

# Richard Wagner Siegfried

Corno I & II.

I. Aufzug.

VORSPIEL und I. SCENE.

*Allegro moderato.* Corno ingl.

67

in Es.  
*pp* in Es. *cresc.*

*poco a poco più animato*  
in F.  
*ff* 4 *pp* in F. 7

*Tempo I. Un poco più mosso.*  
*cresc.* *più f* 17 *molto cresc.*

*Tempo I.*  
*ff* 2

# Corno I & II.

*accel.*

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

*rallent. Tempo I.*

*ff* 2 1 5 *pp* 2 *p*

*marc. ten.*

4 *mf* *p molto cresc.* *f* *in C.* 23 *Mime.*

lun - gen Hort hü - tet er dort.

*in F.*

*p marc.* 2 *p* 1

*ten. accel.*

*p* *cresc.* *sf > p* 1 *mf* *ten.* 2

*Animato.* *Tempo I.*

*f* *p > mf* *rallent.* 4 4 *f* 3 3 3

*ff* 2

# Corno I & II.

*p* *cresc.* *più f*

*ff* *cresc.* *in C.* *f* *più f* *in F.* *P* *in F.*

*cresc.*

*f* 16

Siegfr.  
im tie - fen Wal - de mein Horn liess ich hal - lend da er - tö - nen: ob sich froh mir ge - sell - te ein

*ten.* *p* *f* *dim.* *p*  
gu - - ter

*ten.* 2 5 3

*Vivace.* *Molto accelerando.* Siegfr.  
9 Was frommt sei - ne hel - le Schnei - de, ist der Stahl nicht hart und 6

# Corno I & II.

in F. *fest!* *in F.* *f*

*più f* *ff* *f* 1 *f* 1 *f* *più f*

**Molto vivace.**

*ff* 3 *f* *f*

*p* 1 *p* 1 1

1 1 *poco cresc.* 4 *f* 1 *f* 1

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

*ff* 1 *ff* 1 *ff* 1

Corno I & II.

ff 1 f 1 mf 1 1

dim. 1 1 1 p 1 16

*poco a poco sempre meno mosso*

**Molto moderato e sempre più lento. Andante. Vivace. (Tempo I.) Più lento. Tempo I. un poco ritard.**

6 6 4 2 3 9

**Ancora più moderato.** *poco a poco sempre più rallent.*

3 Vom Spies - se bring'ich den Bra - ten: ver - such - test du gern den Sud?

**Vivace.** (Ancora più mosso come primo) **in F.**

5 1 Für dich sott ich ihn gar. Das ist nun der Lie - be schlimmer **ff** in F.

dim. p 1 24 Corni III & IV. in Es.

Corno ingl.

37

# Corno I & II.

in F.

Meno mosso e tranquillo.

*pp*  
in F.

*poco cresc.*

Più animato.

Molto vivace. *poco rall.*

*p*      2      *f*      23      8      2      6

Siegfr.

*sempre un poco meno mosso*

sch' ich dich stehn, 1 gen-gehn und geh'n, 1 kni-cken und ui-cken, mit den Au-gen

in F.  
Vivace.

zwirren: beim Ge- *f* in F. *f*      2

Animato. *riten. a tempo (animato.) poco rallent. riten.*

*f*      12      8      2      13      4      5

Moderato.

Animato.

Siegfr.

6      Ich kaun dich ja nicht lei - den, ver - giss das nicht so leicht!      11

# Corno I & II.

**Moderato.**

Siegfr.

das wären Männchen und Weibchen. Sie kosten so

in E.

lieblich, und liesen sich nicht; sie bauten ein Nest, und

*pdolce*

1

*pdol.*

*cresc.*

*p*

*p*

*cresc.*

1

*dim.*

*p*

*p*

*p*

*p*

*p*

*più p*

*molto cresc.*

9 in C.

6

6

Mime.

Glauben sollst du, was ich dir

*f*

*ff dim.*

*p*

# Corno I & II.

*un poco più animato*

sa - ge, ich bin dir Va - ter und Mut - ter zu - gleich. **17** Glitzer er - schienen sie

in F. *f* in F.

gleich. *ma preciso* *p* *pp*

*poco a poco sempre più animato* *p* **10**

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

**Vivace.** *ff* **7** *f* **2** *f* **2**

*cresc.* *f* **7** *cresc.* *più f* **1**

*f* *dim.* **23** **14** *pespr.* **in F.**

**Lento.** **Corno IV.**



# Corno I & II.

in D. *ten.*

*sp* *p* *ff dim.* 3 *p molto delicato* *ten.* 6

in D.

**Moderato.** *rallent. a tempo*

12 gab sich der Gute für Noth! Als in F. 5

*p* *p*

in F. *un poco riten.* **Più animato. poco riten. Animato.**

*p* 7 4 3 8

**Un poco più lento.** *poco a poco più animato*

Siegfr.

Ich hü - te - te dich wie die eig' - ne Haut! Dann frag' ich, wie hiess mein Va - ter?

Mime.

*poco a poco più tranquillo*

in F.

Mime.

Den hab' ich nie ge - sehnt!

1 *f* *ff* *ff* 4

**Moderato. Animato.** Siegfr.

8 9 Dir glaub' ich nicht mit dem Ohr, dir glaub' ich nur mit dem Aug,

in F. *poco rallent.*

welch' Zei - chen zeugt für dich? *ff* *dim.* 23 4

# Corno I & II.

in F.  
Animato.

*ten.*

*p* *p* *cresc.* *f* *ten.* 1 16 *in F.* *p*

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

*p* *cresc.* *più f* 7 *cresc.* *più f*

*più f* 3 *f* *ff* 1

*p* *cresc.* *mf* *p* *cresc.* *f* 8

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

Corno I & II.

