IV. in F.

in F.

cresc. - - *fp* *fp* *p* *p* *f* *p* **1**

Corno I & II.

p $\langle \rangle$ 1 *p* *p* 2 $\rangle p$ 1 *f*

p 1 *p* *più p* *pp* con Sord.

in E.
con Sord.

48 in F. 49

4 *f fp* $\langle \rangle$ 1 *p dolce cresc.*

p 2 1 11 2 50 2

rallent. **Molto moderato.** sempre più **Molto riten. riten.**

Cor. IV in C.

Sostenuto. Cl. *pp* in F. *pp* 2

un poco *riten. con Sord.* in E. **Tempo I. Animato.** Sempre più animato.

1 *pp* in E. *cresc. - f* 5

pp

Corno I & II.

rallent. **in F. Vivace.**

1 IV. senza Sord. f in F. fp cresc. f 1 f 2

Molto riten. *molto riten.* **in E.** *Moderato e comodo.* *Animando.*

ff dim. - - - p 2 2 p dolce 6 1 Cor. III. IV.

Un poco animato.

Deinem Bruder bot ich mich zum Mann: der Stolze schlug mich aus; trügst du wie er mir Ueber-muth,

in E. Moderato.

böt' ich mich dir zum Bund? f dim. - - - p p dolce >p 8

51 **in F.**

(con Sordino ma forte) in F. dim. p p(naturale) p 2 1
Cor. IV in Es.

in E. **Più animato.** *rallent.*

in E. Più animato. rallent. sf dim. p 1 sf f f p 2

Corno I & II.

Moderato molto. *in E.* *con Sord. riten.* *sempre più lento.*

1 > p 1 > p f dim. p sf dim. p <

Molto lento e rallent. **Vivace e strepitoso.** *Viol.* **52** *in F.*

p <> <> 6 p cresc. 2 ff f

in E. *in F.*

fp 9 p espress. 1 f

53

f 1 f 6 f dim. 2 fp 2 7

Fag. *Ob.* *in F.*

2 p cresc. più f f

54 *(Tuba in Es.)* *in F.*

ff 6 p cresc.

f *f* *p* **1**

f 6 f p 1

53 56 Tromboni

fp fp fp fp = f 1 25 3

Viol. in F.

1 *f dim. lungo p cresc. f* 4

in E.

p 5 *p* 5

espress. in Es. poco riten. a tempo

mf piu f sf sfp (naturale) p p 1 3

Animando. Molto vivace.

p f piu f 8 8

in F.

f ff f 1 1

in C.

p cresc. ff 8 2

Corno I & II.

59 in F.

cresc. 2 *p cresc.* in H. 4 *f* in F.

f 3 1 *f* 3

3 3 3 *ff* 4

con Sord. *f* 3 6 *p* *cresc.* *ff* *dim.*

p 6 *mf* *p* *poco f*

Poco a poco rallent. *dim.* *p* *p* *più p*

Molto moderato ed un poco rallent. 60 11 Oboi *p* 3 in B. 3 1 *più p*

Corno I & II.

61

Tromboni₃

dim.

1 7 2

in F.

ff *dim.* 3

Cor. IV in B.

1 *p* in F. *p dolce*

p *più p* *pp*

con Sord.

Sostenuto.

con Sord.

62 (d.=o)

con Sord.

con Sord.

1 2 con Sord. *p* *pp* 4 con Sord.

(♩ = ♩)

in B.

Un poco

7 2 in B. *sf* 7 (nat.) *sf* 26 4

(naturale)

63

più riten.

Cl.

in E. *p*

con Sord.

in F.

con Sord. *p* *sf* *dim.* *più p* 14

in F.

Ob.

in F. naturale

p *dim.* 1 *p* naturale *cresc.* - *f* 1

III. SCENE.

poco rallent.
a tempo

8 *dolce* IV. in B. in B. IV. in B. in E. 4

poco rallent. Un poco più animato.

in F. 8 (nat.) in F. in B. in B. in E. 7

con Sord. *p*

in E. in F. 64

in E. *p* *cresc.* *f* *mf* 2 1

f 2 *p cresc. f* *p* *cresc.*

f 2 *p cresc. f* *p* *cresc.*

f *p cresc.* - - - *f* *p*

f *p cresc.* - - - *f* *p*

cresc. - - - *f p* *cresc.* - - - *f p*

cresc. - - - *f p* *cresc.* - - - *f p*

Corno I & II.

Two staves of music. The first staff has a *cresc.* marking. The second staff has dynamic markings *f p*, *f p*, *p*, and *ff*. A measure rest of 2 is shown at the end of the system.

65

Animato. in F.

Two staves of music. The first staff has a measure rest of 8 and dynamic markings *f*, *p*, and *f*. The second staff has dynamic markings *p*, *fp*, and *cresc.*. A measure rest of 4 is shown at the end of the system.

Two staves of music. The first staff has tempo markings *poco riten.*, *più moderato.*, *poco riten.*, and *a tempo*. The second staff has measure rests of 1, 4, 3, and a *p* dynamic marking.

Two staves of music. The first staff has a tempo marking *in F.* and dynamic markings *peresc.*, *fp*, *p cresc.*, and *f*. The second staff has a tempo marking *in F.* and dynamic markings *f*. Measure rests of 12 and 1 are shown.

Two staves of music. The first staff has tempo markings *in E. Molto vivace.* and *Più moderato.* and dynamic markings *f*, *p*, *f*, *più f*, *ff*, *p*, and *peresc. f*. The second staff has a tempo marking *in E.* and dynamic markings *f*. Measure rests of 1 and 2 are shown.

66

Two staves of music. The first staff has dynamic markings *p* and *p*. The second staff has dynamic markings *cresc.* and *f*. A measure rest of 2 is shown at the end of the system.

67

Corno I & II.

in F **Molto vivace.**

p cresc. *in F.* *f* **1** *ff* *ff*

Poco a poco più tranquillo. un poco rit. **Più animato.** Cello.

1 **8** **1** *p*

68

in F. *Vivace.* *Poco meno mosso.* Cello

in F. *f* *p* **2** *ff* **2** **4** **4** Du zagst vor des Strafenden Zorn?

meiner Angst fünd'ich ein End. **1** **1**

Poco più animato. **69** *in E.*

Oboe. *p cresc.* *f* *cresc. ff* **2** Höre mit Sinn, was ich dir

Moderato, ma sempre un poco animato.

Cello. Seit er von dir geschieden, zur Schlacht nicht mehr schickte uns Wo-tan.

Corno I & II.

in E. in F. con Sord.

p *mf* **70** *sf* *sf* *con Sord.* *dim.* - - *p* **2** *sf* *sf*

con Sord. *Un poco sostenuto.*

dim. - - *p* **7** *sf* *sf* **2** (*naturale*) *p* *con Sord.* *p*

71 *Poco riten.*

2 *p* **1** *p* **1** *cresc. poco f dim.* **2** **3**

72 *Moderato.* in E. con Sord.

Timp. **7** *p* *con Sord.*

rallent. Un poco più lento. **73** *Un poco più mosso.* in E con Sord.

6 *Timp.* **5**

in D. *poco rallent.* **74** *Più animato.* *rallent.*

IV. *pp* (*naturale*) **2** **6** *IV. in F.* **9**

Corno I & II.

in Es. in Es.

pp 4 in Es. con Sord. *molto dolce (naturale)*

p marc. *pp*

Lento **Molto vivace.** in F. *acceler.*

pp 9 *p* *cresc.*

a tempo

f 2 *fp* 2 *cresc.* *f* *ff*

Poco a poco più Tranquillo. Tranquillo.

75 5 Welch' banger Träume Mären meldest du Traurige Viol. in E. *pp* **14**

rallent. **Animato.**

Viol. *fp* *fp* *fp* *p* *cresc.*

f Fl. Ob. Clar. in F. **76** III. in F.

2 *f* 1 *f* 2 4 IV. in F. 5

Corno I & II.

in E.

ff sf dim. p f dim. Wie kannst du's fassen, fühllose Maid.

77
Viol.

in F.

p 4 fp fp cresc. f dim. fp

78
Clar.

in E.

Molto tranquillo.

fp 4 f dim. p p cresc. f dim. dolce

Molto tranquillo.

in E.

Brünnhilde.

p più p Von meinem Ringe raum ich ihnen

in F. *Un poco riten. Animato.*

f 3 1 p cresc.

79
Allegro molto.

f 3 p 2

Corno I & II.

80

p *fp* *p* *fp* *p* *fp* *f* *fp* *fp*

81

in E. in F.

fp cresc. f *ff* in E. 3 *ff* in F.

in E. in E. in E.

f dim. *p*

III. in C. in E. Flauto I.

2 IV. in C. 3 *pp* 7 82

in F. Brunnhilde. Fl. I.

6 *p cresc.* *f* in F. 6 Was leckt so wüthend die 2

in F. (sulla scena)

sp *p* 1 *f* (sulla scena)

Corno I & II.

(Corno sulla scena)
in F.

ff

Corno I.

f Orchestra.

f Corno II.

ff

Poco a poco
in E. *più lento.*

ff

ff

3 *ff* *dim.*
con Sordini

in E.

83

più p

ppmolto
lungo

p \longleftrightarrow *p*

1

Un poco lento e rallent.

1 *(lungo)*

sf *p* \longleftrightarrow *sf* *p* \longleftrightarrow *sf* *p* *p*

4

Fl. e Ob.

Lento.

in F.

p \longleftrightarrow *p*

8

Wer bist du, Schrecklicher?

p *(lungo)* *sempre con Sord.*

in E.

84

Un poco più riten.

p \longleftrightarrow *p* \longleftrightarrow *p*

1

3

III. in E.

Corno I & II.

Allegro molto.
con Sord.

Un poco riten.
Cello e Basso.

acceler.

in E.
a tempo

ff con Sord. 7 *p* *fp* *fp* *cresc.*

85

riten. Tromboni

Più molto lento.

ff in E. 1 1

in F.
con Sord.

Più animato.

senza Sord.

ff *dim.* *p* *sfp* *p cresc.* *sf* 3 *f* *p*
in F. senza Sord.

con Sord.

con Sord.

senza Sord.

f *p* 7 *f* *p* *f* *p* 1 *f* *p*
con Sord. senza Sord.

87 con Sord.

p cresc. *sf* *sf* 2 1 *f* *più f* *ff* 1
con Sord.

senza Sord.

f *poco f* *f* *ff* *sf* *sf* 5
senza Sord.

Corno I & II.

88 *Un poco riten.*

poco acceler. rallent. Sempre più lento. con Sord. Molto moderato.

89 *in E. con Sord.*

Più animato.

90 *acceler.*

Molto vivace e Allegro molto.strepitoso. Tempo I.

Corno I & II.

II. Aufzug.

I. SCENE.

1

Moderato molto.

Tromba III.

Poco a poco più lento.

29 *p* *sf* 1 1

in F.
Animato.

2
rall. Tempo I.

in F.

ff con Sord. *p* *più p* 4 1 6 *sf* con Sord.

in F. #

Animato.

rall.

3

Lento.

p 3 in F. *sf* 2 *p* 2

con Sord.

con Sord.

Più animato.

rall.

p 1 *p cresc.* *f dim.* *p* 2 18 1 2

4

Animato.

Lento.

Alber.

7 Ich und du Wir er-ben die Welt, trüg' ich mich nicht in dei-ner Treu', theil'st du mei-nen Gram und

in F.

senza Sord.

sf *p* *sf* *dim.* *p*

Corno I & II.

fp **2** *p dolce* **3**

stacc. *p* **2** *sf* *più p* *pp* **3** *p con Sord.*

accel. con Sord. Più moderato. Ancora più lento.

Più animato. *in E.* *sf* **7** **1** *pp dolce senza Sord.* *p cresc.* **1**

in F. *sf* *p* *sf* *p* **5** **1** **8** *p cresc.*

con Sord. *f* *p* *più p* *pp < sf >* **1** **22**

rallent. Lento. Tempo I.

7 *L'istesso Tempo un poco più comodo.* *Clar. basso.* *più p* *p senza Sord.* **11** **7**

in F.

Corno I & II.

II. SCENE.

in F.

p
senza Sord.

cresc.

più f
f

8

ff
f
dim.
p
poco cresc.

p

p cresc. poco f
f
f

9

Corno I & II.

in E. 10

f 2 *p* 2 *p* 1

in F. tr

p *p* in F. *f* *p* 1 *f* *p* *f*

in E.

9 *f* 1 *sf* 5 *p*

in F. 11 in F.

2 *f* 1 *f* *p* 4 *p* *cresc.*

in E.

sf *f* *sfp* *sfp* *cresc.* *f* 1 *f*

dim. - - *p* *p* *più p* 8

dim. - - *p* *p* *più p* 8

40 **12**
in F.

Corno I & II.

fp *p poco cresc.* 1 *f* 1 *f* *più f*

f *dim.p* 1 *cresc.* *f* *p* *f* *p* *fp cresc.*

13

f *p* *p* *p* 1 *f* *fp* *cresc.*

f *p* *f* 1 *p* *cresc.* *cresc. f*

più f *ff* 2 *f* *ff*

14
in F.

III. SCENE.

ff Hagen.
Waf-fen! Waf-fen!

15

ff 1 *ff*

Corno I & II.

First system of musical notation for Corno I & II. It consists of two staves. The upper staff contains a melodic line with various dynamics including *f* and *ff*. The lower staff contains a bass line with triplets and rests.

Second system of musical notation. It features two staves. The upper staff has dynamics *ff*, *più f*, and *f*. The lower staff has dynamics *f* and *p*. Measure numbers 1, 9, and 16 are indicated. A tempo marking $(d \mid d \mid = d.)$ is present above the staff.

Third system of musical notation. It consists of two staves. The upper staff has a series of half notes with slurs. The lower staff has a series of quarter notes with slurs. Measure number 7 is indicated.

Fourth system of musical notation. It consists of two staves. The upper staff has dynamics *f* and *più f*. The lower staff has dynamics *f* and *più f*.

Fifth system of musical notation. It consists of two staves. The upper staff has dynamics *più f* and *ff*. The lower staff has dynamics *ff*. Measure number 17 is indicated.

Sixth system of musical notation. It consists of two staves. The upper staff has dynamics *ff* and *sempre ff*. The lower staff has dynamics *ff* and *sempre ff*. Measure numbers 2 and 7 are indicated.

Seventh system of musical notation. It consists of two staves. The upper staff has dynamics *ff* and *sempre ff*. The lower staff has dynamics *ff* and *sempre ff*. Measure numbers 1 and 7 are indicated.

Corno I & II.

18

ff 1 *mf* *dim. p* 4

19

p *cresc.* *f* 1 3 9 Hagen. Ein . . . sam

20

fährt er kei-ner folgt. *f* 5 *ff* 4

21

f *più f* *p* 8 9 *p*

22

cresc. *f* 5 2 *p*

un poco riten. 23 **Animato.**

1 6 *p* *cresc.* *p*

in E. in F.

più f *f* 9 *f* *f* 2

24

Corno I & II.

un poco **Molto vivace.**
riten.

First system of the musical score. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with a dynamic marking of *f* and a *dim.* instruction. The lower staff begins with a bass clef and contains a bass line with a dynamic marking of *ff*. A measure rest of 8 measures is indicated in both staves. The system concludes with a series of triplet eighth notes in both staves.

Second system of the musical score, starting with a boxed measure number 25. It consists of two staves. The upper staff features a treble clef, a key signature of one flat, and a common time signature. It contains a melodic line with a dynamic marking of *ff* and several triplet eighth notes. The lower staff features a bass clef and contains a bass line with a dynamic marking of *ff* and triplet eighth notes. The system concludes with a measure rest of 3 measures in the upper staff and a dynamic marking of *f* in the lower staff.

Third system of the musical score. It consists of two staves. The upper staff features a treble clef, a key signature of one flat, and a common time signature. It contains a melodic line with a dynamic marking of *ff* and triplet eighth notes. The lower staff features a bass clef and contains a bass line with a dynamic marking of *ff* and triplet eighth notes. The system concludes with a measure rest of 1 measure in the upper staff and a dynamic marking of *ff* in the lower staff.

Fourth system of the musical score. It consists of two staves. The upper staff features a treble clef, a key signature of one flat, and a common time signature. It contains a melodic line with a dynamic marking of *ff* and triplet eighth notes. The lower staff features a bass clef and contains a bass line with a dynamic marking of *ff* and triplet eighth notes. The system concludes with a measure rest of 1 measure in the upper staff and a dynamic marking of *ff* in the lower staff.

Fifth system of the musical score. It consists of two staves. The upper staff features a treble clef, a key signature of one flat, and a common time signature. It contains a melodic line with a dynamic marking of *ff* and triplet eighth notes. The lower staff features a bass clef and contains a bass line with a dynamic marking of *ff* and triplet eighth notes. The system concludes with a measure rest of 1 measure in the upper staff and a dynamic marking of *ff* in the lower staff.

Sixth system of the musical score. It consists of two staves. The upper staff features a treble clef, a key signature of one flat, and a common time signature. It contains a melodic line with a dynamic marking of *f* and triplet eighth notes. The lower staff features a bass clef and contains a bass line with a dynamic marking of *f* and triplet eighth notes. The system concludes with a measure rest of 1 measure in the upper staff and a dynamic marking of *più f* in the lower staff.

Seventh system of the musical score. It consists of two staves. The upper staff features a treble clef, a key signature of one flat, and a common time signature. It contains a melodic line with a dynamic marking of *ff* and triplet eighth notes. The lower staff features a bass clef and contains a bass line with a dynamic marking of *fp* and triplet eighth notes. The system concludes with a measure rest of 3 measures in the upper staff and a dynamic marking of *fp* in the lower staff.

Corno I & II.

26

Measures 26-27 and 13-14. Dynamics: *p*, *cresc.*, *f*, *fp*.

27

Measures 27-30. Dynamics: *fp*, *cresc.*, *f*, *ff*.

Measures 31-34. Features triplet markings.

Measures 35-38. Dynamics: *ff*.

Measures 39-42. Dynamics: *ff*, *ff poco riten.*

IV. SCENE.

28 in F. Sempre più ritenuto.

Molto moderato.

ten.

Measures 28-31. Dynamics: *ff*, *dim.*, *p*, *ten.*

Measures 32-35. Dynamics: *ten.*, *cresc.*

Corno I & II.

29

ff 1 f dim.

p 9 p 2 p

p cresc. p cresc.

30

ff 3

31

p cresc. - -p p poco f p

cresc. f > dim. 3 p cresc. poco f

32

p cresc. - - più f ff dim. più p 14 Sostenuito.

Corno I & II.

p *p* 1 *p dolce poco*

33 **34**

Allegro. *Molto moderato.* Più animato. *Molto vivace.*

cresc. 2 *f* *poco rall.* 4 3 5 *ff*

35

poco Animato. *riten.* Un poco più moderato.

5 6 3 1 1 1 1 1

f sf sf sf cresc. f

36

dim. *p cresc.* *f* *dim.* *p* *p* *più p* 2 *fp*

p (naturale)

fp *p* 1 *p* *poco cresc.* *mf* *dim.* 4 *poco rall.*

37

Molto vivace.

2 *ff* 2 *f* *fp* *f* *più f* *ff*

Corno I & II.

Un poco meno mosso.

Moderato.

Measures 36-37. The score is in 3/4 time. The upper staff contains a melodic line with triplets and slurs. The lower staff contains a bass line with triplets and slurs. Dynamics include *f*, *p*, and *sf*. Fingerings 3, 4, 1, and 2 are indicated.

38

Più moto.

in E.

Measures 38-39. The score is in 3/4 time. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with slurs. Dynamics include *f*, *p*, *cresc.*, and *f*. Fingerings 2 and 1 are indicated. The key signature changes to E major.

39

in F.

Measures 40-41. The score is in 3/4 time. The upper staff contains a melodic line with slurs and triplets. The lower staff contains a bass line with slurs and triplets. Dynamics include *fp*, *cresc. f*, *f*, and *più f*. Fingerings 3 and 4 are indicated. The key signature changes to F major.

40

Measures 42-43. The score is in 3/4 time. The upper staff contains a melodic line with triplets. The lower staff contains a bass line with triplets. Dynamics include *ff*. Fingerings 3 and 3 are indicated.

*poco
riten.*

Measures 44-45. The score is in 3/4 time. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with slurs. Dynamics include *più f*, *dim.*, *p*, and *f*. Fingerings 3 and 3 are indicated.

41

con sord.

Measures 46-47. The score is in 3/4 time. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with slurs and triplets. Dynamics include *p* and *sf*. Fingerings 3 and 3 are indicated.

Corno I & II.

Animato strepitoso.

(nat.)p < sf < sfmolto cresc. f dim. p 2 f

42 dim. p 3 fp fp fp fp f f f f

fp fp fp fp fp cresc. f ff

fp fp fp fp f

48 più f ff 2 ff 4 fp fp f

50 più f ff 1 dim. 3 11 f 3

f f 1 f 1 p 5

Corno I & II .

49

ff **1** *fp*

f *p* *f* *p* *cresc.* *f* *più f*

50

p *f* *p* *f* *p* *f* *p*

cresc. *più f* *f* **1** *sf* *più f* **1**

51

sf *f* *cresc.* *ff* **4** *sf* **1** *f* **2**

in E.

52

f **1** *ff* *ff* **2**

Corno I & II.

First system of musical notation for Corno I & II. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 3/4 time. Dynamics include *f*, *dim.*, and *p*. Measure numbers 2, 8, and 1 are indicated below the staves.

Un poco più moderato. *un poco ritard.* Un poco più moderato. in F. 54

Second system of musical notation. It includes a box with the number 53 at the beginning and a box with the number 54 at the end. The text above the staff reads "Un poco più moderato. un poco ritard. Un poco più moderato. in F." and "Cello & Basso." below the staff. Dynamics include *p*, *p cresc.*, and *f*.

Third system of musical notation. It consists of two staves. Dynamics include *p* and *cresc.*. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

Un poco più mosso.

Fourth system of musical notation. It includes a box with the number 55 at the beginning. The text above the staff reads "Un poco più mosso." and "cresc." below the staff. Dynamics include *p*, *cresc.*, *f*, *dim.*, and *p*. Measure numbers 2 and 1 are indicated below the staves.

Fifth system of musical notation. It includes a box with the number 55 at the beginning. Dynamics include *cresc.*, *f*, and *ff*. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Sixth system of musical notation. It includes a box with the number 3 at the end. Dynamics include *f* and *dim.*. The music concludes with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Corno I & II.

56

Sempre più moderato.

V. SCENE.

57

58

59

60

Corno I & II.

61

Meno mosso.

ff = ff p cresc. ff dim. 12

con sord. p 2 poco f 3 dim. p 3

62

(preciso)cresc. sfp cresc. f dim. 11

63

p dolce 1 molto cresc. p dolce dim. 3

poco riten. a tempo in E. f p 6 p dolce

in F. p cresc. f 5 1 acceler.

Corno I & II.

Vivace.

ff 2 f p 1 sf

1 piu f ff **65** sf dim. 3

sf 1 sf>p 3 sf 4 f 1

f 1 sf p sf p sf sf p sf

p ff p ff dim. 3 p 1 f 3 3 **66**

rall. a tempo 1 1 f piu f 2 p sostenuto 3

7 p

Corno I & II.

Vivace.

fp *sf* 1 *fp* *cresc. sf* 1 *fp* 2

67

molto cresc. *f* 1 3 *p cresc.* *f* 4 *p* in E.

poco ritard. in F. 68 *poco riten. Un poco più animato.*

5 2 *sf dim.* - - - *p* 1 4 *p dolce*

Moderato. 69

2 *p espress.* *f*

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

70 *a tempo*

fp *cresc.* *cresc.* 2 *ff* *p* 3 *p* 1

p *cresc.* *f* 3 *acceler.*

Corno I & II.

71

Musical score for measures 71-72. The top staff (Corno I) begins with dynamics *sf p*, *sf p*, *cresc.*, *f*, and *ff*. The bottom staff (Corno II) begins with *p* and *p*. The key signature has two flats, and the time signature is 2/4.

72

Musical score for measures 72-73. The top staff (Corno I) has dynamics *f*, *7*, *molto cresc.*, *f*, and *ff*. The bottom staff (Corno II) has dynamics *f* and *ff*. The key signature has two flats, and the time signature is 2/4.

Musical score for measures 73-74. The top staff (Corno I) has dynamics *f* and *3*. The bottom staff (Corno II) has dynamics *f* and *3*. The key signature has two flats, and the time signature is 2/4.

Un poco più animato.

Musical score for measures 74-75. The top staff (Corno I) has dynamics *f*, *ff dim.*, *meno f*, *cresc.*, and *più f*. The bottom staff (Corno II) has dynamics *f*, *ff dim.*, *p*, *cresc.*, and *più f*. The key signature has two flats, and the time signature is 2/4.

73

Musical score for measures 75-76. The top staff (Corno I) has dynamics *2*, *f dim.*, *p*, *cresc.*, and *più f*. The bottom staff (Corno II) has dynamics *2*, *f dim.*, *p*, *cresc.*, and *più f*. The key signature has two flats, and the time signature is 2/4.

74

Musical score for measures 76-77. The top staff (Corno I) has dynamics *ff* and *più f*. The bottom staff (Corno II) has dynamics *ff* and *ff*. The key signature has two flats, and the time signature is 2/4.

75

Musical score for measures 77-78. The top staff (Corno I) has dynamics *ff stringendo* and *ff*. The bottom staff (Corno II) has dynamics *ff stringendo* and *ff*. The key signature has two flats, and the time signature is 2/4.

Corno I & II.

III. Aufzug.
VORSPIEL und I. SCENE.

in F.
Animato, ma moderato il tempo.

Solo.

f (sulla scena) 8

(sulla scena) *lungo* (Orch.) *pp*

8

pp 8

poco cresc. **1** *p* *più p*

8

In C. (sulla scena) In F. **2** *p dolce* 8

8

Corno I & II.

2

p *p*

ppoco cresc. poco f *poco f* *più f* *p*

4 2

3

Solo.

p dolce *p* *p* *cresc.*

4

fp *f* *dim.* *p* *p* *p*

4

in F.
(sulla scena)

p *p*

5

f *f* *f* *dim.* *f*

Solo.

p *p* *p* *cresc.*

Corno I & II.

Musical notation for measures 1-5. The score is in 3/4 time. Dynamics include *sp*, *f*, *dim.*, and *p*. There are slurs and accents over the notes.

Musical notation for measures 6-8. Measure 6 is marked with a circled '6'. Dynamics include *f*. Measure 7 has a '1' above it with '(sulla scena)' below. Measure 8 has a '1' above it and 'Solo.' above the staff. There are slurs and accents.

Musical notation for measures 9-11. Measure 9 has a circled '7' above it. Dynamics include *p*, *1*, *pcresc.*, *f*, *3*, and *1*. There are slurs and accents.

Musical notation for measures 12-14. Measure 12 has a circled '8' above it. Dynamics include *p*, *Solo. ten.*, *4*, *in D. Solo. con sord.*, *4*, *f*, *pù f*, and *2*. There are slurs and accents.

Musical notation for measures 15-18. Measure 15 has a circled '9' above it. Dynamics include *p* and *p*. There are slurs and accents.

Musical notation for measures 19-21. Measure 19 has a circled '10' above it. Dynamics include *dim.*, *p*, *p*, and *p*. There are slurs and accents.

Musical notation for measures 22-25. Measure 22 has a circled '10' above it. Dynamics include *f*, *2*, *ff*, *f*, *dim. p*, *cresc.*, and *5*. There are slurs and accents.

Corno I & II.

con sord. 14

f *p* *poco f dim.* *p*

3 13

Tr. 15 Wogl. Oboi.

4 2 8

So heissen wir's dir, —

in F.

p naturale *poco cresc.*

p *cresc.*

mf dim. *p* *più p* 8 *fp* *fp* 1 *p cresc.*

Vivace.

fp *f* *dim.* *p* *p* 1 16 *f* 8

Un poco meno mosso.

p cresc. *f* 1 *f* *f dim.* *p* 2

Corno I & II.

Molto moderato.

con sord. *sostenuto*

Animando.

17

18

poco rall.

sempre f

più f

Corno I & II.

19

ff 1 *ff* *p*

1 4 *poco sf* *p* *poco cresc.*

20

mf *più f* 9 *p cresc.* - - - - *f*

f *ff*

dim. 1 2 1 *pp con sord.* *con sord.*

21

Solo.

più p 1 4 3 1 *f* 1

Corno I & II.

II. SCENE.

in F.
Solo.

f *sempre più f* *ff*

Moderato.

22

7 4 *Kommt herab!* in F. *p* *fp*

in E.

f *f*

in F.

f *ff* *più f* *f*

in E.

ff *ff*

ff *ff*

23

Un poco più moderato.

ff *dim.* 2

Corno I & II.

in D. in E.

p 3

mf *p* *>p*

in F. **24** **Tranquillo.**

p cresc. *più f.* *f* *p cresc.* *f*

2 4 8 Seit

25 in E. in D.

f *f* *f*

lange acht' ich des Lallens nicht mehr.

p *cresc.* *f* *p*

26

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

1 2 1 2

in F. **Più animato.** *Un poco meno mosso.*

p *f* *più f.*

6

Corno I & II.

in E.

p dolce 1 *più p* *pp* 1 *molto espr.* *f* 3

Moderato.

Corno III.

in F.

27

Un poco sostenuto.

p 4 *p* 8 *f stacc.*

28

p *cresc.* 1 9

Viol. I.

in F.

p *cresc.* - - *f* *f* *f* 1 *f* *p* 2

Moderato.

30

f *p* 4 29 10 3 1 Auf den Ae - sten sass es und

in E.
Solo.

sang. 1 *p* *poco cresc.* *poco f* *dim.* in E.

p 2 *poco f* *dim.* *p* 6 *p*

Corno I & II.

31

Measures 31-32. Key signature: one flat (F major/D minor). Time signature: 4/4.
 Measure 31: *p*.
 Measure 32: *con sord.*, *sf dim.*, *con sord.*, *p*.
 Rehearsal marks: 3, 8.

32

Measures 32-33.
 Measure 32: Bassi, *in F.*, *p dolce*, *dolce*.
 Measure 33: *sf dim.*, *con sord.*, *in E.*, *poco a poco più riten.*.
 Rehearsal marks: 3, 7, 12.

33

Measures 33-34.
 Measure 33: *con sord.*, *p*.
 Measure 34: *in F.*, *naturate*, *poco f*, *poco f*.
 Rehearsal marks: 3, 1, 12.
 Lyrics: Feu - er umbrennt ih - ren

34

Measures 34-35.
 Measure 34: *in F.*, *p cresc.*.
 Measure 35: *in F.*, *poco string.*, *f*, *p cresc.*, *2*, *fp cresc.*, *ff*, *dim.*.
 Rehearsal marks: 3, 1.

35

Measures 35-36.
 Measure 35: *in E.*, *Moderato.*, *p*, *più p*, *2*, *espress.*.
 Measure 36: *in F.*, *p cresc.*, *f*, *2*.
 Rehearsal marks: 1, 2.

Measures 36-37.
 Measure 36: *p*, *p*, *p*, *fp cresc.*, *1*.
 Measure 37: *in F.*, *p cresc.*, *f*, *2*.
 Rehearsal marks: 1, 2.

Corno I & II.

Animato.

con sord. naturale

36 *f* con sord. 2 naturale *f*

Moderato.

ff *ff* 6 *f* 1

ff in F.

in E.

Molto lento e solenne.

con sord. *p* 4 *p* con sord. 2 *f dim.* *poco f dim.* *più p*

37

f dim. 1 *mf* *più p* *p* *cresc.* *f* 7

38

in E.

pp *pp* *mf* *pp*

mf *pp* *cresc.* *più f*

39

sempre un poco meno mosso.

40

f dim. *p* 4 *pp* 1 4

Corno I & II.

Viola. Solo. in C.

pp *p espr.* 7

Lugubre. in F.

ff *dim.* *p* *p cresc.* *più f* *ff* *dim.* 1

p *5* *p* *poco cresc.* *dim.* *più p*

p *poco cresc.* 11

più f *più f* *ff* 42

dim. *p* *cresc.* *f* *p* 43

cresc. *ff* *dim.* *p* 43 3

Corno I & II.

III. SCENE.

Corno I & II.

Measures 1-4. Dynamics: *f*, *f*, *p*, *cresc.*, *-f*. Measure 1 ends with a first ending bracket.

Measures 5-8. Dynamics: *f con sord.*, *f naturale*, *dim.*, *f*. Measure 5 has a first ending bracket. Measure 8 has a first ending bracket.

Measures 9-13. Dynamics: *f*, *cresc.*, *f*, *f*, *ff*. Measure 13 has a first ending bracket. A box containing the number 46 is positioned above measure 11.

Measures 14-17. Includes vocal line with lyrics: "Schwei-ge mir nicht! Siegfried Siegfried er-". Dynamics: *un poco rit.*, *a tempo*, *Animato naturale*, *sf*, *cresc.*, *ff naturale*. Measure 15 has a first ending bracket. Measure 17 has a first ending bracket.

Measures 18-21. Dynamics: *f*, *più ff*. Measure 21 has a first ending bracket.

Measures 22-25. Dynamics: *ff*, *f*, *più f*. Measure 22 has a first ending bracket. Measure 25 has a first ending bracket.

Measures 26-29. Dynamics: *f*, *f*. Measure 26 has a first ending bracket. Measure 29 has a first ending bracket. A box containing the number 47 is positioned above measure 26.

Corno I & II.

fp — f più f — — ff 6 ff 2

f più f fp — fp — cresc. — f f 3

f f più f ff ff

48 Molto più lento.

dim. — f — p 3 pp 4

49

poco f dim. 7 Tr. Vivace. ff 6

Moderato ed un poco rit. poco rall. a tempo

f f 4 p fp 1 f > p p cresc.

50

f dim. 1 ff f f 2 f

in F. *con sord.* *molto rit.*
dim. - - - *poco sf* *più p* in C. 3 *p* *con sord.* 3 1

Molto largamente e più lento. in E. 3
Corni V & VI. 8 *cresc.* - - - *f* *fp cresc.* *p* *cresc.* - -

Corni V & VI. 52 in Es. *marc.* 3
f 1 *marc.* 2 1 *p*

p *cresc.* - - *fp* *cresc.* *f* *f* *p* *cresc.* - -

in F. 3/4
f 3 *ff* *dim.* 3 *pp* 3/4

53 *riten.* *atempo rit.* *rit.* *atempo*
6 *pp* 2 *sf* *p* *p dolce* *sf dim.* *pp* 1 2

Animato. *rit.* *più rit.*
sf *f* *sf* *f* *sf* 1 *lib. - te kein*

Corno I & II.

54

Animando. *Molto vivace. riten. molto lento. Animato.*

55

sempre più solenne. Moderato.

56 *Animando.* **57** *Brünnh.* *con sord.* **58**

11 7 Al-les weiss ich, Al-les ward mir nun frei. *sf* *con sord.* 1 *sf* 5 3

59

naturale *rall.* *molto lento* *Tr.* *Tempo I., solenne.* *in E.*

in F. *in F. Moderato.* *in B.* *p dolce*

60

più p *pp*

Corno I & II.

61 Corno III. Solo. accel.

2 1

62 *rall.* Moderato. **63** in E.

in F. 6 dim. p dolce 1 2 sf dim.

64 Animato. in F.

3 4 p f

65 Un poco più animato. in E. in F.

1 1 f f

Ancora un poco più mosso.

1 cresc. f 5 p cresc. 1 cresc.

66 **67** Viol. I.

f 1 ff 2 3

Corno I & II.

in F. in D.

in F. in E.

in F.

in E.

69

in F. Più animato. in E. Tempo I ma un poco più mosso. in F.