First system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *ff*, *f*, *ff*, and *f*. The lower staff has dynamics *f*, *f*, *f*, and *f*. There are first endings marked with '1'.

Second system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *f*, *f*, *ff*, and *f*. The lower staff has dynamics *f* and *f*.

Third system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *ff*, *f*, *più f*, and *ff*. The lower staff has dynamics *f* and *f*.

Fourth system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *dim.*, *p*, *p*, *dim.*, *più p*, and *rallent.*. The lower staff has dynamics *dim.*, *più p*, and *3*. There are first and third endings marked with '1' and '3'.

**Moderato.**

Fifth system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *f* and *p*. The lower staff has dynamics *f* and *f*. There are first and fifth endings marked with '1' and '5'. The lyrics "hab ich die neu - e" are written below the upper staff.

*animando sempre più animato poco a poco riten.*

Sixth system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *f* and *ff*. The lower staff has dynamics *ff*. There are first and eighth endings marked with '1' and '8'. The lyrics "Des Nib-lun-gen Neid," are written below the upper staff.

# Corno I & II.

in F.  
Moderato ed un poco maestoso.

## II. SCENE.

# Corno I & II.

**Allegro non troppo.**

*ff* 22 6 *Mime.*  
Ver - fänglich muss ich ihn fra - gen. 1

*un poco ritenuto*

*ff* 5 20 2

**Più largamente.**

*Wandr.*

8 *Ei - nes Zau - ber - rin - ges zwin - gen - de Kraft zähmt' ihm das fleis - si - ge*

**in F.**

*animando*

*p* *p* *dolce cresc.* *f* *piùf* 1

*un poco riten.*

**Moderato. ritard. pesante e ritenuto**

1 2 17 2 6 *nei - de - ten Ni - belung's Wandr.*

6 *Macht; den ge - wal - ti - gen Hort ge - wan - nen sie sich, er - ran - gen mit ihm den Ring.*

*animando*

**in F.**

*p* *sf* *p* *cresc.* *f* 4

# Corno I & II.

Tempo I.

*un poco animato  
sempre più rallent.* **Molto moderato.**

**Molto moder.**

Wandr.

*un poco più animato  
in F.*

*p poco cresc.*

19

wer den Speer führt, den Wotan's Faust um-

*f > p f > p*

2

**Moderato. un poco riten.**

*f > p f > p ff > p cresc.*

7

8

1

Tempo I.

Mimo.

**Molto tranquillo.**

3

Fra-gen und Haupt hast du ge-löst: nun, Wanderer, geh' dei-nes

*p*

*p cresc.*

1

*f*

*più f*

2

*ff*

*f*

1

*p*

*cresc.*

# Corno I & II.

*un poco riten.*

*f* *dim.* 10 4 *Mime.* Lang' schon mied ich mein Heimath-land,

lang' schon schied ich aus der Mut-ter Schooss:mir leuch-te-te Wo-tan's Au-ge' *dolce*

7 zu lö-sen des Zwer-gen Haupt. *un poco riten.*

*Ancora un poco più moderato.* *ten.* *pp* *ten.* *pp* *ten.*

*Più animato.* *p* 4 8 2 *p stacc.*

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

*cresc.* *f* *f* 11 16

# Corno I & II.

*animando*  
Wandr. *b<sup>b</sup>* *b<sup>e</sup>*

*un poco riten.* *Animato.*  
in F.

Wel-ches Schwert muss Siegfried nun schwingen, taug'es zu Faf-ner's Tod? *mf* *dim.* *p*

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

5

1 *p* *mf* 5 *p*

*cresc.* *mf* *p*

*molto cresc.* *f*

in D. *Molto vivace.*

*dim.* 3 *p cresc.* *f* 25 1 Violini.



# Corno I & II.

in F.

6 *f* *piu f* 19 weiss sich nicht Rath! 2

*poco rallent.*

*ff* *ff* *dim.* 4/4

Moderato.

*poco animando*

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

Animato.

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

Tempo I.

*piu f* *ff* 6

Lento, Animato.

*f* 1 7 5 *molto cresc.* *f* *ff dim.* *p*

# Corno I & II.

## III. SCENE.

Ob. Picc. in F.

3 2 9

in F.  
Animato.

18 9

Fl. Ob. Clar. p

*poco cresc.* 1 *cresc.* f

*accel.* 5

*piuf* ff

*f* 3 *p* *cresc.* f 6 *f* 9

*mf* 7 *fp* *fp* *f*

*piuf*

### Corno I & II.

First system of musical notation for Corno I & II. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The music is in 7/8 time. Dynamics include *f*, *p cresc.*, *f*, *p*, *p*, *cresc.*, and *f dim.*. There are some performance markings like a plus sign and a wedge.

#### Poco a poco meno mosso, molto riten. Tempo I. (animato.)

Second system of musical notation. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and the same key signature. The music is in 7/8 time. Dynamics include *p*, *f*, and *f*. There are performance markings like a plus sign and a wedge. The lyrics "Wie bring ich das Fürchten ihm" are written below the second staff.

#### Poco a poco più tranquillo.

Third system of musical notation. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and the same key signature. The music is in 7/8 time. Dynamics include *p cresc.*, *f*, *f*, *dim.*, *più p*, and *gestopft.*. There are performance markings like a plus sign and a wedge. The lyrics "Wie bring ich das Fürchten ihm" are written below the second staff.

Fourth system of musical notation. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and the same key signature. The music is in 7/8 time. Dynamics include *sf*, *sf*, *p*, *p*, *cresc.*, and *ff*. There are performance markings like a plus sign and a wedge. The lyrics "Wie bring ich das Fürchten ihm" are written below the second staff.