Corno I & II.

poco a poco meno mosso.

71

Musical score for measures 71-72. The score is written for two staves. Measure 71 starts with a *ff* dynamic and a 4/2 time signature. It features a melodic line with triplets and a bass line with a 4/2 time signature. The dynamic changes to *dim.* and then *p*. Measure 72 continues the melodic line with a triplet and a bass line with a 4/2 time signature. The dynamic changes to *cresc. sf*.

72

73

in Es.

Musical score for measures 72-73. The score is written for two staves. Measure 72 starts with a *più f* dynamic and a 3/8 time signature. It features a melodic line with a triplet and a bass line with a 3/8 time signature. The dynamic changes to *ff*. Measure 73 continues the melodic line with a triplet and a bass line with a 3/8 time signature. The dynamic changes to *p cresc.*.

in F.

Musical score for measures 73-74. The score is written for two staves. Measure 73 starts with a *f dim.* dynamic and a 2/4 time signature. It features a melodic line with a triplet and a bass line with a 2/4 time signature. The dynamic changes to *p*. Measure 74 continues the melodic line with a triplet and a bass line with a 2/4 time signature. The dynamic changes to *p cresc.*.

in Es.

Musical score for measures 74-75. The score is written for two staves. Measure 74 starts with a *f dim.* dynamic and a 2/4 time signature. It features a melodic line with a triplet and a bass line with a 2/4 time signature. The dynamic changes to *p*. Measure 75 continues the melodic line with a triplet and a bass line with a 2/4 time signature. The dynamic changes to *f dim.*.

74

in F.

Musical score for measures 74-75. The score is written for two staves. Measure 74 starts with a *p* dynamic and a 3/2 time signature. It features a melodic line with a triplet and a bass line with a 3/2 time signature. The dynamic changes to *f*. Measure 75 continues the melodic line with a triplet and a bass line with a 3/2 time signature. The dynamic changes to *sempre più f*.

Musical score for measures 75-76. The score is written for two staves. Measure 75 starts with a *ff* dynamic and a 2/2 time signature. It features a melodic line with a triplet and a bass line with a 2/2 time signature. The dynamic changes to *ff*. Measure 76 continues the melodic line with a triplet and a bass line with a 2/2 time signature. The dynamic changes to *poco dim.*.

75

un poco rit.

a tempo

Musical score for measures 75-76. The score is written for two staves. Measure 75 starts with a *p cresc.* dynamic and a 2/2 time signature. It features a melodic line with a triplet and a bass line with a 2/2 time signature. The dynamic changes to *ff*. Measure 76 continues the melodic line with a triplet and a bass line with a 2/2 time signature. The dynamic changes to *dim. p*, then *più p*, and finally *p cresc.*.

Fine.

Richard Wagner Götterdämmerung

Corno III & IV.

VORSPIEL.

in F.
Moderato.

f 3 *p cresc.* *poco f* *dim. p* *f* 3

p cresc. *dim. p* *ff dim. p* 1 *pp*

23 schling' ich das Seil, und *p cresc.*

2 *ff dim. p* 3 *p* *f* *p*

dolce *in H. cresc.* *ff dim.* 3 *in E.* 4 *p dolce*

più p 3 5 16

Corno III & IV.

5 in Es.

trü - ben Sin - nes ward mein Ge.

p *p* *più p*

Clar. I. in C. 6 (pesante)

p *cresc. f dim.* *p*

in F.

mf *p* *cresc.* *f* *f*

in C. *poco cresc.* *p* *cresc. poco f dim.* *p*

7 in F.

p *dim.* *più p* *pp* *pp*

in E. in F. in E.

p marc. *cresc.* *poco f* *p* *p* *p*

Corno III & IV.

8 in C.

p cresc. f dim. p p cresc. - - - - - più cresc.

in F. *rall. a tempo* 9 Corno II.

1 *p più p* 5 4 6

Poco animato. in F.

in F. *pp pp*

10 in D. Tempo I.

un poco rit. p cresc. - - - - - fp

1 Weisst du, was aus ihm ward?

in F.

fp 8 f p fp cresc. f

in Es. *poco rit.* 3

f p f p in Es. *poco rit.* 3

Corno III & IV.

11 Fag. e Bassi. *poco rit.*

p pesante in F. *p* < *p* < *p* < 2 *cresc.* - - *f* *dim.*

con sord.

6 *p* 1 1

con sord. $\bar{b} \bar{e} \bar{o}$ *p* $\sharp \bar{e}$ $\sharp \bar{e}$

12

pp 6/4 3 *p* > > *p* *p*

Un poco accel.

2 *p cresc.* *f p f p p cresc.*

Solo. Δ **13**

f 2 *f* 1 *ff* 19

Molto tranquillo.

14 Cello. *in Es.* > 3

Cello. *in Es.*

7 *marc.* *pp*

Corno III & IV.

15

Musical notation for measures 15-16. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. Measure 15 starts with a dynamic marking of *p*. Measure 16 has a dynamic marking of *cresc.*. The bottom staff contains a series of notes with a slur underneath.

Musical notation for measures 17-18. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. Measure 17 has a dynamic marking of *più cresc.* and *f*. Measure 18 has a dynamic marking of *più f* and *ff*. The bottom staff contains a series of notes with a slur underneath.

Musical notation for measures 19-20. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. Both staves feature a series of notes with a slur underneath. Measure 19 has a dynamic marking of *ff*. Measure 20 has a dynamic marking of *ff*.

17

Musical notation for measures 21-22. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. Measure 21 has a dynamic marking of *dim.* and a fermata. Measure 22 has a dynamic marking of *p*. The bottom staff contains a series of notes with a slur underneath.

18

Musical notation for measures 23-24. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. Measure 23 has a dynamic marking of *poco f*. Measure 24 has a dynamic marking of *dim.*. The bottom staff contains a series of notes with a slur underneath.

Musical notation for measures 25-26. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. Measure 25 has a dynamic marking of *p*. Measure 26 has a dynamic marking of *poco f*. The bottom staff contains a series of notes with a slur underneath.

Musical notation for measures 27-28. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. Measure 27 has a dynamic marking of *p*. Measure 28 has a dynamic marking of *più p*. The bottom staff contains a series of notes with a slur underneath.

Corno III & IV.

Viol. I. *in Es.* **19** *rall. a tempo più animato.*

f dim. 1 1 f dim.

p p f f

20 *in F.*

p fp cresc. f dim.

rall.

f dim. > p f

in F.

in D.

5 p stacc. 3 poco f marc.

in F. marc. **21**

poco f cresc. più cresc. f

in F.

f stacc. dim. 3

Corno III & IV.

pp *cresc.* *f* *dim.* *p* 4

Fl. I. *un poco string.* *cresc.* *piu f* *ff* *dim.* *poco rit.* *dolce* *p* *piu p*

22

Tempo I.

in E.

p *p molto cresc.* *ff* 7 *f* *dim.* *p* 1 *p*

2 *p* 1 *p* 2 in F. *fp* *p*

in F. 2 *f* *ff* 2 *f* *p* **23** *Animato.*

p cresc. *f* in E. *p* 3 *p* 3 *p* 3

2 in F. 2 3 3 5 *cresc.* *f*

Corno III & IV.

in F. *p stacc.*

in F. *cresc. f*

in E. *stacc. cresc.* *f* *rit.*

Brünn - hil - des

24 *Poco a poco accel. il tempo.*

in E. *p cresc.* *più f f* *f* *poco f*

in F.

fp *cresc.*

p *cresc.*

Molto animato. **25**

f *1 fp* *2 p cresc.*

Corno III & IV.

Measures 24-25. The score is in 4/4 time. Measure 24 starts with a **f** dynamic in the bass clef. The melody in the treble clef begins with a **f** dynamic. A **p dolce** dynamic is indicated for the melody in measure 25. The bass clef has a **p** dynamic and a **cresc.** marking. The system ends with a **p cresc.** dynamic.

26

Measures 26-27. Measure 26 begins with a **f** dynamic in the bass clef. The melody in the treble clef has a **f** dynamic. Measure 27 features a **p** dynamic in the bass clef and a **f** dynamic in the treble clef. The system concludes with a **p** dynamic in the bass clef.

Measures 28-31. Measure 28 starts with a **ff** dynamic in the bass clef. The melody in the treble clef has a **ff** dynamic. Measure 29 has a **dim.** dynamic in the bass clef. Measure 30 has a **p** dynamic in the bass clef and a **cresc.** marking. Measure 31 has a **cresc.** marking. The system ends with a **ff** dynamic in the bass clef.

in Es.

Measures 32-35. Measure 32 has a **p** dynamic in the bass clef and a **cresc.** marking. Measure 33 has a **f** dynamic in the bass clef. Measure 34 has a **f** dynamic in the bass clef and a **1.** marking. Measure 35 has a **f** dynamic in the bass clef and a **3.** marking. The system ends with a **f** dynamic in the bass clef.

27

in F.

Measures 36-40. Measure 36 has a **ff** dynamic in the bass clef. Measure 37 has a **ff** dynamic in the bass clef and a **2.** marking. Measure 38 has a **p** dynamic in the bass clef and a **cresc.** marking. Measure 39 has a **cresc.** marking. Measure 40 has a **cresc.** marking. The system ends with a **in F.** dynamic in the bass clef.

Measures 41-44. Measure 41 has a **f** dynamic in the bass clef. Measure 42 has a **f** dynamic in the bass clef and a **2.** marking. Measure 43 has a **p** dynamic in the bass clef and a **cresc.** marking. Measure 44 has a **cresc.** marking. The system ends with a **cresc.** marking.

Corno III & IV.

28

Allegro assai.

29

in E. Molto appassionato.

30

Molto meno mosso.

*in F.
Vivace.*

Corno III & IV.

Allegro. (♩ = ♩.)

Corno I.

Corno III & IV.

p *cresc.* *f*

32

f *b*

ff

33

Corno V. e VI.
19

34 in Es.

ff *p* 1

p 1

Corno III & IV.

in F.
3 *p cresc.*

35
f ff dim.

p 1

p cresc. mf dim.

p p cresc. 1

36
p f cresc. poco f

p 1 in E. 3 in B. 13

Molto ritenuto il tempo.

Corno III & IV.

39

Siegfried, der Wälsungen Spross, der ist der stärkste Held. Ein Zwillingsspaar, von Liebe be-zwungen; Siegmund und

in F. *p* *cresc.*

in F. *f* *cresc.* *p* *cresc.* in Es. *p*

40

in F. *dim.* *f* *cresc.*

in B. *cresc.* *f* *dim.* *Animato.* *rallent.* *Moderato.*

Wer wohl ihn zu nützen wüsst, dem neigte sich wahrlich *poco cresc.*

in E. *p* *marc.* *cresc.* *in D.* *accel.* *Animato.* *f*

41

Corno III & IV.

in B. *rallent.* **Meno mosso.** *in C.*
Corno Inglese. con Sord.

in B. *cresc. - - f* 1 2 *pp* con Sord. 1

Cello. **Più animato.** *in B.*

in B. *p* *cresc. - -*

p *cresc. - -*

rallent. **Più lento.** **Moderato molto.**

- f dim. 3 5 *Clar. I.* *espress.* 1

42 *in F.* *Corno I. in E.* **HAGEN.**

p 5 den Helden,

Moderato molto. *in E.* con Sord.

dess' du ver lang'st, bindet er liebend an dich. Träte nun Siegfried

in B. *in E.* *p* con Sord.

molto **Tempo moderato.** *rallent.* *Cello.*

2 *pp* 3 *pp* (naturale)

43 **Animando.** *in F.* *Corno I. in F.*

cresc. - - sf - - 3 *Viol.* 9

VII. & VIII. in D.
riten.

Un poco moderato.
Cello. *b^b.*

1 3

in E. *Un poco accelerando.* **Animato.** in F.

fp 1 1 in E. *f* 3 (sulla Scena)

cresc.

sempre un poco accelerando in F. *sempre più animato*

in F. *con forza* 1 *più f*

sf

Vivace.

fp fp f più f

44 **Tempo I. moderato.**

ff 1 (sulla Scena) *p=p*

p p p p

p p 1

II. SCENE.

Corno III & IV.

First system of the musical score for Corno III & IV. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains a measure with a fermata and the number '1'. The lower staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a piano (*p*) dynamic. The system concludes with a measure containing the number '2'.

Second system of the musical score. The upper staff is marked 'in F.' and contains a measure with a fermata and the number '2'. The lower staff begins with a piano (*p*) dynamic, followed by a measure with a fermata and the number '2', and then a measure with a piano (*p*) dynamic and a triplet of eighth notes.

Third system of the musical score. The upper staff begins with a piano (*p*) dynamic, followed by a measure with a fermata and the number '2', and then a measure with a piano (*p*) dynamic and a triplet of eighth notes. The lower staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic, and then a measure with a fermata and the number '2', and finally a measure with a piano (*p*) dynamic and a triplet of eighth notes.

Fourth system of the musical score. The upper staff begins with a piano (*p*) dynamic, followed by a measure with a fermata and the number '2', and then a measure with a piano (*p*) dynamic and a triplet of eighth notes. The lower staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic, and then a measure with a fermata and the number '2', and finally a measure with a piano (*p*) dynamic and a triplet of eighth notes. The system concludes with the instruction 'Un poco più animato.' and a measure with a fermata and the number '20'. A box containing the number '47' is positioned below the lower staff.

Fifth system of the musical score. The upper staff is marked 'SIEGFR.' and contains a measure with a fermata and the number '20'. The lower staff is marked 'Cello.' and contains a measure with a fermata and the number '20'. The system concludes with the instruction 'Un poco più animato.' and a measure with a fermata and the number '20'.

Sixth system of the musical score. The upper staff is marked 'SIEGFR.' and contains a measure with a fermata and the number '20'. The lower staff is marked 'Cello.' and contains a measure with a fermata and the number '20'. The system concludes with the instruction 'Un poco più animato.' and a measure with a fermata and the number '20'.

Seventh system of the musical score. The upper staff is marked 'SIEGFR.' and contains a measure with a fermata and the number '20'. The lower staff is marked 'Cello.' and contains a measure with a fermata and the number '20'. The system concludes with the instruction 'Un poco più animato.' and a measure with a fermata and the number '20'.

Corno III & IV.

Viola. in E.

più p *con Sord. pp*

48

f *p* *senza Sord.*

49 I. in F. *rallent.*

f fp *p dolce* *p* ohn' Entgeld dten' ich dir

Molto moderato.

in C.

p *p* *p*

sempre più riten. molto rit. Clar. Corno I.

pp *p* *pp*

in C. **Molto lento.** **Tempo I. Animato.**

un poco riten. con sord.

pp con Sord.

Sempre più animato. rallent. **Vivace.**

cresc. f *5 senza Sord.* *p* *f* *fp* *f*

in Es.

Corno III & IV.

in F. *molto riten.* Moderato e comodo.

f 2 *ff* *dim.* - - - *p* 4

in E. *animando* Un poco animato. Moderato.

in C. 1 1 *f* 9 *f dim.*

p *p* *p* *p* *p* in E. I. in E. II. in E.

in C. *più p*

51

3 in Es. (gestopft.) 4

Più animato. *rallent.* Moderato molto. in E.

1 in D. *f* (naturale) *f* *p* 1 4 *f*

riten. sempre più lento Molto lento e rallent. Vivace e strepitoso. Viol.

1 1 1 in C. 6 *p*

52 in F.

cresc. 2 *ff* *f* *sp.* 3 *p* 3

Corno III & IV.

in D.

mf *dim.* *p* 1 *p*

in F.

f 3 *f* 1 *f* 5

53

cresc. *f dim.* 2 *fp* 2 7 *peresc.* 2

oh. in F. 54

oh. *più f* in F. *f* *più f* *ff* 6

(Tubo in Es.) in B. 6 in B. f

mf *p* in B. 6 *f*

p *cresc.* *f*

p *fp* *fp* *fp* *fp*

55 56 Tromboni.

f 1 25 3 1

Violini.

p cresc. in B. *dim. lungo p* *cresc. f*

2 *p* *fp*

57 in E. con Sord.

poco cresc. 4 *mf espress. più f* 1 *mf espress. più f*

58

poco riten. a tempo *Animando.* *Molto vivace.* in B.

f *più f*

f 1 *p cresc.* *ff* 8

in C. 2 2 in E. 4 *mf* *cresc.* *p cresc.*

Corno III & IV.

in F. **59**

f in B. *f*

in B. *f*

ff 3

sf 6 *cresc. ff* 8 *mf* in Es. *sf*

poco f in B. *dim.* *p* *Poco a poco rallent.*

p *f* 3 3 1 *dim.* *p* 9

60

Corno Ingl.

p in B. 3 1

Corno III & IV.

Trombone.

dim. 1 7 2 **61**

in F.

ff in F. *dim.* 3 in B. *p* *più p* *pp* 3

in B. Sostenuto. (d. = o.) in F. con Sord.

in B. *p dolce* 2 con Sord. *f dim.* *p* *pp* 4 in F. con Sord. **62**

1 p 4 2 in B. (naturale) 7 26

1 *p* 4 2 in B. (naturale) 7 26

Un poco più riten. Clar. 4 pp II. in E.

Un poco più riten. Clar. 4 *pp* II. in E. *p* **63**

I. in F. in B. Oh. 14 p espress.

I. in F. in B. Oh. *sf* *dim.* *più p* 14 *p espress.*

Corno I. in C. (naturale) poco riten. p cresc. - - - f 1

Corno I. in C. (naturale) *p* poco riten. *p cresc.* - - - *f* 1

Corno III & IV.

III. SCENE.

Fag. *poco rall. a tempo* *in F.*

8 *in B.* 1 4 *con sord. p.*

Un poco più animato. *in E.*

p *cresc.* 7 *p(naturale.)* *p* *cresc.*

in F. **64**

sf 2 *mf* *in F.* 1 *f* 2 *p cresc. - f* *p*

cresc. *f* *p cresc.*

f *p* 1 *f* 3

in E.

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

Animato. *in F.* **65**

in F. *p* *cresc.* *f* *p* 4 *f* *p* *fp*

in Es. *p*

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Un poco più

poco rit. moderato. Viol. *poco ritenuato.*

First system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The music begins with a *ff* dynamic and a *cresc.* marking. There are fingerings 3, 4, 1, 4, and 3 indicated above the notes. The system ends with a *cresc.* marking and a *vo* (voice) instruction.

Second system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (F). The lower staff has a bass clef and a key signature of one flat (F). The music begins with a *mf* dynamic and a *dim.* marking. There are dynamics *p*, *pp*, *cresc.*, *fp*, *in F.*, and *p* with a *cresc.* marking. The system ends with a *cresc.* marking.

Third system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (F). The lower staff has a bass clef and a key signature of one flat (F). The music begins with a *sf* dynamic. There are dynamics *p*, *in B.*, *4*, *in Es.*, *f*, and *p* with a *cresc.* marking. The system ends with a *p* dynamic.

Fourth system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (F). The lower staff has a bass clef and a key signature of one flat (F). The music begins with a *f* dynamic. There are dynamics *f*, *più f*, *ff*, *p*, and *p* with a *cresc.* marking. The system ends with a *p* dynamic. A box containing the number 66 is located below the first staff.

Fifth system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (F). The lower staff has a bass clef and a key signature of one flat (F). The music begins with a *f* dynamic and a *dim.* marking. There are dynamics *p*, *p*, *p*, and *cresc.*. The system ends with a *cresc.* marking.

Sixth system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (F). The lower staff has a bass clef and a key signature of one flat (F). The music begins with a *f* dynamic. There are dynamics *p*, *cresc.*, *p*, and *ff*. The system ends with a *ff* dynamic. A box containing the number 67 is located above the first staff.

Seventh system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (F). The lower staff has a bass clef and a key signature of one flat (F). The music begins with a *sf* dynamic. There are dynamics *1*, *8*, and *1*. The system ends with a *1* dynamic. The text *Poco a poco più un poco tranquillo. riten.* is written above the staff.

Corno III & IV.

Più animato.

in F.
Vivace.

Poco meno mosso.

Oboe.

Poco più animato.

Oboe II&III.

in E.

Moderato, ma sempre un poco.

Cello.

poco animato.

Cello.

Seit er von dir geschieden, zur Schlacht nicht mehr schickte un-Wotan.

in E.

con sord.

70 in B.

in F.

con sord.

Un poco sostenuto.

(naturale) p

71

poco rit.

Moderato.

Timp.

72

Corno III & IV.

in C. *con sord. p* in C. *p*

più p **73** *rallent. Un poco più lento. Un poco più mosso.* in E. *con sord. pp*

1 1 6

Timp.

in E. *pp(naturale)*

5 (naturale) in E. *pp*

Più animato. *poco rallent.* *p* 4

74 *rallent. in Es.* in F. 9 *pp* 4 *con sord. in Es. marc.*

in Es. *ppolciss. (naturale)* *Lento.* *Molto vivace.* 9 *p* *acceler.*

Corno III & IV.

. 0

in F. *a tempo*

in F. *cresc.* *f* *p* *sf* *sf* *sf* *cresc.*

Poco a poco più tranquillo.

f *ff* 5 *Viol. trem.*

Welch' banger Träume Mären meldest du Taurigo mir!

75

in E. *rall.* **Animato.**

pp 14 4 *Viol. cresc.* *sf* *sf*

Fl. Ob. Clar. in F.

sf *p* *cresc.* *f* *dim.* 2 *f* 1

76 77

f *dim.* 1 4 *p* *cresc.* 17 6 *sf* *f*

in E.

dim. *fp* *fp* 2 *p* *f* in E. *p*

Molto tranquillo. in E. **Molto tranquillo.**

p *cresc.* *f* *dim.* 2 *p dolce.* 1 *p* *più p*

78

Corno III & IV.

in F. *un poco rit.* **Animato.** Viol.

4 2 Von meinem Ringe raue ich ihnen *f* 3

79 *accel.* **Allegro molto.**

1 *p cresc.* - - *f* *f* *f* *f* *f*

80

3 *f* 5 *fp* *p* *fp* *p*

in E.

fp *f* *fp* *fp* *fp cresc.* *f* *ff*

81 in F.

3 *ff*

in E.

f *dim.* 2 *p* *p* 2

in C. **82**

in C. *p* 3 12 17

Corno III & IV.

(Brünnhilde.) *Fl.* *in F.*
 Was leckt so wüthend die *f* *f* *2* *fp* *p* *p* *1*

(Corno sulla scena.)
p cresc. *f* *ff*

ff **83** *ff*

in E. Poco a poco più lento.
ff *3* *ff dim. con sordino.* *più p*

Un poco lento e rallent.
pp (lungo) *p* *p* *1*

Corno III & IV.

1 *lungo* *sf* *p* *sf* *p*

sf *p* *p* 4 *Lento.* *p* *con sord.*

84 *con sord. in E.* (Brünnhilde., Wer bist du, Schrecklicher?) *p* *p* *in E.*

Un poco più riten. *p* *p* *p* 1 3 *in D.*

85 *Allegro molto.* *ff* *senza sord.* *in F.* 7 *Cello & Basso.* *p* *sf* *p* *un poco riten.* *fp* *in E. a tempo*

fp *cresc.* *ff* 1 1 *riten.* *f* *dim.* *p* *Tromboni.*

Corno III & IV.

Più molto lento. in F.

Cello & Basso.

ff con sord. *dim.* *-p* *sfp*

86 **Più animato.**

p cresc. *sf* *3* *f senza sord.* *f* *p* *7*

con sord.

senza sord.

f *p* *f* *p* *1* *f* *p* *f*

in C.

in F. con sord.

p *2* *f* *sf* *sf* *2* *1* *f*

87

più f *ff* *1* *f senza sord.* *più f*

f *ff* *sf* *sf*

88

5 *ff* *ff*

Corno III & IV.

Un poco riten. *poco accel. rallent. Sempre più lento.*

dim. *p* 1 1 *p con sordino.* *più p*

Molto moderato. *con sord.* 89

3 *in F.* 1 *in E.* 1 *più p*
con sord. *sf* *sf*

10 *f in E.* *sf* *p* 1 *in E.* *p* 1

in E.

Più animato.

p *f* *sf* *senza sord.* *f*

in H. *in E.*

dim. 8 *mf* 3 *sf cresc.* 1

90 *acceler.* **Allegro molto.**

sf 2 *p molto cresc.* *ff* 1

Molto vivo e strepitoso. Tempo I.

ff *ff* 3 *ff*

Corno III & IV.

II. Aufzug.

VORSPIEL und I. SCENE.

Moderato molto. **1** *poco a poco più lento* Animato. in F.

29 4 5 Corno I. *p con Sord.*

2 *rall. Tempo I.* Animato. *rallent.*

1 1 6 *fp* *p* 3 con Sord. *f*

Lento. **3** *7c.Sord.* *p* 1 *p cresc.* *f dim.* *p* **2** Più animato.

(ALB.) *rallent.* **4** Lento.

17 fürcht' ich mehr: fal - len muss er mit Al - len! 1 7

Animato. (ALB.) *3*

15 Fluch; denn nicht kennt er des Rin - ges Werth, zu nichts nützt er die neid - li - che

in B. *acceler.* Più moderato. *Ancora più lento.* c.Sord. in B.

senza Sord. con Sord. *più p* *pp* 2 *p*

p *cresc.* *f f* c.Sord.

Corno III & IV.

Più animato.

5

f 7 8 *in F.* *p* *sf* *p* 1

p marc. *cresc.* *f* *prallent.*

6 *Lento. Tempo I.* *Lo stesso tempo un poco più comodo.*

più p *pp* *f* 22 **7** 17

II. SCENE.

tr *in F.* *senza Sord.* *p* *in F.* *p* *tr*

p *cresc.* *in Es.*

più f *in E.* *p* *con Sord.* 2 *in E.* *p*

8 2

Corno III & IV.

in F.

f senza Sord. *dim.* *p* *poco cresc.*

Measures 1-8: Treble and bass staves with notes, rests, and dynamic markings. Measure 1 has a fermata. Measures 2-8 contain eighth and sixteenth notes with triplets and slurs.

9 in D.

Measures 9-12: Treble and bass staves. Measure 9 has a fermata. Measure 10 has a triplet of eighth notes. Measure 11 has a fermata. Measure 12 has a fermata. Dynamics include *p* and *f*.

in H.

Measures 13-16: Treble and bass staves. Measure 13 has a fermata. Measure 14 has a triplet of eighth notes. Measure 15 has a fermata. Measure 16 has a fermata. Dynamics include *f* and *p*.

10 in C.

Measures 17-20: Treble and bass staves. Measure 17 has a fermata. Measure 18 has a fermata. Measure 19 has a fermata. Measure 20 has a fermata. Dynamics include *p* and *f*.

prece. f *dim.* *più p* *più p*

Measures 21-24: Treble and bass staves. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. Measure 24 has a fermata. Dynamics include *f*, *dim.*, and *più p*.

in E.

Measures 25-28: Treble and bass staves. Measure 25 has a fermata. Measure 26 has a fermata. Measure 27 has a fermata. Measure 28 has a fermata. Dynamics include *f*, *fp*, and *p*.

Corno III & IV.

in F. 11 in C.

2 *f* 1 *f* *p* 4 *p*

cresc. *sf* 1 *cresc.* *f*

in E. in F. 12

1 *f* 18 *p* 2

in D. in E. in D. in D.

p 1 *p cresc.* *f* *f* in D. *f*

in F. in F. *f* *p* *f* *p* *fp* *cresc.*

dim. p 1 in F. *f* *p* *f* *p* *fp* *cresc.*

f *p* 1

13 in C.

in C. in F.

in D. in C. in F.

più f *ff* 2 *f* *p* *ff*

14 III. SCENE. (HAGEN)

in F.

ff 4 2 6 Waf - fen! Waf - fen!

in F. **15**

ff 1 *ff*

f *ff*

16

1 *ff* *più f* 9 *f* *p*

Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves. The upper staff contains a melodic line with a fermata over the final measure. The lower staff contains a rhythmic accompaniment of eighth notes. A fermata is placed over the final measure of the lower staff. A measure rest '7' and a dynamic marking 'f' are present in the lower staff.

Second system of musical notation. It consists of two staves. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment. Dynamic markings 'più f', 'f', and 'più f' are placed above the upper staff.

Third system of musical notation. It consists of two staves. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment. A boxed measure number '17' is at the start. Dynamic markings 'più f', 'ff', and 'ff' are placed above the upper staff.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment. A dynamic marking 'ff' is placed above the upper staff. A measure rest '3' is at the end of the system.

Fifth system of musical notation. It consists of two staves. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment. A dynamic marking 'sempre ff' is at the start. A boxed measure number '18' is at the end. A measure rest '7' and a dynamic marking 'ff' are also present.

Sixth system of musical notation. It consists of two staves. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment. A measure rest '1' and a dynamic marking 'mf' are at the start. A dynamic marking 'dim. p' is placed above the upper staff. A measure rest '4' is at the end. The time signature changes to 2/4.

Corno III & IV.

19

(HAGEN)

20

21

22

Un poco riten. Animato.

23

in H.

in C.

24

Un poco rit. Molto vivace.

Corno III & IV.

in F.

ff 3 *f*

25

ff

ff *f* 1 *ff*

ff

ff *ff*

f *più f* *ff*

26

4 *p* *p* *cresc.* *f* 13

Corno III & IV.

27

in F.

fp fp fp fp fp cresc. - f ff

in Es.

ff

in F.

ff

ff ff poco riten.

28

IV. SCENE.

in F.

Sempre più ritenuto.

ff dim. p ten.

ten. ten. cresc.

29

in Es.

ff 1 f dim. p 9 p

Corno III & IV.

in F.

2 *p* *cresc.* *p* *cresc.* **30** *p* *cresc.* *ff*

31 in D. *p* *cresc.*

p *p* *poco f* *p* *cresc.* *f* **32** *p* *cresc.* *f*

in C. **32** in H.

p *cresc.* *p* *più f* *accel.* *ff* *dim.* *più p* *rallent.* **33** *p* *p* *poco cresc.*

Sostenuto. in F.

33 *p* *p* *poco cresc.*

Allegro. *poco rallent.* Moderato molto. Più animato.

33 *ff* *dim.* *più p* *rall.* *p* *p* *poco cresc.*

2 *ff* *dim.* *più p* *rall.* 2 in Es. 3

p *p* *poco cresc.* **33** *p* *p* *poco cresc.*

Corno III & IV.

48
34 in F.
Molto vivace.

Animato. poco riten. Un poco più moderato.

BRÜNNH.

Oboi.

in Es.

36

in F.

in E.

in F.

poco rall. Molto vivace.

in C.

in F.

Un poco meno mosso.

Moderato.

Più moto.

in E.

in E.

Corno III & IV.

39 in F.

fp *cresc. f* *fp* *cresc. f* *f*

più f *ff*

ff *ff*

più f *1* *dim.* *p* *f* *3*

41

p con Sord. *sf* *3* *p*

Animato strepitoso.

sf *p* *3* *p* *sf molto cresc.* *f*

dim. *p* *2* *f* *3* *dim.* *p* *3*

Corno III & IV.

43

44

in Es.

45 in F.

in F.

Fagotti.

46

Corno III & IV.

47

Musical score for measures 47-48. The system consists of two staves. Measure 47 starts with a treble clef, a key signature of one flat, and a 7/8 time signature. Dynamics include *f*, *fp*, and *f*. Measure 48 continues with dynamics *f*, *sf*, and *f*. A first ending bracket labeled '1' spans measures 47 and 48. A second ending bracket labeled '14' spans measures 49 and 50.

48

Musical score for measures 48-50. The system consists of two staves. Measure 48 starts with a treble clef, a key signature of one flat, and a 7/8 time signature. Dynamics include *ff*. Measure 49 continues with dynamics *p* and *p cresc.*. Measure 50 continues with dynamics *p* and *p cresc.*. The key signature changes to C major, indicated by 'in C.' at the end of the system.

in C.

in F.

Musical score for measures 49-50. The system consists of two staves. Measure 49 starts with a treble clef, a key signature of one flat, and a 7/8 time signature. Dynamics include *f*, *fp*, and *p cresc.*. Measure 50 continues with dynamics *f* and *f*. The key signature changes to F major, indicated by 'in F.' at the beginning of the system.

Musical score for measures 49-50. The system consists of two staves. Measure 49 starts with a treble clef, a key signature of one flat, and a 7/8 time signature. Dynamics include *f*. Measure 50 continues with dynamics *ff*. The key signature changes to F major, indicated by 'in F.' at the beginning of the system.

49

Musical score for measures 49-50. The system consists of two staves. Measure 49 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. Dynamics include *fp*, *f*, *p*, *f*, and *p*. Measure 50 continues with dynamics *f* and *p*. The key signature changes to F major, indicated by 'in F.' at the beginning of the system.

Musical score for measures 49-50. The system consists of two staves. Measure 49 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. Dynamics include *f*, *più f*, *p*, *f*, and *p*. Measure 50 continues with dynamics *f* and *p*. The key signature changes to F major, indicated by 'in F.' at the beginning of the system.

50

Musical score for measures 49-50. The system consists of two staves. Measure 49 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. Dynamics include *f*, *p*, *f*, *p*, *cresc.*, *più f*, and *f*. Measure 50 continues with dynamics *f* and *p*. The key signature changes to F major, indicated by 'in F.' at the beginning of the system.

V. SCENE.

Corno III & IV.

in F.

p cresc. *f* *p dim f* **1**

60 Furioso.

ff *ff*

61 Meno mosso.

ff *ff* *p cresc.* *ff dim.* **12** con Sord. *p*

62

p *f* *p cresc.* *f* **10**

63 in F.

p *f* *p* *f* **1**

in E.

p *f* *p* *f* **1**

a tempo

in Es. con Sord.

sf *fp* *sf* *dim.* *p* **3**

Corno III & IV.

64

in F. *p cresc.* *f* *3* *5* *1* *accel. Vivace.* *f* *meno f*

più f *f* *1* *sf* *p* *1* *sf*

65

più f *ff* *sf dim.* *3* *sf* *1*

sf *p* *1* in C. *cresc.* *4* *f* *p* *cresc.* *f* *ff*

p *cresc.* *f* *p* *sf* *p* *sf* *p* *ff* *p* *ff*

in C. *dim.* *p* *1* *f* *p* *cresc.* *1* *2* *2* *1* *f* *in F.*

66

in Es. *più f* *2* *p.* *1* *f dim.* *7* *in B.*

Corno III & IV.

in F. **Vivace.** in E.

in F. *fp* *sf* 1 *fp* *sf* 1

in F. **67**

in F. *f* 1 *cresc.* *f* 1 3 *p*

in H.

in H. *f* 4 *p*

in Es. **68** *riten.*

in Es. *poco ritard.* *cresc.* *sf dim.* *p* *dim.* 3 *p* 1

Un poco più animato. **Moderato.** in E. **69**

Un poco più animato. **Moderato.** in E. *p* 4 *f* 3

in F. in E. *cresc.* *p* 1 in C. *f* in C. *p*

in F. *f* in E. *cresc.* *p* 1 in C. *f* in C. *p*

in F. **70** *a tempo* in D. 2

in F. *p* *fp* 3 *ff* in D. 2

Corno III & IV.

in F. *accel.* **71**

cresc. *cresc.* *in F.* *sf* 3 *fp* *fp* *cresc.* - *f* *p*

72

ff *p* *f* 7

molto cresc.

f *ff* 2 *f*

Un poco più animato.

f 5 *f* *dim.* *meno f* *cresc.* **73**

più f. 3 *p* *cresc.*

più f. 3 *p* *cresc.*

74 **75**

più f. *ff* *più f.* *ff*

ff string. *ff*

ff string. *ff*

Corno III & IV.

III. Aufzug.

VORSPIEL und I. SCENE.

in F.
Animato, ma moderato il tempo.