Fifth system of musical notation. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and the same key signature. The music is in 7/8 time. Dynamics include *ff*, *f*, *più f*, and *ff*. There are performance markings like a plus sign and a wedge. The lyrics "Fürchten ge-lernt." are written below the second staff.

#### Moderato.

#### in E.

Sixth system of musical notation. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and the same key signature. The music is in 4/4 time. Dynamics include *sf*, *cresc.*, *f*, and *p*. There are performance markings like a plus sign and a wedge. The lyrics "wil-des Brunnennüber schüttelt die Glieder." are written below the second staff.

# Corno I & II.

in F. *ff*

*poco a poco rallent.* *ff* *dim.* *più p* **1** *dolcissimo* *pp*

*dolce* *cresc.* *mf* *p* **5** **4** *poco rallent.*

in E. *Ancora più rallent.* *pp* *dolce* **4** *in F.* *pp* *cresc. sf* *p* *sf* *p*

in F. *p dolce* **7** *sf* in E. **1** *pp* *sf*

in F. *Vivace.* *accel. cresc.* *cresc. f* *f* *f* *f* *f*

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 and articulations. The lower staff contains a bass line. Dynamics include *f* and *p*. There are slurs and accents throughout the system.

Second system of musical notation. The upper staff has a melodic line with dynamics *dim.* and *p*. The lower staff has a bass line. A measure rest is marked with the number 13. The text "die Kunst." is written above the staff. Dynamics include *p*.

Third system of musical notation. The upper staff has a melodic line with dynamics *cresc.* and *f*. The lower staff has a bass line. A measure rest is marked with the number 3.

Fourth system of musical notation. The tempo marking "Vivace." is at the beginning. The upper staff has a melodic line with dynamics *f*, *ff*, and *f*. The lower staff has a bass line. There are measure rests marked with the number 2.

Fifth system of musical notation. The upper staff has a melodic line with dynamics *f*, *p stacc.*, and *mf*. The lower staff has a bass line. Measure rests are marked with the numbers 10 and 3. The system ends with a *p* dynamic.

Sixth system of musical notation. The upper staff has a melodic line with dynamics *p* and *p*. The lower staff has a bass line. The tempo marking "poco riten." is at the end. A measure rest is marked with the number 1.

# Corno I & II.

*a tempo*

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

13 18 *f* Wie willst du den Stahl zerstampfen?

3 *p* *più f* *f*

3 *p* *ff* *ff* *p dolce*

in E.

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

1 *f* *sf*

*f* *f*

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 eighth notes and quarter notes, ending with a fermata. The lower staff contains a rhythmic accompaniment of eighth notes. The dynamic marking *p* is present in the upper staff.

Second system of musical notation. It features two staves. The upper staff has a melodic line with a fermata and a key signature change to F major. The lower staff has a rhythmic accompaniment. Dynamic markings include *gestopft.*, *dim.*, and *f*. The number 16 is written above the lower staff. The lyrics "lehrt ihn nicht Fafner die Furcht!" are written below the lower staff. The number 4 is written at the end of the system.

Third system of musical notation. It features two staves. The upper staff has a melodic line with a fermata and a key signature change to F major. The lower staff has a rhythmic accompaniment. Dynamic markings include *p*, *sf*, *f*, *dim.*, and *p*. The tempo marking "Moderato." is centered above the system. The number 11 is written above the lower staff. The lyrics "He Mi-mel" are written below the lower staff. The number 1 is written at the end of the system.

Fourth system of musical notation. It features two staves. The upper staff has a melodic line with a fermata. The lower staff has a rhythmic accompaniment. Dynamic markings include *p molto cresc.*, *ff*, *p*, *cresc.*, *f*, *p*, *f*, and *p*. The tempo marking "Risoluto Allegro ma non troppo." is centered above the system. The number 3 is written above the lower staff. The number 7 is written above the lower staff.

Fifth system of musical notation. It features two staves. The upper staff has a melodic line with a fermata. The lower staff has a rhythmic accompaniment. Dynamic markings include *dim.*, *p*, *cresc.*, *f*, *f*, *f*, *f*, and *ff*. The tempo marking "poco riten." is above the first measure, and "a tempo" is above the second measure. The number 7 is written above the lower staff. The number 3 is written above the lower staff.

Sixth system of musical notation. It features two staves. The upper staff has a melodic line with a fermata. The lower staff has a rhythmic accompaniment. Dynamic markings include *ff*, *p*, *piu f*, *f*, *f*, *f*, *f*, and *molto forte*. The tempo marking "ten." is above the first measure. The number 7 is written above the lower staff.

Seventh system of musical notation. It features two staves. The upper staff has a melodic line with a fermata. The lower staff has a rhythmic accompaniment. Dynamic markings include *f*, *cresc.*, and *f*. The number 3 is written at the end of the system.

# Corno I & II.

Poco a poco sempre più animato. *gestopft.* *sempre più animato accel.*

in E. *a tempo* **Più animato e sempre più accelerando.** Corni.

**Ancora più accelerando.** VI. VIII. *Cor V. VII.* *sempre più animato* in F. *a tempo*



# Corno I & II.

First system of the musical score. It consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a first ending bracket labeled '1' with a forte (*f*) dynamic. The music then features a decrescendo (*dim.*) and returns to piano (*p*), ending with a crescendo (*cresc.*). The lower staff contains a melodic line with a sharp key signature and a common time signature.

Second system of the musical score. It features a **Vivace.** tempo marking. The upper staff has a forte (*f*) dynamic and includes a first ending bracket labeled '4' with fortissimo (*ff*) dynamics. The lower staff contains a melodic line with a flat key signature and a common time signature.