Solo. *f* Tromb. *f* in C. (sulla scena)

in C. (sulla scena) *molto f* Corno II.

in F. *pp* *poco cresc.* *p*

più p 4 *p* 8 8

4 *poco f* *p* *dim.*

Corno III & IV.

First system of the musical score. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music begins with a 4-measure rest in the top staff, followed by a melodic line starting on a half note. Dynamics include *p* and *cresc.*. The bottom staff features a rhythmic accompaniment of eighth notes.

Second system of the musical score. The top staff continues the melodic line with dynamics *fp*, *f*, *dim.*, and *p*. A box containing the number 4 is placed above the staff. The bottom staff features a rhythmic accompaniment with a triplet of eighth notes.

Third system of the musical score. The top staff is mostly empty, with a 3-measure rest and a 4-measure rest. The bottom staff continues the rhythmic accompaniment with dynamics *p* and *fp*.

Fourth system of the musical score. Above the staff, it says "in F. in C. 5 in F." and "(sulla scena)". The top staff begins with a 1-measure rest, followed by a melodic line with dynamics *f* and *dim.*. A box containing the number 5 is placed above the staff. The bottom staff features a rhythmic accompaniment with dynamics *f* and *dim.*.

Fifth system of the musical score. The top staff continues the melodic line with dynamics *p*, *cresc. fp*, *f*, *dim.*, and *p*. The bottom staff features a rhythmic accompaniment with dynamics *p* and *fp*.

Sixth system of the musical score. The top staff continues the melodic line with dynamics *f* and a triplet. A box containing the number 6 is placed above the staff. The bottom staff features a rhythmic accompaniment with dynamics *f* and a triplet.

Corno III & IV.

1 1 *f*

pp *p* *p* *cresc.* *f*

7 *f* *p* *f*

In welchem Ber-ge

8 *mf* *p*

9 *dim.* *p*

10 *p* *p* *cresc. f*

11 *ff* *f* *dim. p* *cresc.* *f*

11 Clar. I. *f con sord.* *ff naturale* *f*

in D. in D. in F. in F. con sord. naturale

Corno III & IV.

p
cresc. - - - f
p
cresc. sf
p
f
12
f
sf
con sord.
13
f
dim.
più p
pp
in C. con sord.
in F. naturale
in D.
f
in D.
f
in C.
f
in C.
in F.
con sord.
con sord.
ff
p
poco f dim.
in E: sf con sord.
p
sf
p
14
con sord.
sf
poco f
dim.
p
3
13
16

Corno III & IV.

15 *ob.* *in C. naturale*

So heissen wir's dir. ---

p

in C.

poco cresc.

p cresc.

in F.

mf *in F.*

p

in Es.

in Es. p

cresc.

fp

fp

in F.

p

in F.

fp

in B.

p

in B.

p

16 *in F.*

Vivace.

in F. f

p

p

Un poco meno mosso. Molto moderato.

in B.

con sord.

f

f

fdim.

p

in B.

ff dim.

con sord.

p

in H.

p

1

p naturale

in H.

p

1

Animando.

in F. *p* *cresc. -* *più f* *p* *ff*

17 *ff* *f* *f* *f*

18 *ff* *14* *2* *poco rall.* *p*

p *p* *2* *p* *f*

f *sempre f* *più f*

19 *ff* *1* *ff* *f*

p *p* *p* *2*

Corno III & IV.

20

II. SCENE.

Moderato.

Stegfr.

in F.

22

in E.

Corno III & IV.

in F. *f* *ff* *più f*
in F. in E.

f *ff*
in E. in E.

ff 1

23 *ff* *dim.* *poco riten.* **Un poco più moderato.** 2

in D. *p* 3 2

in E. *mf* *p* *cresc.* 1 *f* *p*
in E. in F. in F. 24

f *dim.* *p* *più p* 2 8 Seit lange ach' ich des Lallens nicht

Corno III & IV.

25

in D.

26

in E.

Più animato.

Un poco meno mosso.

in C.

in D.

in C.

Solo

Moderato.

27

Siegfr.

in F.

17

dass einst das Kind, wann kühn es erwuchs, ei-nen

p cresc.

1

in F.

Corno III & IV.

28 Vello. Corno I. in F.
pcresc. f f f

in F. $\bar{7}$.

29 Moderato. **30**

f 8 10 3 34 1 1 1

31 Clar. basso. Hag.
p espress. p Was nicht er ge-schmiedet, schmeckte doch

32 in D. Mimet. *sf dim. p* in D. 3 in Es. 1

in E. *p con sord.* 2 3 *p espress.* naturale **33** in E. *p*

p sf pp più p

34 *poco f p poco f p cresc. poco f* 2

Corno III & IV.

in F. *poco string.*

p cresc. - - f *p* *cresc.* **2** *fp cresc.*

in F.

35 *sempre un poco rit.* **Moderato.**

ff dim. - - - p *più p* **4**

in E. *p* *p* *p* *fp cresc. - -* **2** *p cresc. - - -* *f* in F. **2**

in E. *p* *p* *p* *fp cresc. - -* **2** *p cresc. - - -* *f* in F. **2**

36 **Animato.**

f con sord. **3** *naturale ff* *più f*

Moderato.

ff *ff* **4** *p* *fp*

in D. *f* *mf* **1** *p* **4** *p con sord.* **2** *f dim.* **1**

in D. *p* **4** *p con sord.* **2** *f dim.* **1**

in F. **Molto lento e**

Corno III & IV.

solenne.

poco f dim *più p* *f dim* *mf* *più p*

37

38 *in E.*

p *cresc.* *f* *pp* *pp*

in E.

mf *pp* *mf* *pp* *cresc.*

39

più f *cresc.* *più f* *ff dim.*

39

sempre un poco meno mosso.

40

pp *pp*

in C.

in C. *P in C.*

40

Corno III & IV.

Lugubre.

in F.

ff dim. - - - p 1 in F. p cresc. - - - più f

ff dim. - - - p 6 p *espressivo* dim. più p

41 in C. p in C. poco cresc. in F.

42 più f più f- ff

dim. - - - p cresc. f p cresc. - - - ff

43 dim. - - - p 3 ff ff

44 ff dim. - - - 6

Corno III & IV.

III. SCENE.

con sord. *in C. ancora un poco riten.*

1 con sord. 2 *p naturale dim.*

in C.

Poco a poco più animato

pp *poco sf* *dim.*

2

Moderato. *in C. un poco stringendo*

3 *in F.* 1 *p* *cresc.* 1

poco sf

rallent. Moderato. in F. *con sord.*

in E. 2 2 *in F. pp* 3 *pp con sord.*

p cresc. **45**

Animato e sempre

2 4 5 *Nein! Oed' al - les!* *Corno I e II.*

più animato.

p *cresc.* 8 *Hoi - ho! Hoi - ho!* *f*

f *p cresc. - f* *con sord.*

1 *con sord.* 5

Corno III & IV.

naturale f *3* *2* *sf con sord.* *sf* *3* *naturale* *cresc.* *3*

cresc. *f* *f* *ff* **1**

46 *un poco ritard. a tempo moderato* *ff* **13** **2** **2** Sieg - fried Sieg - fried er -

stringendo **Animato.** *f* *cresc.* *ff naturale* **3** *f*

piu f **4** *ff* **3** **2** **1**

ff **4** *f* *piu f* **3**

47 *f* **3** **1**

1 *p* *cresc.* *ff* 2

p *ff* 6 *ff* 2

f *ff* *ff* *cresc.* *ff* *f* 3

f *f* *più f* *ff* *ff*

48 Molto più lento.

dim. *f* *p* 3 *pp* 1 *pp* 4

in Es. in Es.

in F.

Vivace.

poco f *dim.* 8 des höch - sten Hel - den werth. *ff* 6

in F. in F.

49

Più moderato, ed un poco riten. in Es. a tempo

f 4 in Es. 1 *p poco rall.* *f* 6

p *p*

Corno III & IV.

in F.
Vivace.

ff in F. *f* *f* *f* 2 *f* *dim.* - - 3 *rall.*

50

in C. in F. *molto rit. Molto largamente e più*

p 3 *p con sord.* in F 3 1 *Corna V+VI.* 8

52

lento. in E. *cresc.* *f* *fp cresc.* *p cresc.*

54

in Es. *3* *in Es. marc.* *1*

f 4 *in Es. marc.* 3 *1*

56

p cresc. - - *fp* *cresc.* - - *f*


58 59 60

f *p* *cresc.* - - - *f* *3* *ff*

61 62 63

Corno III & IV.

in F. 53



dim. 3 in F. *pp* 2 *pp*

rit. in C. *a tempo rit.* *rit.* *a tempo* in F.



4 *p dolce* in C. 1 *pp* 1 *p cresc. sf* in F. 1

Animato. *rit.* **Animando.** **Molto vivace.** *molto lento*



2 1 *Heb - te kein* *f* 1 *f* *sf* *ff dim. rit.*

54 **Animato.** *sempre più solenne*



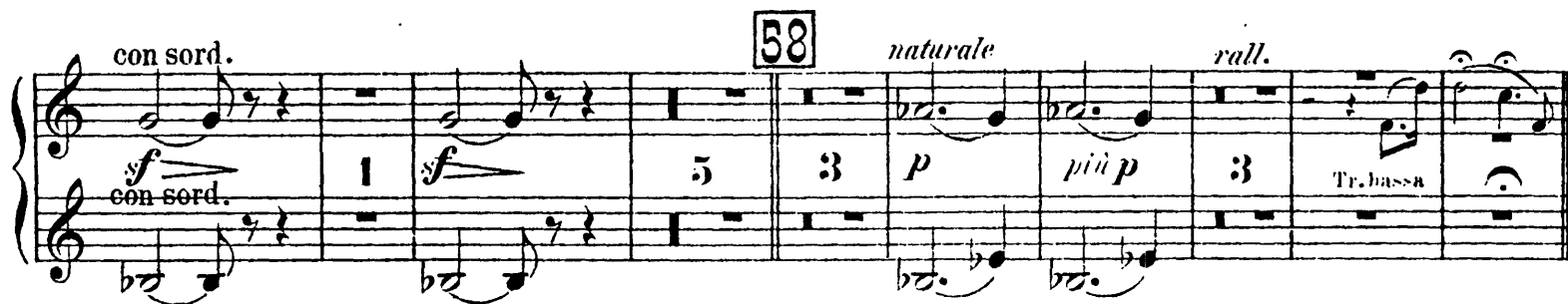
f *f* *f* *ff* 3 *p* *più p* *cresc.*

55 **Moderato, a tempo.** 56 **Animando.** 57



fp 16 11 7 Al - les weiss ich, Al - les ward mir nun frei.

58 *con sord.* *naturale* *rall.*



con sord. 1 *f* 5 3 *p* *più p* 3 Tr. bassa

Corno III & IV.

Tempo I., solenne.

in E.

in Es.

in B.
Moderato.

61 in F.

accel.

rall.

Moderato.

62 p

63 sf dim.

Animato.

in F.

64

Corno III & IV.

in E. un poco più animato *in D.*

f *p* *in E. f* *in D. p*

65 *in F.* *Ancora un poco più mosso.* *in D.*

cresc. - - - f *2* *in F. cresc.* *2* *in D. dim. - - -*

66 *in E.* *in F.*

p *4* *in E. cresc. - - -* *1* *in F. f* *1* *ff*

67 *Viol. II.* *Obol.*

2 *3* *f* *3*

in D. *in D.*

in D. p *cresc. - - -* *f* *f* *1*

in E. *in E.*

in E. p *sf - p* *p* *cresc.*

68 *in F.* *in F.*

f *in F. p* *1* *2*

Corno III & IV.

in E.

in E. *cresc.* - - - *f* *fp* 1 *f*

fp *fp* *cresc.* - - - *f* 2 *p* *cresc.* *p*

69 in F. Più animato.

cresc. 2 *p* *cresc.* - - - - - *f* *p* 4 *ff*

in F.

in E. Tempo I, ma un poco più mosso.

ff in E. 1 *ff* *ff*

70

ff 1

Poco a poco meno mosso.

in F. 71

2 *dim.* - - - - *p* *cresc.* *sf* *più f*

in F.

Corno III & IV.

72

in Es.

ff ff ff ff

3

p cresc. in Es.

73

Detailed description: This system contains measures 72 and 73. Measure 72 is marked with a box containing the number 72. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *ff*. Measure 73 is marked with a box containing the number 73. It features a treble clef with a key signature of one sharp (E) and a 6/8 time signature. The music consists of four measures of a dotted quarter note followed by an eighth rest, with dynamics *p cresc.* and a *3* marking above the staff.

f dim. *p* 2. *p cresc.* - - - - *f dim.*

Detailed description: This system contains measures 74 and 75. Measure 74 is marked with a box containing the number 74. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *f dim.* and *p*. Measure 75 is marked with a box containing the number 75. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *p cresc.* and *f dim.*.

p 2 *p cresc.* - - - - *f dim.*

Detailed description: This system contains measures 76 and 77. Measure 76 is marked with a box containing the number 76. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *p*. Measure 77 is marked with a box containing the number 77. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *p cresc.* and *f dim.*.

74

in F.

p 2 *f* in F. *sempre più f*

Detailed description: This system contains measures 78 and 81. Measure 78 is marked with a box containing the number 74. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *p*. Measure 79 is marked with a box containing the number 79. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *f* and a *2* marking above the staff. Measure 80 is marked with a box containing the number 80. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *f* and a *2* marking above the staff. Measure 81 is marked with a box containing the number 81. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *f* and a *2* marking above the staff.

75

ff *ff* *ff* *poco dim.* - - - *p cresc.*

Detailed description: This system contains measures 82 and 85. Measure 82 is marked with a box containing the number 75. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *ff*. Measure 83 is marked with a box containing the number 83. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *ff*. Measure 84 is marked with a box containing the number 84. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *ff*. Measure 85 is marked with a box containing the number 85. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *poco dim.* and *p cresc.*.

un poco riten. *a tempo*

- - - *ff* *dim.* *p* *più p* *p cresc.* - - - *ff dim.*

Fine.

Detailed description: This system contains measures 86 and 89. Measure 86 is marked with a box containing the number 86. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *ff*. Measure 87 is marked with a box containing the number 87. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *dim.* and *p*. Measure 88 is marked with a box containing the number 88. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *più p*. Measure 89 is marked with a box containing the number 89. It features a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of four measures of a half note followed by a quarter rest, with dynamics *p cresc.* and *ff dim.*. The system ends with the word *Fine.*

Richard Wagner Götterdämmerung

Corno V & VI.

VORSPIEL.

Moderato.

7 7 2 1 3 2 1 4 3 1 2 5 4 1 9 5 7

2 5 6 1 2 1 4 7 7 2 3 5 6

8 2 9 5 8 10 1 2 1 2

Poco animato. *Un poco riten.* Tempo I.

11 4 2 4 12 9

Aus Noth und Neid nagt mir des Niblungen Ring, ein rä-chender

Fluch nagt meiner Fü-den Ge-flecht. Weissst du was daraus wird? Zu lok-ker das Seil, mir langt es nicht!

Corni. Tromba. Tromba bassa

f molto marc.

Aus Noth und Neid nagt mir des Niblungen Ring, ein rä-chender

Molto tranquillo.

Cello

9 14

in Es.

in Es.

p marcato

3 6 6

Corno V & VI.

15 *Più animato.* Viol. I *in Es.*

cresc. *cresc.* *più cresc. in Es.* *f* *più f*

16 *Un poco riten.* *a tempo*

ff *ff* *ff*

17 *ff* *dim.* **18** *Oboe I.*

ff *dim.* *in B.* *poco f dim.* *poco f* *dim.*

in E.

p *p* *p* *p* *p*

Clar. I. *Corno ingl.* *a tempo, più animato* *in Es.*

p *p* *rall.* *f* *dim.* *p*

p *f* *2* *3*

p *f* *2* *3*

Corno V & VI.

in H. 20 in C.

f *dim.* *p* *fp cresc.* *in C.* *dim.* *rall p.* *f* *dim.*

staccato
p dolce staccato *p*

cresc.
p

21
f p f p *2 più cresc.* *f*

in B.
dim. *4 pp* *cresc.*

Cello *un poco string.*
f dim. *7* *in D.* *p* *1* *7*

Corno V & VI.

Tempo I.

Viol. I.

22

molto cresc.

p

in E.

4

f

in Es.

in E.

p

1

p

2

p

1

p

2

in C.

p

fp

1

f

f

fp

cresc.

23

f

p

cresc.

in E.

p

2

in B.

p

cresc. - poco f

cresc. -

5

in F.

f

cresc.

f

in F.

p

1

Corno V & VI.

cresc. - - - - *f* 1 1 *p* 3 *dim. più p* *riten.*

24 in E. *poco a poco acceler. il tempo* in B.

p cresc. *più f* *f* 3 *f* *fp*

p cresc. - - - - 3

Molto animato.

p *cresc.* - - - - *f* *mf* 1 *f*

25

f 3 *cresc.* *f* in C.

in Es. **26**

2 *p cresc.* - - - - *f* in Es. 2 *f* *ff* 10

Corno V & VI.

f 1 *p* *cresc.* - - *f*

27
ff 2 *p* *cresc.* - - - - *f* 1

p cresc. *cresc.* - - - - *f*

28 *Allegro assai.*
p *cresc.* *f* *ff*

f *ff* *ff*

in E.
Molto appassionato.
ff *ff in E.*
29

Corno V & VI.

30

Molto meno mosso.

1 *f* *meno f* 6

Vivace.

(Corno sulla Scena) *lungo* 5

**in F.
Allegro.**

f *ff*

31 17

Corno V & VI.

Viol.

in F.
p *ff* *p*

cresc. - - - *p* 3 *p* *cresc.* -

f 3 *f*

32

p *più f* *ff* *p*

p *ff*

33 *in E.* *ff* *p*

1 2 4

Corno V & VI.

in F.

ff 3 *ff*

34

in Es.

f 1 *p*

cresc.

f *ff* *dim.*

35

p 1 *p* *p cresc.* *mf* *dim.*

36

Molto riten.
il Tempo.

p *cresc.* *p* *p* *cresc. - f*

10 14

Corno V & VI.