Third system of the musical score. The upper staff begins with a fortissimo (*ff*) dynamic and a *poco a poco riten.* marking, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic. The system concludes with a **Moderato.** tempo marking and a first ending bracket labeled '1'. The lower staff contains a melodic line with a flat key signature and a common time signature, marked *dolce* and *più p*.

Fourth system of the musical score. The upper staff features a **Molto moderato.** tempo marking and a first ending bracket labeled '3'. The system concludes with a **Un poco più animato.** tempo marking and a first ending bracket labeled '1'. The lower staff contains a melodic line with a sharp key signature and a common time signature, marked *più p*.

Fifth system of the musical score. The upper staff begins with a first ending bracket labeled '1' and a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The lower staff contains a melodic line with a sharp key signature and a common time signature.

Sixth system of the musical score. The upper staff features a **Più mosso.** tempo marking. It begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic. The system concludes with a first ending bracket labeled '2' and a fortissimo (*ff*) dynamic. The lower staff contains a melodic line with a sharp key signature and a common time signature.

Seventh system of the musical score. The upper staff begins with a decrescendo (*dim.*) and a piano (*p*) dynamic, followed by a first ending bracket labeled '3'. The lower staff contains a melodic line with a sharp key signature and a common time signature.

# Corno I & II.

*un poco riten. a tempo rallent.*

## Moderato, tempo I.

## in F.

## Pesante e risoluto, Allegro non troppo.

Corno I & II.

First system of the musical score. It consists of two staves. The upper staff begins with a dynamic marking of *f* and contains a triplet of eighth notes. The lower staff also begins with *f* and contains a triplet of eighth notes. Measure numbers 1 and 9 are indicated. The system concludes with a *p cresc.* marking.

Second system of the musical score. The upper staff features a *più f* marking, followed by a *ff* marking. The lower staff continues the rhythmic pattern. Measure numbers 1 and 9 are indicated.

Third system of the musical score, continuing the rhythmic and melodic lines from the previous systems.

Fourth system of the musical score, continuing the rhythmic and melodic lines from the previous systems.

Fifth system of the musical score. The upper staff includes a *4* measure rest, followed by *fp* and *fp* markings, and a *cresc.* marking. The lower staff continues the rhythmic pattern. Measure numbers 4 and 6 are indicated.

Sixth system of the musical score. The upper staff begins with a *ff* marking, followed by another *ff* marking. The lower staff continues the rhythmic pattern. Measure numbers 6 and 34 are indicated.

Seventh system of the musical score. The upper staff includes an *accel.* marking and a *♭* key signature change. The lower staff includes a *più f* marking, followed by four *ff* markings and a *dim.* marking. The system concludes with a *1* measure rest and a *34* measure rest. The tempo marking *Animato.* is present. Measure numbers 1 and 34 are indicated.

# Corno I & II.

*sempre più animato*

Mime.

Der ver-achte-te Zwerg, wie wird er ge-ehrt! 3 Zu dem Hor-te hin drängt sich Gott und Held. 7

in F

*ff* *ff* *dim.* *p* 3

5 6 4

*p* *p* *cresc.* 1

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

*ff*

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 a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music features a melodic line in the upper staff and a supporting line in the lower staff. Dynamics include *dim.* (diminuendo), *p* (piano), and a triplet of eighth notes. A fermata is placed over the first measure of the second staff.

Second system of musical notation for Corno I & II. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music continues with a melodic line and a supporting line. Dynamics include *p* (piano), *f* (forte), and *p* (piano). There are several rests and a fermata over the final measure of the second staff.

Molto vivace ed ancora più accel.

Third system of musical notation for Corno I & II, marked *Molto vivace ed ancora più accel.* It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music is more rhythmic and driving. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *f* (forte). There are several rests and a fermata over the final measure of the second staff.

Prestissimo.

Fourth system of musical notation for Corno I & II, marked *Prestissimo.* It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music is very fast and rhythmic. Dynamics include *ff* (fortissimo). There are several rests and a fermata over the final measure of the second staff.

Fifth system of musical notation for Corno I & II. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music continues with a melodic line and a supporting line. Dynamics include *ff* (fortissimo). There are several rests and a fermata over the final measure of the second staff.

Sixth system of musical notation for Corno I & II. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music continues with a melodic line and a supporting line. Dynamics include *ff* (fortissimo). There are several rests and a fermata over the final measure of the second staff.

# Corno I & II.

## II. Aufzug.

### VORSPIEL und I. SCENE.

*Commodo e sostenuto.* Tuba.

Viola. 3 *p* *p* *p* 18

Tuba. *sf* in F. *sf* *ff* *dim.*

2 *sf* *ff* *dim.*

Tromboni. 11 *p* *f* 4 *p*

*Poco animando.*

IV. 2 in E. *sf* *sf* *p*

1 in F. *f* *dim.*

# Corno I&II.

*Tromba bassa.* *Un poco rallent.* *Piu animato.*

2 *f* *piu f* *ff* *dim.*

**Tempo I. Un poco animando.**

8 11 *f* *ff*

Ban-ger Tag, hebst du schon auf. Dämmerst du dort durch das Dun- kel.