I. Aufzug.

I. SCENE.

Tempo comodo. Corno I in Es. in F. *acceler.*

37 26 15 *poco f* *sf* *p* *sp* 3

37 38

Tempo I. I. in F. III. in F.

5 39 9 2 10

40 Animato. *rallent.* Moderato. IV. in Es.

11 2 1 7

41 *acceler.* Animato. *rallent.* *Meno mosso.* Hagen.

5 1 10 2 4 Brächte Siegfried die Braut dir heim, wir'dann nicht Brünnhilde

Più animato. Hagen. Più lento. *un poco rallent.* Moderato molto. Obue *ppressivo*

dein? 3 Jhn zwänge bald deine Bitte, bänd' ihn Gutrun' zu vor. 8

42

Corno V & VI.

dolce *p* **3** *dolcissimo* **13**

Corno I in E.

Moderato molto. rall. Tempo moderato. Animando.

5 2 6 *crese.*

Animato. Corno Le II. in F. **in E.**

tr *f* *crese.* **43** *pdolce* **1**

p cresc. *f dim.* *p* **1** *piu p* **1** *riten.*

Un poco moderato. Un poco acceler. Animato.

8 3 3 **IV. in F.**

sempre un poco acceler. **I. in F.** *Sempre più animato*

H. in F. **4**

Corno V & VI.

44

Vivace. in B.

Tempo I. moderato.

2 *ff* 1 Corno VIII. *p* *p* *p*

p *sf* *p* *p*

f *p* *p* *f* *p* *f* *p* *p*

cresc. *cresc.* *più cresc.*

45

in C. Vivace.

f *f* 2 *f* 3

Hagen. *p stacc.*

Hoi ho! Wo - hin, du heit'rer Held? Zu Gibichs starkem

poco cresc.

Corno V & VI.

Un poco più animato.

in E.

II. SCENE.

Un poco più lento.

rallent. sempre dim. e rall.

in E. Moderato.

46

in F.

in C.

in B.

in B.

in Es.

in F.

orno V & VI.

47

Un poco più animato.

II
II. in F.
17
I. in F.

Viola
Corni in E.
in E. con Sord.
1
2 p con Sord.

48

49

rall. Molto moderato. sempre più rit. Molto riten. Sostenuto.

50

2 6 6 1
15 2 2 II

un poco riten. Molto lento. Tempo I. Animato. sempre più animato rallent. a tempo

1
Corni
2 2 6 1 2

Vivace. molto riten. Moderato e comodo. Animando. Un poco animato. Moderato.

9 6 8 2 9 15

51

Più animato. rall. Moderato molto. Molto lento e rallent. Vivace e strepitoso.

13 3 2 9 8
Viol.

Corno V&V .

52 53 54 55 56

33 10 9 31 25 3

Tromboni Violini

1 p tr

57 Animando. Molto vivace.

Viol.

14 27 1 Lass' den unfrohen 58 *piu f*

59 in B.

35 35 Clar. *mf*

poco a poco rallent.

p 1 *poco f* > *dim.* 1 1 p 3

60 *Molto moderato ed un poco ritard.* 62 63 *Un poco più rit. poco riten.*

27 61 26 13 37 40 Viol. I. *dim.*

Corno V & VI.

III. SCENE.

Fag. *poco rall.* *a tempo* *poco rall.* **Un poco più animato.**

con Sord. **in E.**

con Sord. *p*

cresc. *p* **in E.** *naturale in H.* *cresc.*

64 **Animato.** *poco riten.*

cresc. *p*

65

Un poco più moderato. *poco rit.* *a tempo* **I.e II. in F.**

p cresc.

III. e IV. in B. **IV. in Es.** **in Es.**

p

Corno V & VI.

66

Molto vivace.

Più moderato.

in E.

67

in Es.

Molto vivace.

Poco a poco più tranquillo

un poco riten.

Più animato.

Vivace.

Poco meno mosso.

Poco più animato.

69

Moderato ma sempre un poco anim.

70

I.e II. in F.

Corno V & VI.

Un poco sostenuto. in F. 71

Corni 3 *pp ben tenuto*

in E. *poco rit. Moderato. rallent. Un poco più lento.* 72

cresc. 1 *poco f dim.* 2 3 15 1 6

Un poco meno mosso. I. e II. in D. *poco rall.* 73

II 2 IV. in E.

Più animato. 74 *rall.*

4 IV. in F. 9 in Es. 3 con Sord. *pp marc.*

in Es. *Lento.*

p molto dolce *pp*

Molto vivace. *acceler. a tempo* *Poco a poco più tranqu.* *Tranquillo. rallent.*

9 2 2 12 75 5 21 4

Corno V & VI.

Animato.

Viol. *crese.* *sp* *sp* *sp* *crese.* *f*

76 77 I. in F. 78 *Molto tranqu. Molto tranqu.*

8 23 6 *sp* *sp* *crese. f dim.* 13 5 1

Brünnhilde. *Un poco rit. Animato.*

4 2 Von mei-nem Ringe raune ih-nen zu: 3 4

79 I. e II. in F. *accel. Allegro molto.* I in F. 80

p *crese.* 10 II.

81 in F.

16 *ff*

82 I in F.

24 8 *p* *crese.* 6

Corno V & VI.

Brünnhilde.

Was leckt so wüthend die lodernde Welle zum Wall. **6** (Corno sulla scena)

1

in F.

ff

83

in E.

Poco a poco più lento.

ff

4 ff con Sord.

Un poco lento e rallent.

più p

con Sord.

lungo pp

p

1

1

lungo

f

p

f

p

f

p

in B.

Lento.

Brünnhilde.

84

p

10

p

con Sord.

p

8

Wer bist du, Schrecklicher? **4**

Corno V & VI.

Allegro molto.
senza Sord.

p *p* *p* 5 *ff* in F. senza Sord. 7

un poco rit. accel. *a tempo*
Lin E.

4 85 *sp* *sp* *cresc.* 3 1 Tromboni.

Più molto lento.
con Sord.

1 *ff* con Sord. *dim.* *p* *sp*

86 *Più animato.* Lin F. in F. con Sord.

86 *f* 3 7 *f* *p* con Sord. con Sord.

87 con Sord.

87 *f* *p* 11 1 *f* con Sord. *più f* *ff* 1

senza Sord.

f *più f* *f* 1 5

Corno V & VI.

in F. 88

ff

un poco rit. *poco accel. rall. Sempre più lento. Molto moderato.* I in E.

p 1 1 4 8 89 3

ff 5 IV in F. 1 IV in E. 1

in E.
Più animato.
senza Sord.

f senza Sord. *dim.* *p*

90

in C.

9 *ff* 2 *p molto cresc.*

Allegro molto. in E. **Molto vivo e strepitoso.** **Tempo I.**

ff 1 *ff* *ff* 3 *ff*

Corno V & VI.

II. Aufzug.

I. SCENE.

L'istesso tempo un poco più comodo.

Moderato molto.

lunga Pausa **7** 2 *p* Clar. basso

più p Corno I.

II. SCENE.

in F. *p* *p* in F. *cresc.*

in E. **8** con Sord. *più f* *p* con Sord.

9 **10** Gutr. **21** **16** **15** Sengte das Feuer ihn nicht?

Corno V & VI.

Siegfr. Gutr.

Ihn hätt' es auch nicht versehrt, doch ich durchschritt es für ihn da dich ich wollt' erwerb- ben. Doch dich hat es ver-

schont. Mich freute die schwebende *in E.*
dim. *lunga Pausa*

III. SCENE.

14 **17**

Bassi *lunga Pausa* 12 Trombe Tromboni

Flauti

Fl. piccolo Piatti

18 *in F.*

ff 9

19

p *cresc.* *f* 1 3 9

Corno V & VI.

20

Ein - - sam führt er, kei-ner folgt. *f* 5

21

f 2 *f* 2 *più f* *p*

22

f *dim.* - - - - *cresc.* - - - - *f* 13

23

poco rit. Animato.

13 6 *p* Corno I. *cresc.* *f* Tromboni Tromba I.

in E.

p 1 *f* *f*

24

in F. *Un poco riten.*

f 5 3 *p* Tromba I.

Corno 7 & VI.

in F.
Molto vivace.

25

First system of musical notation for measures 25-26. It consists of two staves (treble and bass clef) with piano accompaniment. The music is in F major and 3/4 time. Dynamics include *ff* and *f*. There are triplet markings and a first ending bracket labeled '1'.

Second system of musical notation for measures 27-28. It consists of two staves with piano accompaniment. Dynamics include *ff* and *f*. There are triplet markings and a second ending bracket labeled '2'.

Third system of musical notation for measures 29-30. It consists of two staves with piano accompaniment. Dynamics include *ff* and *f*. There are first ending brackets labeled '1'.

Fourth system of musical notation for measures 31-32. It consists of two staves with piano accompaniment. Dynamics include *ff*.

Fifth system of musical notation for measures 33-34. It consists of two staves with piano accompaniment. Dynamics include *ff*, *f*, and *più f*.

26

in E.

Sixth system of musical notation for measures 35-36. It consists of two staves with piano accompaniment. Dynamics include *ff* and *f*. There are first ending brackets labeled '3', '5', and '4'. Time signatures change from 3/4 to 2/4 and back to 3/4.

Seventh system of musical notation for measures 37-38. It consists of two staves with piano accompaniment.

Corno V & VI.

27

27

in Es. in F.

fp 3 *fp cresc.* - - - *f* *ff*

IV. SCENE.

28 in F. Sempre più ritenuto. Molto moderato.

ff *dim.* 1 *p* *ten.* *ten.* *ten.* *ten.*

29

cresc. - - - *ff*

f dim. - - - *p*

13

Corno V & VI.

Corno I.

p *cresc.* *p* *cresc.*

in B.

30

ff *in B. con Sord.*

2 19

32

Tromba I. *accel.* *rallent. Sostenuto. Allegro.*

3 3 24 2

34

poco rall. Moderato molto. Più animato. Molto vivace. *Animato. Un poco più moderato.*

5 3 5 8 6 3 *poco rit. Brünnh.*

Einen Ring sah ich an deiner

36

poco rall. Tromba bassa *in F. con Sord.* *pp con Sord.*

Hand 13 7 Wo bärdest du den Ring, den du von mir er-beutet?

37

Molto vivace. *Un poco meno mosso Moderato.* *Più moto.*

2 *ff naturale* 11 4 in Es. 1 10 4

p p f p cresc. f f

Corno V & VI.

in F.

f *f* *più f* *fp* *cresc. f* *fp cresc. f* *ff*

40

ff *ff*

41

più f *ff* *poco rit.* 6 3 1 4 3

Animato e strepitoso.

Corno I.

42

p *sf* *sf cresc.* *f* *dim. p* 2 *f* *dim. p* *mf*

più f *fp* *fp* *f* *f* *f* *f* *fp* *fp* *fp* *fp*

43

44

45

fp cresc. *f* *ff* 6 21 31 7

Corno V & VI.

Tromba. Brünnh.

Scheide, da-rin so wönig ruht an der Wand Noth-ung, der treu-e

in E.

Freund, als die Trau-te sein Herr sich ge- *f f f più f ff*

46 47 48 49

16 3 20 20 23 13

Brünnh.

50 51

14 denn, brach seine Ei-de er all, schwur Meineid jetzt dieser Mann. Hilf Don-ner

in E.

To-se dein Wet-ter *f 1 ff ff f*

52 *un poco più moderato.* *poco riten.* *Un poco più moderato.* Oboe I.

52 53 54

20 6 9 2 4 *p cresc.* 3

Corno V & VI.

55 **56** *Un poco più mosso.* Corno I. *Sempre più moderato.*

16 12 4 3

57 **58** *Sempre meno mosso.* Clar. I. *Molto moderato.*

7 13 10 17

59 *Poco a poco più animato.* Brünnh.

5 1 In sei-ner Macht hält er die Magd, in sei-nen Banden hält er die Beu - te,

60 *in F. Furioso*

dje jam-mernd ob ih-rer Schmach jauchzend der Rei-che ver- ff

ff ff

61 *Meno mosso.*

ff p cresc. ff dim. lunga Pausa.

Corno V & VI.

Hagen. 66

Dir hilft kein Hirn, dir hilft kei-ne Hand, dir hilft nur Sieg - fried's Tod! *rall.*
Basso.

Gunth. *a tempo* Hagen. *in Es.*

Sieg - fried's Tod! Fagotti. Nur der süht deine *ff ben tenuto* *dim.*

2 *p* *f* *dim.* 1 *p*

67 *Un poco più*
Oboi

1 *p* *f* 15 *lunga Pausa* Piatti

73

animato. *Corno sulla scena* *in F.*

Triang. Flauti Piatti *f*

74 75

6 *ff* 3 *più f* *ff*

in C *stringendo*

ff *ff*

Corno V & VI.
III. Aufzug.
VORSPIEL und I. SCENE.

Animato, ma moderato il tempo.

1. in C. 1
4 (sulla scena) in C.

lungo Corno III. in F.
2 molto f 4 4 pp

1 in F. poco cresc. p

2 3 4 in F. (sulla scena)
più p pp 16 22 22 20

5 Tr. 6 7 8 9
in C. 17 6 17 13 14 1

10 in F.
Entzück-tet ihr zu euch den zot-ti-gen Ge-sel-len, der mir ver-schwand? 9 17

Corno V & VI.

Oboe e Fl.

Measures 11, 12, 13. Fingerings: 8, 22, 2, 4, 4, 11, 5.

Viol.

Measure 14. Fingerings: 5, 9, 13.

Measures 10-15. Lyrics: So fällst auch du, und heu - te noch. *sf > p*. **15** in F. con Sord.

Measures 6-8. Dynamics: *sf > p*, *poco cresc.*, *p*.

Measures 8-14. Dynamics: *cresc.*, *mf dim.*, *p*, *più p*. Fingerings: 8, 14.

Vivace. Un poco meno mosso. Molto moderato. Animando.

Measures 16-17. Fingerings: 16, 14, 4, 10, 11, 2.

Measures 18-19. Fingerings: 14, 18.

Corno V & VI.

20

in F.

tr.

ff

18 21 2 6

Tromb.

21

con sord.

in C.

con sord.

f p

2

f

II. SCENE.

Corno I.

Moderato. Corno III.

22

12 5

in E.

p

in F.

f *più f* *f*

in F.

in E.

f *f* *f* *ff* in E.

1

ff

32

ff *dim.*

Un poco più moderato.

8

p

Corno V & VI.

24 in F.

in C. 3 in D. 2 1 in F. *f p*

Tranquillo. Viol. I.

f dim. . . . p più p

2 9 25

in D. Solo.

26 Più animato. Un poco meno mosso.

f

17 1 6 18

Moderato. 27 Oboe. 28

7 3 14 1 9

29 Moderato. 30 Siegrfr.

16 10 3 1 Auf den Ae - sten sass es und sang: 29

31 Clar. basso. 32

1 1 1 2 8 21

Corno V & VI.

33 34 *in E.* *poco string.* 35 **Moderato.**

20 4 Bis den feu - ri - gen Fels ich traf. *sp cresc.* 12 2

in C.

p *p* *p* *sp cresc.* *in C.* *p cresc.*

36 **Animato.**

f 2 *f con sord.* 2 *f naturale*

in F. **Moderato.** *Timp.*

ff *ff* *ff* 15

Molto lento e solenne. 37 38 *Fl.* *Corni.*

f dim. 4 *f dim.* 4 12

39 *in E.* 40 *sempre un poco meno mosso.*

in E. *ff dim. p* *più p* 2 5 **tacet.**

Corno V&VI.

in F.
Molto largamente e più

Timp. *molto riten.*

lento.

51

52

in E.

f dim.

poco f

in Es.

f

f p cresc. f

53

ff

dim.

dim. p più p

2

tacet al Fine.

Richard Wagner Götterdämmerung

Corno VII & VIII. VORSPIEL.

Moderato.

Musical score for Corno VII & VIII, Moderato section. The score consists of three staves of music. The first staff begins with a treble clef and a 6/4 time signature. The second staff continues with a 3/4 time signature. The third staff continues with a 3/4 time signature. Fingerings are indicated by numbers 1-5, and accents are shown above notes. Boxed numbers 1 through 19 are placed above the notes.

Poco animato.

Un poco riten. Tempo I.

Musical score for Corno VII & VIII, Poco animato section. The score consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The second staff continues with a 3/4 time signature. Fingerings are indicated by numbers 1-5, and accents are shown above notes. Boxed numbers 10 through 12 are placed above the notes. The word "Norn." is written above the notes in the second staff.

Weisst du was daraus

wird? Zu locker das

Corno I e III.

Tromba

13 Tromba bassa.

Musical score for Corno I e III, Tromba, and Tromba bassa. The score consists of one staff of music. The staff begins with a treble clef and a 4/4 time signature. The notes are marked with accents and dynamics. The word "Norn." is written above the notes. The lyrics "Seil, mir langt es nicht!" and "f molto marc." are written below the notes.

Seil, mir langt es nicht!

f molto marc.

Musical score for Corno I e III, Tromba, and Tromba bassa. The score consists of one staff of music. The staff begins with a treble clef and a 4/4 time signature. The notes are marked with accents and dynamics. The word "Norn." is written above the notes. The lyrics "Seil, mir langt es nicht!" and "f molto marc." are written below the notes.

Corno II, IV, VI.

Cello

Musical score for Corno II, IV, VI and Cello. The score consists of one staff of music. The staff begins with a treble clef and a 4/4 time signature. The notes are marked with accents and dynamics. The word "Norn." is written above the notes. The lyrics "Seil, mir langt es nicht!" and "f molto marc." are written below the notes.

Musical score for Piano accompaniment. The score consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. The second staff begins with a bass clef and a 4/4 time signature. The notes are marked with accents and dynamics. The word "Norn." is written above the notes. The lyrics "Seil, mir langt es nicht!" and "f molto marc." are written below the notes.

in B.
p marc.

pp

Corno VII & VIII.

15

Più animato

p *cresc.* *più cresc.* *f*

un poco rit. a tempo

più f *ff* 2 *ff* 2 *ff*

16

17

Corno VI.

18

dim. 13 *poco f* 30 *poco f* *dim. p*

Viol.

19

rall. a tempo, più animato.

in Es. *in Es.* *f* *p*

20

BRÜNNH.

dim. 2 11 6 11 *ge-denk'*

in E.

in B.

21

des wilden *f* *p* *f* *p* 2 *più cresc.* *f*

Corno VII & VIII.

f stacc.
dim.
5 9 6 7

22 **Tempo I.**
Fag. *p*
Viol. I.
in H.
p

11 *p* *sf* *p* *sf* 11

23 **Animato.**
in C. *cresc.*
in E.
p *cresc.* *pofo f*

Corno IV.
11 *cresc.*
in F. *p*
Corno VI.
cresc.

cresc. *f* 7

Corno VII & VIII.

4

Viol. I. *rall.* in D. *Poco a poco accel. il tempo*

p cresc. - - - - - più f f f

24

in B.

f fp

poco f fp

2

Molto animato.

p cresc. - - - - - f

2

25 26

f p p f p cresc.

3 in C. 2 in E. 4 2

in Es. in B.

f ff

10 *f 1 p*

27

cresc. f ff 2

27 2

p cresc.

Corno VII & VIII.

First system of the musical score. The upper staff contains a melodic line starting with a fermata, followed by a series of eighth notes. The lower staff contains a bass line with quarter notes and eighth notes. Dynamics include *f* and *p cresc.*. A first ending bracket is marked with the number 1.

Second system of the musical score. The upper staff features a melodic line with triplets and a fermata. The lower staff continues the bass line. Dynamics include *f*, *cresc.*, and *p cresc.*.

Third system of the musical score. The tempo is marked **Allegro assai.** and the key signature changes to **in Es.**. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes. Dynamics include *ff*. A boxed measure number **28** is present.

Fourth system of the musical score. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics include *f* and *ff*.

Fifth system of the musical score. The upper staff has a melodic line with a fermata. The lower staff has a bass line with eighth notes. Dynamics include *ff*. A boxed measure number **29** is present. The key signature changes to **in E.**

Sixth system of the musical score. The upper staff has a melodic line with a fermata. The lower staff has a bass line with eighth notes. Dynamics include *f* and *meno f*. A boxed measure number **30** is present. The tempo is marked **Molto meno mosso.**

6

Corno VII & VIII.

Vivace.

(Corno sulla scena.)

in C. *lungo*

Allegro.
in C. *ff*

31
26

Corni in C. *p* *ff*

Corno VII & VIII.

p *cresc.* *f*

32 *f* *più f* *più f*

ff

33 *in D.* *ff*

sempre ff

3 *3*

Corno VII & VIII.

34 in Es.

ff **1** p

p

cresc.

35

f ff dim.

p cresc.

mf dim. p cresc. sf

36 **Molto ritenuto il tempo.**

cresc. sf **10** **14**

I. Aufzug.

I. SCENE.

Tempo comodo.

Corno I in Es. In F.

37 38

37 26 15

poco f sf p pp

acceler.

Tempo I.

39

I in F.

3 5 9

III in F.

p

40

Animato.

2 10 11 2

rall. Moderato.

accel.

IV in Es.

1 7 5 1

p marc.

41

Animato.

rall.

Meno mosso. HAGEN.

10 2 4

Brächte Siegfried die Braut dir heim. wär' dann nicht Brünnhilde

Più animato.

Più lento. *un poco rall.*

Moderato molto.

dein? 3

Ihn zwänge bald deine Bitte, bünd' ihn Gutrun' zu - vor. 8

Corno VII & VIII.

42 ob. I in E.

p espr. *dolce* *p* **3** *dol.*

Moderato molto. rall. Tempo moderato. Animando.

13 **5** **2** **6** *cresc.*

Animato.

f *p* *cresc.* Corno I e II in F.

43

in D.

p dolce **1** *p* *cresc.* *f* *dim.*

Un poco moderato. Un poco accel. Animato.

p **1** *più p* **1** **8** **3** (Corno sulla scena.)

sempre un poco accel.

3 I in F.

IV in F. *con forza* II in F.

Corno VII & VIII.

Sempre più animato. **Vivace.** in B.

4 2 ff

44 **Tempo I. moderato.**

1 p sf p sf p sf p

sf p sf p

sf p p cresc.

in C.

1 cresc. più cresc.

43 in B. **Vivace.**

string:

f 2 f 3

Corno VII & VIII.

HAGEN. SIEGFR. **Animato.** V in B.

Hoi ho! Wo hin, du heit'rer Held? Zu Gibich's starkem *p stacc.*

VI in B.

Un poco più animato. in E.

p cresc. 4 2 1

II. SCENE.

in C. Un poco più lento. *rall.*

f *più f* *ff dim.* *p*

in C. $\overset{\#}{\text{C}}$ C C C C C

sempre dim. e rall. in E. **Moderato.** 46 in F.

3 *f* *con forza* in D. 3 in B. *cresc.*

p *p cresc.*

V in B. VI in B.

13 2 in B. 1 1

p *p cresc.*

in F. 2 in B.

2 in B. *f* *dim.* *dim.*

p cresc.

Corno VII & VIII.

Un poco più animato. *V in E.*

in D. *p* *più p*

18 47 37 6

con sord.
VI in E.

48 49 *rall.* **Molto moderato.** *sempre più rit. molto rit. Sostenuto. un poco rit.*

2 6 6 1 15 2 50 2 11 1 (4 Corni)

Molto lento. **Tempo I. Animato.** *Sempre più animato. rall. a tempo Vivace. molto rit.*

2 2 6 1 2 9 6

Moderato e comodo. *Animando.* **Un poco animato.** **Moderato.** 51 **Più animato.**

8 2 9 15 13 3

rall. Moderato molto. **Molto lento e rallent.** **Vivace e strepitoso.** *Viol.*

2 9 8

52 53 54 55 56

33 10 9 31 25 3

14

Corno VII & VIII.

Tromboni.

Viol.

pizz.

57 *Animando*

f *ff*

14 27 1

Lass'den unfrohen

58 *Molto vivace.*

Viol.

più f

59

35 35

Clar.

mf

in B.

poco a poco rall.

p *poco f* *dim.* *p*

60 *Molto moderato ed un poco rit.*

f *dim.* *p*

1 24 26

61

62 *Un poco più rit.* *poco rit.*

13 37 40

Viol. I.

f *dim.*

63

Corno VII & VIII.

Molto vivace.

IV in Es. in Es.

66

Più moderato.

V o VI in E.

67

67

Molto vivace. in Es.

in Es.

68

Poco a poco più tranquillo Un poco riten. Più animato. Vivace.

69

Poco meno mosso.

Poco più animato.

70

Moderato, ma sempre un poco animato.

Corni in E.

I e II in F.

sagel

71

70

Corno VII & VIII.

Un poco sostenuto.

I-II in F.

in B. *p* *sf* 12

in F. *pp ben ten.* 3 1 1 *cresc.* 1 71

in H. *poco f dim.* 2 3 15 1 6 11 *poco rit. Moderato. rall. Un poco più lento. Un poco meno mosso.* 72 73

Più animato. in Es. *p dolce* 7 6 17 VI in Es. *p marc.* 74 75

Lento. Molto vivace. acceler. a tempo Poco a poco più tranquillo. 4 9 2 2 12 5 75

Tranquillo. rall. Animato. 21 4 Viol. *sf* *sf* *sf*

cresc. 8 23 6 76 77

Corno VII & VIII.

Molto tranquillo. Molto tranquillo.

I in F.

sf *fp cresc.* *f* *dim.*

13 78 5 1

BRÜNNH. *Un poco rit. Animato.*

4 2 Von meinem Ringe raune Ihnen zu: 3 4

I e II in F. **Allegro molto.** I in F. 80

p cresc. 79 10

81 in F.

16 *ff*

82 I in F. BRÜNNH.

24 8 *p cresc.* 6 Was leckt so wüthend die

lodernde Welle zum Wall. 6 *f* Corno sulla scena.

6 *f* Corno sulla scena.

Corno VII & VIII.

1

in F. 83

ff *ff*

4

Poco a poco più lento.
in E. *ff dim.* in E. *più p* *pplungo* *Un poco lento e rall.*
p

3/4

1 1 *lungo* *sf* *p*

sf *p* *sf* *p* *p*

10

con sord. in B. *Lento.* BRÜNNH. 84

p *p* *p* 8 Wer bist du, Schrecklicher? 4

con sord.

Un poco piu rit.
in E.

Allegro molto.
in F.

p *p* *p* 5 *ff* 7

Un poco rit. accel.

a tempo

rit.

Tromboni.

4 1 *fp* 3 1 *f* *dim.*

85

Più molto lento.

in F.

1 *ff* *dim.* *p*

86

Più animato.

in F.

sf *cresc.* *sf* 3 *f* 7

87

con sord.

f *p* 11 1 *f* *più f*

senza sord.

1 *ff* *f* *più f* *f*

1 5 *f* *ff*

Corno VII & VIII.

88

Un poco rit.

Musical notation for measures 88-89. The score is in two staves. Measure 88 features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff, both marked *ff*. Measure 89 features a half note in the upper staff and a half note in the lower staff, both marked *dim.* and *p*.

poco accel. rall. Sempre più lento. Molto moderato.

I in E.

Musical notation for measures 89-90. The score is in two staves. Measure 89 features a half note in the upper staff and a half note in the lower staff, both marked *poco accel.* and *rall.*. Measure 90 features a half note in the upper staff and a half note in the lower staff, both marked *ff*.

89

Musical notation for measures 90-91. The score is in two staves. Measure 90 features a half note in the upper staff and a half note in the lower staff, both marked *IV in F.*. Measure 91 features a half note in the upper staff and a half note in the lower staff, both marked *IV in E.*

Più animato.

in E. *f*

Musical notation for measures 91-92. The score is in two staves. Measure 91 features a half note in the upper staff and a half note in the lower staff, both marked *f*. Measure 92 features a half note in the upper staff and a half note in the lower staff, both marked *f*.

90

Musical notation for measures 92-93. The score is in two staves. Measure 92 features a half note in the upper staff and a half note in the lower staff, both marked *dim.*. Measure 93 features a half note in the upper staff and a half note in the lower staff, both marked *ff*.

in C.

Allegro molto.

Musical notation for measures 93-94. The score is in two staves. Measure 93 features a half note in the upper staff and a half note in the lower staff, both marked *p molto cresc.*. Measure 94 features a half note in the upper staff and a half note in the lower staff, both marked *ff*.

in E. *Molto vivo e strepitoso.*

Tempo I.

Musical notation for measures 94-95. The score is in two staves. Measure 94 features a half note in the upper staff and a half note in the lower staff, both marked *ff*. Measure 95 features a half note in the upper staff and a half note in the lower staff, both marked *ff*.

II. Aufzug.

I. SCENE.

7

lunga Pausa.

2

p Clar. basso.

più p

Corno I.

II. SCENE.

10

Corno VI.

in Es.

p cresc.

in Es.

più f

c.sord. in E.

8 3

1 tacet.

c.sord. in E.

III. SCENE.

14

Bassi

17

Fl.

lunga Pausa

12

Trombe

Tromboni.

Fl.

Corno VII & VIII.

Picc. *p* *p* *p* Fl. *f*

Piatti.

18 in F. *ff* 19 *p* 9

cresc. *f* 1 3 10 Ein-

Hagen. *f* 20 5

- - sam fährt er, kei-ner folgt.

21 *ff* 2 *f* 2 *più f*

22 *p* *f* *dim.* *cresc.* *f*

poco rit. Animato. 13 13 6 Corno II. *cresc.* 23

Corno VII & VIII.

Tromboni in H. *p.* 1

24 in C. *Un poco rit.* *f* 5 3 Tromba I.

in C. *Molto vivace.* 25 *ff* 3

ff *ff* *ff*

1 *f* *ff* 3

ff 3

f *più f* *ff* 4 2/4

26 in E. 5 4 *ff*

Corno VII & VIII.

27

in Es. in F.

5 *fp cresc.* - - *f* *ff*

in Es.

2 *ff*

in F.

ff *ff poco rit.*

4/4

IV. SCENE.

28 in F. *Sempre più rit.* *Molto moderato.* *ten.* *ten.*

ff *dim.* 1 in B. *p* *ten.* *ten.*

29 *cresc.* *ff*

dim. *p* 13

Corno VII & VIII.

Corno I.

in B. *p* *cresc.*

30

con sord. *ff*

31 32

Tromba I. *acceler.* *rall.* **Sostenuto.**

2 19 3 3 24

33 Allegro. *poco rall.* Moderato molto. Più animato.

Viol. 2 5 3 5

34 Molto vivace. Animato. *poco rit.* Un poco più moderato. 36

Brünnh. 8 6 3 35 13 7

Brünnh. Tr. bassa in F.

Wo bärgest du den Ring, den du von mir er - beu - tet? *poco rall.* *con sord.* *pp*

37 in C. *ff naturale* Un poco meno mosso. Moderato. Più moto. Hagen. 38 8

2 *ff naturale* 11 7 3 38 8

den der

Corno VII & VIII.

Brünnh. (aufschreiend.)

in F.

Treulo - se büssen sollt! **39** Be - trug - ! Be - trug - ! *f*

f *più f* *fp* *cresc. f* *fp* *cresc. f* **2** *sf* *f* *con sord.*

sf *ff* *ff*

più f *ff* **6** **3** **1** **4** Brünnh. Schuft ihr mir Schmach, wie nie sie ge- *poco rit.*

Animato strepitoso.

Corno I. *cresc.* *f* **2** *f* *schmerzt?*

42 *mf* *più f* *fp* *fp* *f* *f* *f* *f* *fp* *fp*

fp *fp* *fp* *cresc.* *f* *ff* **43** **44** **45** 7 21 31 7

Corno VII & VIII.

Tromba I. Brünnh.

p *f* *dim.* Schei-de, darin so wonnig ruht an der Wand Noth.

Tromba I.

in E.

ung, der tren-e Freund, als die Trau-te sein Herz sich ge- *f* *f* *f* *f* *più*

f *ff*

46 47 48
16 3 20 20

Brünnh.

f *ff*

23 13 14

denn, brach-seine Ei-de er all schwur

Mann.

f *ff*

31

Meineid jetzt die-ser Mann. Hilf Don-ner! To-se dein Wet-ter!

in E.

f *ff* *ff* *ff*

1

Un poco più moderato. *poco rit.* Un poco più moderato.

Oboe I.

f *ff*

20 6 33 9 2 4 34

Corno VII & VIII.

55

56

Un poco più mosso.

Sempre più moderato.

57

V. SCENE.

58

Sempre meno mosso.

Molto moderato.

Poco a poco più animato.

Brünnb.

In sei-ner Macht hält er die Magd, in seinen Banden hält er die Beu-te,

59

60

Furioso.

die jammernd ob ihrer Schmach ! jauchzend der Reiche ver-

61

Hagen.

lunga Pausa. Dir hilft kein Hirn dir hilft keine Hand, dir hilft nur Steg-fried's

Corno VII & VIII.

66 Gunth. *a tempo*
 Tod! *f* *dim.* *rall.* Siegfried's Tod! Fagotti, *f*
 Bassi.

Hagen. *in Es.*
 süht deine *ff molto sost.*
 2

p *f* *dim.* 1 *p*

73 *Un poco più animato.*
67 1 *p* 15 *lunga Pausa* Oboi. Platti

Flauti (Corni sulla scena.)
 Triangolo Platti

in F. **74** **75**
f 6 *ff* 3 *più f ff*

in C.
ff string ff

Corno VII & VIII.

III. Aufzug.

in F.

VORSPIEL und I. SCENE.

Animato, ma moderato il tempo.

in C. *s*
sulla scena.

f

2 *molto f* 4 5 *lungo* Corno IV. *pp*

in F. *pp* *poco cresc.* *p* 1

in F. *pp* 16 64 in F. 2

5 *tr. I.* 6 9 17 6 32 12 1 3/4

10 9 17

Entzückt ihr zu euch den zottigen Gesellen, der mir verschwand?

Corno VII & VIII.

Fl. ed Ob.

Measures 11, 12, 13. Fingerings: 8, 22, 2, 4, 4, 11, 5.

Viol.

Measure 14. Fingering: 5, 9, 13.

Fl. Wellg. **15** con in F. sord.

So fällt auch du, und heu - te noch *f > p*

con sord. in F.

Measures 10, 11, 14, 15. Includes vocal line and dynamic markings.

16 Vivace. Bass. *f*

Measures 11, 11, 14. Dynamic marking: *f > p*.

17 *Un poco meno mosso.* **18** *Molto moderato. Animando.* *poco rall.*

Clar. I.

Measures 11, 4, 10, 11, 19, 3.

Fl. *ff*

19 **20**

Measures 15, 19, 18, 21, 2. Dynamic marking: *ff*.

21 in C. *f* sulla scena. **1** Holho ! *f* sulla scena **2** *f* sulla scena

Measures 6, 2, 1, 2. Includes vocal line and dynamic markings.

Corno VII & VIII.

II. SCENE.

Corno I. **Moderato.** **III.** **22**

in E.

in F. **f** **più f** **f** **3**

in E. **ff**

in E. **1** **ff** **ff** **23**

Un poco più moderato. **24** **Tranquillo.** **Viol. I.**

dim. **18** **8** **9** **25**

in D. **26** **Più animato.**

in D. **f** **17** **1** **6**

Un poco meno mosso. **27** **Oboe.**

18 **7** **3** **14**

Detailed description: This page contains the musical score for the Horns VII and VIII parts in Wagner's 'Götterdämmerung'. The score is divided into several systems. The first system (measures 12-22) is for Corno I, marked 'Moderato' and 'III'. It starts in E major and changes to F major. The second system (measures 23-25) continues the Corno I part, marked 'ff'. The third system (measures 26-27) is for Corno VII and VIII, marked 'Un poco più moderato' and 'Tranquillo'. It starts in D major and changes to 2/4 time. The fourth system (measures 28-31) continues the Corno VII & VIII part, marked 'Un poco meno mosso' and 'Oboe'. The score includes various dynamic markings such as 'p', 'f', 'ff', 'dim.', and 'più f'. Measure numbers are indicated in boxes above the staves.