**Un poco animato.**  
*in E.*

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

# Corno I & II.

*rallent.*  
Tromboni. *f*

*dim.* Das Licht er-lischt, **1** der Glanz barg sich dem

**Tempo I.**

*in E.*

Blick. **1** Nacht ist *in E.* *espressivo* *più p* *cresc.*

**Più animato.** *rallent.* **Moderato.**

**3** Zur Neid-hü-le fuhr ich bei Nacht: wen ge-wahr' ich im Dun-ke-l

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

*p dolce in F.* *cresc.* *f* *p* *f* *p* *cresc.* *f*

*più f* *ff* Schwarzathrich, schweißst du hier? Hü-test du Faf-ners Haus? *cresc.* *sf sf*

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

*ff* Zu schau-en kam ich, nicht zu *p*



# Corno I & II.

*molto cresc.* - - *f* *p* 2 *< sf* *cresc. f*  
*p = sfp* *p = sfp*

**Furioso.**  
Violino. *f* 7 *p dolce*  
mein Ring zähl - te der Rie - sen

Was mit den Trotz' - gen einst du ver - *f* 3

Fag. *p* IV. 1 *fp*  
*p = sfp* *cresc.*

*fp* *cresc.* - - - *più f*

*ff* *f* 1 durch Ver - tra - ges Treu - e *p*

1 dich beugt er mir *f* *f* *f* *f* IV. *fz* *p*

# Corno I & II.

*in F. ben tenuto e marcato* *poco accel.* **Fag.**

*in F. p* *cresc. sf dim. più p* **10** **2**

**Clar.** *in F.* *dim.* *p*

*in F. f* *dim. p* Dann zit-tre der Hel - - den e-wi-ger

*Hörn - ter* *f* *f* *ff* *ff*

*f* *f* *f* *ff* *ff*

*rallent. Moderato.* *accel.*

*dim. p* **1** *p* **1** *p* Wie dun-kei sprich-st du

*in D.* *in F.* *sempre più anim.*

*in D. f* *dim. p* **1** *in F. p* *pp* **5**

*Animato. marcato* *rallent.* *Moderato.* *Animato.* *Allegro.*

*sf* *dim. sf p* **14** *sf p* **4** Mi-me kun-det ihn

*rallent. Moderato.*

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

# Corno I & II.

**Animato.**

Au-ßer dir be-geht er ein-zig das Gold. *f* **3** *f* **1** Ein

Hel-de naht, den Hort zu be- wer ihn raft, hat ihn ge- *f* **2** *ff* *p* *sf* *p<sf*

wil- lig wohl liess er den *p* *cresc.* *f* *p* **2**

Faf- ner! Er- wa- che, Wurm! *f* *p* **2** **1**

**Più animato.**

Wa-che, Faf-ner! *p* *cresc.* *f* **5** **5** **7**

**Pesante.**

Wa- che du Wurm! Ein star-ker Hel- de naht: Dich heil'-gen will er be- stehn. *p* Timp. **2**

**Un poco più stringendo.**

Kühn ist des Kin- des in F. marcato *mf* *fp* **1** **2** so

# Corno I & II.

*anora più accel.* *rallent.* **Più lento.** **Animato.**

wend ich den Streit, du wah-rest den Hort, und ruh - ig lebst du lang. **13** Nun, Al-ber-ich! das schlug

*f* *dim.* **Un poco più** *fug.*

fehl. doch schilt mich nicht mehr Schelm! Diess Ei - ne rath' ich, ach-te noch wohl!

**moderato.** **in F.** **Più animato.**

*p dolce* **1** *più p* **1** *poco cresc.* **1** Ich lass dir die Stüt - te, **3**

**Cello e Basso.** **III.** **in F.** **IV.** *p cresc.* *f* *f*

**Vivace.** *ff* *ff* **3** *f dim.*

*p* **1** *p espress.* *p* *più p* **15** **Lento.** **15**

# Corno I & II.

## II. SCENE.

L'istesso tempo. in F. stacc.

Tuba. *p* Solo. marcato

*stacc.*  
*p* poco cresc.

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

*più p* 22 *in F*  
grim-mig ist er und gross, ein schreck-li-cher ha-chen reisst sich ihm  
*fp cresc. - in F*

*sf* 12 *Fag.* *p* *f* *p* *f* *p* *cresc.* *f* *p molto*

*cresc.* *f* 3 *p* 4 *ob. marcato*

# Corno I & II.

*ritard.*

Kna-be, da führt's auch der Wurm. Jetzt kommt dir das Fürch-ten wohl an?

*f* *f* 2

## Vivace.

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

Ob. Clar. Fag. (d.=o)

*f* 11 *pür f* *ff accel.* *a tempo* 4 ge-denkst wie

*(o = d)* **Poco a poco più moderato.**

Mi - me dich liebt. Du *f* 16 Am Quell dort lagr' ich mich; 8

## Un poco più animato.

hier vor - bei biegt er dann *p* *più p* 1 3 in die Nie-ren, wenn er dich

*in F.* *3* *f stacc.* *più f* *ff* 4 *in Es.* und komm nie mehr zu

*ff* *f dim.* *p* 9 *f* *ff* *f dim.*

o - der, wenn dir das *f* *ff* *f dim.*

Corno I & II.

Moderato.

10 *pp* dass der mein Va-ter nicht

in E. *pp*

14 15 16 17 18 19 20 21 22 3 11

Moderato.

24 *pp* Ich mag ihn nicht mehr sehn

13 *pp* Ster-ben die Men-schen -müt-ter au ih-ren Söh-nen al-le da-hin. *pp* con sord. *pp* con sord.

8 *dim.* Mei-ne Mut-ter *p* senza sord. in E. *pp* senza sord. in E.

12 *pp*

# Corno I & II.

Ob. I. Clar.

in E.

pp cresc. *f dim.* *più pp* 4 Ge-wiss sag't es mir was, vielleicht

in E. Solo

von der lie-hen Mut-ter? *p* *dolce* *più p* 2

Ein zank-en-der Zwerg hat mir erzählt, der 4 Heil ich ver-such's, sing' ihm nach; auf dem Rohr tön' ich ihm

ähnlich; entrath' ich der Wor-te, achte der Weise, sing' ich so sei-ne Sprache, ver-steht' ich wohl auch was *f*

ähnlich; entrath' ich der Wor-te, achte der Weise, sing' ich so sei-ne Sprache, ver-steht' ich wohl auch was *ff* *dim.*



# Corno I & II.

Corno ingl.

*più p* 6 1 1 3 8

12 4 Einer 3  
Wald-wei-se, wie ich es kann, der lus-ti-gen sollst du nun *p*  
in F. in F.

Clar. Solo

3 10 *p*

Moderato.

*f* Corno Solo in F sul theatro. *molto f e lungo tenuto* *p dolce stacc.* *p*

accel. Moderato.

*cresc.* *f dim.* *p dolce* *p*

*p* *poco cresc.* *f dim. > più p pp*

# Corno I & II.

**Allegro e sempre più animato.**

*p* *cresc.* *sempre più f*

*molto vivace* *ff* *ff*

*ff* *p* *cresc.*

**Poco a poco sempre più sost.**

**Moderato.**

*ff* 6 30 Rätlich und

Timp. *p* *poco cresc.* in F. *f* *ff*  
 fromm doch scheint's, du verrecktest hier oh-ne Hab Acht, Brüller!

**Animato.**

2 *f* *stacc.*

9 *ff*

# Corno I & II.

ff ff 1

Più Molto moderato.  
*rall.* Lento. lento. Tromboni.

ff ff 1 3 2 3 7

in E.  
Solo ben tenuto

p p 3

un poco riten.  
Tromba bassa. Tempo I.

22 12/8 8 4/4 Corno IV. dim. in E. sf sf

cresc. 6

Wo-her ich stamme, ra-the mir noch, wei-se Ja scheint du Wilder im

f

Solo ben marc.  
in F. p

mf dim. sf 3 Zur Kunde taugt kein

in F. Trombe.

Toll-ter. f f ff f sf sf 45  
in F.

# Corno I & II.

## III. SCENE.

Vivace e pesante.

5 Wo-hin schleichst du ei-lig und schlau, schlimmer Ge-sell? 2

Geizt es dich, Schelm, nach meinem Gold? Verlangst du mein Gut? *f* 2 *sf* 11

Wer schuf den Tarnhelm, der die Ge-stalten tauscht? Der sein be-dürfte, erdachtest *f sf sf* 2

Was du ver-lorst mei-ne List er- *f sf* 2

*sf* 3 *f p* *cresc.* 4

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

# Corno I & II.

*poco a poco ritenuto*

**Moderato.**

First system of the musical score. It consists of two staves. The upper staff begins with a piano part marked *cresc.* and *ff*. The lower staff has a piano part marked *f*. The system concludes with a first ending bracket labeled '1' and a piano part marked *p*. The second ending bracket is labeled '2' and also has a piano part marked *p*. A third ending bracket is labeled '3'.

Second system of the musical score. The upper staff is marked *in F.* and contains a triplet. The lower staff is also marked *in F.* and contains a triplet. The system is divided into sections: *Più animato.* (with a first ending bracket labeled '2'), *1 p >*, *1 >*, *2 2*, and *accel. Vivace.* (with a first ending bracket labeled 'Selbst nicht'). The system ends with a 2/4 time signature.

Third system of the musical score. The upper staff begins with a piano part marked *tau-* and *f*. The lower staff has a piano part marked *f*. The system includes a *stacc.* marking and several *f* markings. It ends with a piano part marked *sf*.

Fourth system of the musical score. Both the upper and lower staves feature a piano part marked *f* throughout the system.

Fifth system of the musical score. The upper staff has a piano part marked *f*. The lower staff has a piano part marked *f*. The system concludes with a first ending bracket labeled '9' and a piano part marked *f*. The system ends with a 3/4 time signature.

**Moderato.**

Sixth system of the musical score. The upper staff is marked *Clar.* and *in F.*. The lower staff is marked *in F.*. The system begins with a piano part marked *pp dolceiss.*. The system ends with a piano part marked *dolce*.

Seventh system of the musical score. The upper staff has a piano part marked *dolce*. The lower staff has a piano part marked *dolce*. The system concludes with a first ending bracket labeled '2'.

# Corno I & II.

*p* *poco cresc.* 2 *più cresc.*

*molto cresc.* *dim* *più p* *pp* 1

III. *p* *pp* in E. IV.

5 *p dolce* *pp* *espressivo*

## Molto moderato.

*pp* *più p* *pp* 9 Fl. I. *dim.* *pp* 24

*poco accel. a tempo* 1 Nur sach-te! Nicht lan-ge siehst du mich mehr: 3 Clar. *sf* *p*

*sf* in E. *p dolce* *poco cresc.* *f dim.* *p* 4 in E.

# Corno I & II.

Siegfried! Hör doch, mein Söhnchen!

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

*f dim.* *p stacc. legg.* *cresc.* *f dim.*

*p* *p* *4* *p* *in E.*

*cresc.* *dim.* *p* *1* *8* *Clar.*

*p* *in F.*

*un poco accel.* **Allegro assai.** *poco ritard.* **Tempo I. accel.** **Animato.**

Hort, Hi hi hi hi hi

*f* *dim.* *p* *2* *5* *8* *6*

**Moderato.** *poco accel.* *rallent. a tempo* *poco a poco sempre più animato*

leicht könnt' ich die Beu-te nehmen und

*5* *3* *2* *7* *10*

# Corno I & II.

*Fur.* in F.

*p cresc.* *f dim.* 5 *sf cresc.*

*Lento.* Poco a poco

Fl. I.

*f* 6 *p* *Denn hasste ich*

*più animato.* in E.

*mf dolce dim.* *in E.*

dich auch nicht so sehr, und hätt' ich des Schimpfs und der schändlichen Mü- he auch nicht so viel zu rächen;

*accel.* Moderato.