Corno VII & VIII.

29

Moderato.

28 Viol. I.

1 8 13 10 3

30 31 Clar. basso.

34 1 1 1 2 8 21

33 34 35 Siegfr. Moderato.

Poco string. in E.

Bis den feu - ri - gen Fels ich traf: *fp cresc.* - - - 12 2

in E.

Corno I. in E. in C.

p *p* *p* *fp cresc.* *in C.* 1 *f*

in E. *f* *p cresc.*

36 Animato. in F. Moderato.

2 *sf con sord.* 6 *ff naturale* *ff in F.* *ff* 18

37 Molto lento e solenne. Siegfr.

5 5 7 Wer verschloss dich wie - der in Schlaf? Wer band dich in Schlummer so bang? 1 6

39 40 Corni. in E. in E. *ff dim.* *p* *più p* 7 tacet.

cresc. *cresc. più f* *p*

III. SCENE.

Poco a poco più animato. Moderato. **45** Clar. basso.

Musical score for Clarinet Bass, measures 45-50. The score is written on a single staff with a treble clef. The tempo is Moderato. The key signature has one flat (B-flat). The notes are: 45: whole rest; 46: whole rest; 47: whole rest; 48: whole rest; 49: whole rest; 50: whole rest.

Animato e sempre più animato.

Musical score for Horns I & II, measures 7-10. The score is written on a single staff with a treble clef. The tempo is Animato e sempre più animato. The key signature has one flat (B-flat). The notes are: 7: whole rest; 8: whole rest; 9: whole rest; 10: whole rest.

Musical score for Horns I & II, measures 11-15. The score is written on a single staff with a treble clef. The tempo is Animato e sempre più animato. The key signature has one flat (B-flat). The notes are: 11: quarter note G4, quarter note A4, quarter note B4, quarter note C5; 12: quarter note B4, quarter note A4, quarter note G4, quarter note F4; 13: quarter note E4, quarter note D4, quarter note C4, quarter note B3; 14: quarter note A3, quarter note G3, quarter note F3, quarter note E3; 15: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Dynamics: *f* at measure 11, *fp* at measure 15. Markings: *cresc.* at measure 15.

Musical score for Hagen, measures 46-50. The score is written on a single staff with a bass clef. The tempo is Moderato. The key signature has one flat (B-flat). The notes are: 46: quarter note G2, quarter note F2, quarter note E2, quarter note D2; 47: quarter note C2, quarter note B1, quarter note A1, quarter note G1; 48: quarter note F1, quarter note E1, quarter note D1, quarter note C1; 49: quarter note B0, quarter note A0, quarter note G0, quarter note F0; 50: quarter note E0, quarter note D0, quarter note C0, quarter note B0. Dynamics: *f* at measure 46. Lyrics: Ja denn! Ich hab' ihn er - schlagen. Ich - Hagen - schlug ihn zu

Molto più lento.

Musical score for Trombones, measures 20-24. The score is written on a single staff with a bass clef. The tempo is Molto più lento. The key signature has one flat (B-flat). The notes are: 20: whole rest; 21: whole rest; 22: whole rest; 23: whole rest; 24: whole rest.

Musical score for Violin, measures 49-50. The score is written on a single staff with a treble clef. The tempo is Vivace. The key signature has one flat (B-flat). The notes are: 49: quarter note G4, quarter note A4, quarter note B4, quarter note C5; 50: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Dynamics: *f* at measure 49.

Corno VII & VIII.

Molto largamente e più lento.

molto rit.

in F.

lento.

Musical score for Corno VII & VIII, measures 1-5. The score is written for two horns in F major. The first horn part (top staff) begins with a timpani (Timp.) part. The tempo is marked *molto rit.* and *lento.*. The key signature is one flat (F major). The first measure is marked with a '1'. The piano marking is *p*. The music features triplet patterns in the right hand.

Musical score for Corno VII & VIII, measures 6-10. The piano marking is *p*. The music continues with triplet patterns and dynamic markings.

Musical score for Corno VII & VIII, measures 11-15. Measure 11 is boxed with the number 51. The piano marking is *p*. The dynamic marking is *cresc.*. The music continues with triplet patterns.

Musical score for Corno VII & VIII, measures 16-20. Measure 16 is boxed with the number 52. The piano marking is *p*. The dynamic marking is *f dim.*. The key signature changes to two flats (E-flat major). The music continues with triplet patterns.

Musical score for Corno VII & VIII, measures 21-25. The piano marking is *f*. The dynamic marking is *cresc.*. The music continues with triplet patterns.

Musical score for Corno VII & VIII, measures 26-30. Measure 26 is boxed with the number 53. The piano marking is *ff*. The dynamic marking is *dim.*. The music concludes with a *tacet al Fine.* instruction.

Richard Wagner Götterdämmerung

Corno in F.
(sulla Scena)

VORSPIEL.

lunga Pausa. **Molto animato.**

Nicht Siegfried acht' ich mich mehr ich bin nur Brünn - hil - des Arm.

Allegro assai.

14 6 Oh! hei - li - ge Göt - - ter 15 20 Tutti

Molto appass.

29 14 30 4

Vivace.

(lunga)

5

Allegro.

tacet.

I. Aufzug.

I. SCENE.

Tempo comodo. Animato.

41 **Meno mosso.**

149 1 Was weck'st du Zweifel und Zwist? 9 7

Più animato. Più lento.

5 12 42 40 Ge - prie - - sen sei Grim - hild', die uns den

43 4 **Tromba bassa in D.** *riten.* 1

Bru - der sag!

Un poco moderato. **Animato.**

9 Willkom - men hiess' ich ihn gern.

tacet.

II. SCENE tacet.

Corno in F. III. SCENE.

Violino. *tr* *lunga Pausa.*

79 *Allegro molto.*

Brünh. stürzt' auch in Trümmern Wallhall's strah - len-de Pŕacht! **11 18 30**

82 *Flauto.* **21** Brünh. Zur Fel - senspit - ze

wälzt sich der feu - rige Schwall. **1**

ff Seinen Ruf sendet er

ff her!

ff **83** *tacet.*

II. Aufzug. I. II. III. IV. SCENE *tacet.* V. SCENE.

lunga Pausa. *Moderato.*

Gunth. Doch Gu - tru - ne, ach! der ich ihn gönnte. Straftenden Gatten wir so, wie be -

69 **77** **73** *Un poco più moto.*

- stün - den wir vor ihr *Oboi.*

ff **74** **75**

Fl. *(diversi Corni)* **5 8 8**

III. Aufzug. VORSPIEL & I. SCENE.

Animato, ma moderato il tempo.

Orch.

1 *Stierh.* *Corni in C.* **1**

Corno in F.

Strech. **Corni in C.** *in F.*

f (*lungo*)

9 **1** **4** **Clarineti.**

Corno in C.

2 **3** **4**

12 **22** **22** **15** lei-la la la la

f *p* **in C. Echo.** **5** **27**

6 **1**

Flati.

f *lunga Pausa.* *Flati.*

2 **1** **Corni.**

3 **Tromb. I.** **Corno Lin C.**

21 **Corno II. in C.** **Corno IV. in C.**

f (*Orch.*)

II. SCENE tacet.

III. SCENE.

7 *Poco a poco più animato.* **45**

3 War das sein Horn? **15** **8**

Clar. basso.

Leer das Ge-mach.

1 **Corno in C.** **tacet al Fine.**

So war es ste. die ich zum Rhei-ne schreiten sah?

Richard Wagner Götterdämmerung

Corni in C.
(sulla Scena)

VORSPIEL I. & II. Aufzug tacet.

III. Aufzug.

VORSPIEL & I. SCENE.

Orch. *molto f*
Corni in F. (sulla scena)
1 Stierh. in C. 3 Stierh.
(Corno I.) 14 2 22 3 22 4 20
(in F.) (Echo) 5 lunga Pausa.
Corni 2 1
Tromb. I. 3
(C. II.) 21 (C. IV.)
f

II. SCENE tacet.

III. SCENE.

7 *Poco a poco più animato* 15 45 8
3 (Gutrune.) War das sein Horn?
Clar. basso. 2 Leer das Ge - mach. So war es sie, die ich zum
1 (C. I.) tacet al Fine.
Rhel - ne schreiten sah?

Richard Wagner Götterdämmerung

Tuba tenore I & II.

VORSPIEL.

in B.
Moderato.

Oboi. 8:

1 *pp* *cresc.* - - *poco f* 1 1

pp *cresc.* - - - *poco f* 1 1

1 2 3 Tromba bassa. *p cresc.* *pp* 29 14 *p*

4 7 5 19

5 Oboe. *espressivo* *dim.* *p* 3 Sin - ge, Schwester, dir wert ich's

Tuba tenore I & II.

6

zu. *pp* *cresc.* *mf* *p* 1 *p*

Timp. *p* *pp* 1

cresc. *p* *cresc. poco f* 1 *p dim.* *più p*
p poco cresc.

7 *pp* 4 *pp*
Siu - ge, Schwester, dir werf ich's zu.

8 *pp* 5 6 13

Viol. I. *p (trem.)* *più p* *pp* 1 *pp* *tacet.*
rit. a tempo

Tuba tenore I & II.

I. Aufzug. I. SCENE tacet. II. SCENE.

Un poco più lento.

Fl. e Ob.

1

rall. sempre dim. e rall. 4 Corni in E. Moderato.

3 3 3

46 47 48 49 Un poco più animato. rall.

52 37 11 6 6 1

50 sempre Molto moderato. più rit. molto rit. Sostenuto. un poco rit. Molto lento. Tempo I. Animato.

Arpa.

15 2 2 11 2 4 2

Sempre più animato. rall. a tempo Vivace. Molto rit.

6 1 2 9 6

Tuba tenore I & II.

Moderato e comodo. animando. Un poco animato.

8 2

Deinem Bruder bot ich mich zum Mann; Der Stolze schlug mich aus; trüg'st

Moderato. Basso.

du wie er mir Übermuth, böt' ich mich dir zum Bund?

1 1

51 Cello e Basso. **Più animato.**

10 10

sf *dim.*

rall. **Moderato molto.**

Auf Felsen hoch ihr Sitz; ein Feuer umbreunt den Saal..

rit. *sempre più lento* **Molto lento e rall. Vivace e strepitoso.**

3 1 1 8

Viol. *crese.*

52 *f* **15** *f* Oboe.

Basso.

8

Tuba tenore I & II.

Cello. *in Es.*

53 *p* *cresc.* *f*

54 *p* *cresc.* *ff* *p* *dim.* *p*

bent tenuto

mf *dim.* *p* *p* *2* *p* *p*

Viol.

p *3* *Trene trink' ich dem Freund!* *1* *p* *sf* *sf*

54 *f* *mf* *3* *p*

mf *1* *p* *cresc.* *sf* *1* *f*

p *cresc.* *f* *1* *dim.* *4*

Tuba tenore I & II.

56

p cresc. ff 2 fp fp decresc. f lungo 2

57 *poco rit. a tempo Animando. Molto vivace.*

ff 13 13 3 11 2 sf più f

58

31 Du, Hagen! Bewache die Halle! 54

Poco a poco rallent. Molto moderato ed un poco ritard.

Tuba bassa.

5 60 dim. più p 1 poco sf p 9 poco f dim.

61 Corno IV in B.

p più p 6 12 p più p pp 6

62 *Sostenuto.* Tromba bassa in Es.

f p più p 62 1 p 7 1

(♩ = ♩) Tuba bassa. in Es.

f dim. p 1 sf 1 f 2

Tuba tenore I & II.

Un poco più rit. *poco rit.*

f 2 *f* *dim.* 21 **63** 21 19 4

III. SCENE.

poco rall. a tempo *poco rall.* *Un poco più animato.*

64

Viol.

4 2 1 8 1 25 29

Animato. *poco rit.* *Un poco più moderato.* *poco rit.* *a tempo*

8 **65** 9 1 4 3 1 23

Molto vivace. *Più moderato.* **67** *Molto vivace.* *un poco riten.* *Più animato.*

66 3 12 7 15 1 7

Vivace.

Viol. *ff* *dim.*

68

68

Poco meno mosso.

Angst und Furcht fesseln dich Arme? **16**

16

Wehre der Wallung, achtsam höre mich an! Nach Walhall wieder treibt mich die Angst, die von Walhall hierher mich

20 21 22 23

Tuba tenore I&II.

69
Viol. *Moderato, ma sempre un poco animato.*

2 Höre mit Sinn, was ich dir sage! 1 14

70
Timp. *pp*

8

Un poco sostenuto.
Cello e Basso.

4

71 *poco rit.* **Moderato.**
Timp.

2 6 3 **72**

4

in Es.
Cello. *rall.* *Un poco più lento.* **73**

pp 3 *pp* 1 **tacet.**

Tuba tenore & II.

II. Aufzug.

I. SCENE.

in Es.
Moderato molto.

Tuba bassa. Clar. basso.

Poco a poco più lento. Animato. rall. Tempo I. ^{Mag.}

Animato. **3** Lento. Più animato.

Alber:

Wälsung verlor er Macht und Ge -

Tuba tenore I & II.

4 Lento. Animato. Più moderato. Ancora più lento. Più animato.

Clar. I. Corno I. **5** Alber. *erzoglich Hagen; der*

rall.
soll mich nun rächen, den Ring gewinnen, dem Walsung und Wotan zum Hohn! Schwörst' du mir's, Hagen, mein

6 Lento. Tempo I.
Sohn? *p più p pp* 2 *p pp*

7 Corno. **II. SCENE.** *pp* 7 17 *tacet.*

14 **16** **19** *lunga Pausa* Tromba.

Timp. Tromba. Timp.

Tuba tenore I & II.

III. Aufzug. VORSPIEL und I. SCENE tacet. II. SCENE.

in Es.
Corno.

12 Moderato. 17 Fl.

6 23 23 24 8 Tranquillo. 25 21

26 24 Moderato. 21 1 28 25 29 Moderato. 13

30 Viol.

31 Clar. basso.

33 20 34 18 Viol. I.

35 Moderato. 36 Animato. Moderato. Molto lento e solenne. 5

17 13 19 5

37 38 39 Cello.

40 Tromb.

Timp. Cello.

in Es.
espress.

p *pp* 7

Tuba tenore I & II.

Lugubre. *Viola.* *Solo.*

più f *pp* *più p* *pp*

3 5 4

41 *Tuba bassa.*

42 *p molto cresc.* *f* *p* *cresc.* *f* *p* *cresc.*

43 *ben tenuto*

ff *ff* *p cresc.* *f* *p* *cresc. più f.*

ff

ff

44 *ff* *dim.* *più p* *p* *p*

Tuba tenore I & II.

III. SCENE.

Poco a poco più animato. Moderato.

Clar. basso.

7 7 13 45 8

Animato e sempre più animato.

46 47

7 29 9 48 16

Hei - liges Ben - te - recht hab' ich mir nun er - rungen:

Molto più lento.

drum fordr' ich hier die - sen Ring.

5 14 48 3

Viol.

in Es.

pp 6 6

*Vivace.**Più moderato.*

p <=> pp 7 49 10 7 7

*Vivace.**Molto largamente e più lento.*

53

50 23 10 9 18 1 51 52

Brünnh. rit.

molto lento.

54

Animato.

55

Moderato, a tempo.

23 die treu - e - ste Lie - be 10 17

Tuba tenore I & II.

56 Animando. **57** Timp.

11 12 mit bang erschuter

58 Tramb. *pp* Corno. *rall.*

Bot - schaft send' ich die bei - den nun

Tuba.

rall.

rit. **Molto lento.** **Tempo I., solenne.**

più p

Tuba.

p

60 Moderato.. **61**

p pp 9 16

Moderato. **63** **64** Animato. **65** Ancora un poco più mosso.

8 6 12 4 10 7 4

68 Tromba I.

16 19

Più animato. **69** Viol.

5

Tuba tenore I & II.

70

Tempo I., *ma poco più mosso.* in Es.

Musical score for measures 70-71. The score is written for piano with two staves. Measure 70 starts with a first ending bracket labeled '1' and a dynamic marking of *f*. Measure 71 ends with a second ending bracket labeled '2'.

Poco a poco meno mosso.

Musical score for measures 72-73. The score is written for piano with two staves. Both measures feature a dynamic marking of *ff*. Measure 73 ends with a first ending bracket labeled '1'.

71

72

73

Oboe.

ben tenuto

Musical score for measures 74-75. The score is written for piano with two staves. Measure 74 has dynamic markings of *f dim.* and *p*. Measure 75 has a dynamic marking of *p*. The score includes a first ending bracket labeled '1' at the end of measure 75.

Musical score for measures 76-77. The score is written for piano with two staves. Measure 76 has a dynamic marking of *p*. Measure 77 has dynamic markings of *f*, *dim.*, and *p*. The score includes a first ending bracket labeled '1' at the end of measure 77.

ben tenuto

74

sempre più f

Musical score for measures 78-79. The score is written for piano with two staves. Measure 78 has dynamic markings of *f* and *f*. Measure 79 has a dynamic marking of *f*. The score includes a first ending bracket labeled '1' at the end of measure 79.

Musical score for measures 80-81. The score is written for piano with two staves. Measure 80 has dynamic markings of *f* and *ff*. Measure 81 has dynamic markings of *ff* and *poco dim.*

75

un poco rit.

a tempo

Musical score for measures 82-83. The score is written for piano with two staves. Measure 82 has dynamic markings of *p cresc.* and *ff*. Measure 83 has dynamic markings of *dim.*, *p*, *più p*, *p cresc.*, and *ff dim.*. The score includes a first ending bracket labeled '1' at the end of measure 83.

Fine.