4 *sf* 1 3 *cresc f* *p < f* *p < f* 1

*in F.* in F.

*sf sf più f ff ff*

*Ha ha ha ha ha ha ha ha ha ha ha!* *ff*

*ff*

Ha ha ha ha ha ha ha ha ha ha ha!

*Tromboni.* in F. Solo

*sf* 2 2 2 2 2 2 5

*schmieden.*



# Corno I & II.

in F. *cresc.* *f* *espressivo*

*dim.* 12 Da lieg' auch du, dunkler

Wurm! 8 *p* *più p* *Lento.* in F. *fp* 1

## Un poco più animato. Un poco sostenuto.

*fp* 1 *sf* *sf* *p* *espressivo* 5

*espress.* *dolce* *p* *pp* *dim.* *più p* 2

*p dolce* 2 14 10 *Animando.*

*Animato.* Viol. *dim.* 6

# Corno I & II.

Poco a poco più moderato.

III. e IV. in F.

in F. 1 6 *dim.* *dolciss.*

*p* *p*

Viol. *pp* 4 11

Viol. in F. **Vivace.**

weckt' er die Braut, Brün-hil - de wäre dann sein *molto cresc.* *f*

*f* *fp*

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

*f* *fp* *f* *f* *f*

*rall.* **Moderato.** in F. **Animato.**

*f* *dim.* *più p* 12 - Sch - nen-de kennen den Siun. *f* *fp*

*f* *dim.* *p*

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

*f*

# Corno I & II.

*cresc.* *p cresc.* *f ff f dim. p più p* *rallent.* **Moderato.** *pp* *Flauti.*

**animato.** *cresc. f* **Animato.** *f* *in E.* *accel.* *più f* **1** *Wie find' ich zum Fel-sen den*

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

*sempre f* *f f*

*ten.* *f f* *più f* *ten.* *ff* *più f* *ff* *ff*

*ff* *ff* **5** *f*

# Corno I & II.

## III. Aufzug.

### VORSPIEL und I. SCENE.

**Animato, ma pesante.**

Clar. basso e Tuba bassa.

in F.

10

*p*

*p* in F.

*f*

*ff*

*f*

in C.

*f*

in F.

in Es.

in Es.

*f*

in F.

in F.

*sempref*

*f*

*f*

Corno I & II.

in Es.  
*f*

in Es.  
*f*  
*piuf*  
in F.  
*piuf*

*ff*  
in F.  
*ff*  
in Es.

in F.  
*ff*  
*dim.*

*p* 5 *presc.* *f* *piuf* *ff* *pmolto cresc. f*

*f* *dim.* *p* *presc. sf* *presc.* *f* *dim.* 2

# Corno I & II.

in F.

First system of musical notation for Corno I & II. Two staves with treble clefs. Dynamics: *p*.

Second system of musical notation for Corno I & II. Two staves with bass clefs. Dynamics: *p*, *cresc.*. Includes fingerings 1 and 3.

Third system of musical notation for Corno I & II. Two staves with bass clefs. Dynamics: *pocof*, *cresc.*, *mf*, *f*, *piùf*. Includes fingerings 1, 2, 3, 6 and a *rit.* marking.

**Molto piu lento.**  
con sord.

con sord. poco accel.

**Tempo I.**  
senza sord.

Fourth system of musical notation for Corno I & II. Two staves with treble clefs. Dynamics: *p*, *mf*, *f*. Includes fingerings 1, 16, 3 and a *con sord.* marking.

Fifth system of musical notation for Corno I & II. Two staves with treble clefs. Dynamics: *fp*, *pocof*, *pp cresc.*, *pdolce*, *dolce*. Includes fingerings 2 and 3.

Sixth system of musical notation for Corno I & II. Two staves with treble clefs. Dynamics: *poco cresc.*, *p*, *cresc.*. Includes fingerings 2 and 3.

Seventh system of musical notation for Corno I & II. Two staves with treble clefs. Dynamics: *cresc.*, *f*, *p*, *cresc.*, *f*, *f*, *piùf*, *ff*. Includes fingerings 1 and 3.

# Corno I & II.

in E. 55  
senza sord.

*rit. Più lento.* *con sord.*  
ERDA  
1 2 *rit.* 2 *p* *con sord.* *più f* *senza sord.*  
me in Träumen Sin - nen.  
*p* *in E.*

*Un poco più mosso.*

*pp* 5 *p* *f dim.* *p sf*

*accel.*

*Tempo I.*

*un poco ritenuto Moderato.*

*in Es.*

1 *f* *f* *f* 2 *p dolce* 1 *pp* 3 *rit.*  
*in Es.*

*a tempo*

*p dolce* *p*

Tromba III.

*in F.*

*Animato.*

*poco cresc.* 4 6 7 8 9 *p*  
*in F.*  
*pp*

*f* *f* 4 *fp* 2 *f* 4 *cresc. f* 1 *cresc.*

*un poco rit.*

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

# Corno I & II.

*espressivo* con sord.

Clar. *pp* 2 2 *pp* con sord. 1

*poco a poco animato* ERDA. *poco rit.*

4 Der die Rech-te wahr, der die El - de *p* *cresc.* *molto cresc. ff* 1 4

**Animato.** *un poco rit.*

*f* *f* *f* 9

**Più animato.** Clar.

Clar. *p* *cresc.* *f* *mf* 1 *f*

*ff* 5 *p cresc.* *f più f* 3 *p* *f più f*

**Moderato.** Clar.

Clar. *ff* *ff* *pp* 1 *p molto cresc.* *ff*

*ff* 4 *ff* 5 *p cresc.* *ff* *p* *cresc.* *ff*



Corno I & II.

1 *aperto*  
*p* *fp cresc.*  
*sf = fp* *p* *cresc.* *fp*

*fp cresc.* *ff* *dim.* *p* *p*

*cresc.* *f* *p*

*p* *cresc.* *f*

Molto tranquillo.

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

*f* *p* *f* *dim.* 9 *p dolce* *cresc.*

*f* *p* *f* 1 *dim.* *piùp* *pp* 3

# Corno I & II.

## II. SCENE.

Moderato in F.

3 Corno IV. *p* poco marcato *p* *p*

*p* *p* cresc. 3

in F#.

*riten.*

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

*f* 1 *f* *piu f* *f*

in Es.

1 *p* *p* stacc. stacc.

in Es.

# Corno I & II.

*poco a poco sempre più tranquillo*

*cresc. f dim. p sf dim. p cresc.*

**Tranquillo. Molto moderato.**

*p poco f f p f*

11

Corno IV

**in F. Più moderato**

*p f sf f p stacc.*

in F.

*poco cresc. poco f f p cresc.*

**Moderato**

*f dim. p f f più animato p f p cresc.*

**Tempo I. un poco riten. Ma un poco più animato. Molto mod<sup>to</sup>.**

*f p molto cresc. f*

10

4

Corno I & II.

**Più animato.** in E. in F.

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

*f* *p* *f* *p* 2 *f* *f* *stacc.* *stacc.*

*p* 1 *più cresc.*

**Più moderato.** in Es. in F.

*f* 1 *f* *p* 9 *p dolce* 2 *p*

*p* in F. *p dolce*

*un poco più animato* *un poco acceler.* **Più moderato.**

*f* 2 2 4 Clar. basso.

# Corno I & II.

*rit. un poco più animato* **Più moderato.** Wandr. Cello.

8 1 9 Dem ich so hold bin, All-zu-eh-rer! 6

**in F.** *accel.* **Vivace.**

3 11

Wandr.

wer sie er-weck-te, wer sie ge-wän-ne, macht-los macht' er mich e-wig. 11

1

5 11

1 11

Corno I & II.

*f p f p 1 f p — f p — cresc. f f*

Musical notation for the first system, measures 1-8. It consists of two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef. Dynamics include *f p*, *f p*, *f p*, *f p*, *cresc.*, *f*, and *f*. There is a first ending bracket over measures 5 and 6.

*stacc. p p p cresc.*

Musical notation for the second system, measures 9-12. It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Dynamics include *p*, *p*, *p*, and *p cresc.*. There are triplets marked with a '3' above the notes in measures 10, 11, and 12.

*stacc. cresc. f f 8 ff ff 4 ritard.*

Musical notation for the third system, measures 13-16. It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Dynamics include *cresc.*, *f*, *f*, *8*, *ff*, *ff*, and *4*. There is a *ritard.* marking at the end of the system.

Moderato. *pp p marc. p p*

Musical notation for the fourth system, measures 17-20. It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. The tempo is marked *Moderato.* Dynamics include *pp*, *p*, *pp*, and *p*. There is a *marc.* marking above measure 19.

*p p sempre cresc. p*

Musical notation for the fifth system, measures 21-24. It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Dynamics include *p*, *p*, *sempre cresc.*, and *p*.

Moderato. *cresc. cresc. fp cresc.*

Musical notation for the sixth system, measures 25-28. It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. The tempo is marked *Moderato.* Dynamics include *cresc.*, *cresc.*, and *fp cresc.*. There are triplets marked with a '3' above the notes in measures 25 and 26.

*ff stacc. ff sempre ff*

Musical notation for the seventh system, measures 29-32. It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Dynamics include *ff stacc.*, *ff*, and *sempre ff*.

# Corno I & II.

The musical score is arranged in seven systems, each with two staves. The notation includes various musical symbols and dynamics:

- System 1:** Features triplets in the upper staff and a *ff* dynamic marking.
- System 2:** Includes a *ff* dynamic marking and a fermata.
- System 3:** Contains a *ff* dynamic marking and a *stacc.* articulation.
- System 4:** Shows a *ff* dynamic marking.
- System 5:** Features a tempo change to *meno mosso* and a key signature change to E major. It includes first and second endings.
- System 6:** Returns to F major and features a *p dolce* dynamic marking.
- System 7:** Continues in F major with a *p* dynamic marking and a *dim.* (diminuendo) marking.

# Corno I & II.

## III. SCENE.

Molto moderato.

*sempre più lento*

*più p* 1 18 9 *p*

Siegfr.

Se - li - ge Or - de auf won - ni - ger Höh! 12 Was ruht dort schlummernd im

in E.

schat - ti *p* *più p* *pp dolce* sem-

*pre dolce* *cresc.* *poco f* *più f* *dim.* *p* 2

Das heh - re Haupt drückt wohl der Helm? 3 *p dolce* *p*

*un poco rallent.*

*più p* *pp* *pp*



# Corno I & II.

in F. Solo.

*poco f* *dim.* 7

Molto vivace. in E. Molto appassionato.

*ff* *f* *fp* 3

Das ist kein Mann!

Molto animato.

*fp* *f* *ff* 3 6 *p espress.*

un poco rit. Molto moderato. poco riten.

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

Listesso tempo. Siegr. Animato. rall. Animato.

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

Wie weck' ich die Maid, dass sie ihr Au-ge mir

in F.

*piu f* 6 1 *p* *p cresc.* *f* *piu f*

in E. Moderato.

4 2 *ff* 2 *pp* 10

# Corno I&II.

**Animato.**  
in F. *poco a poco più tranquillo.*

in F. *con Sordini*

*Vivace.* *Tempo I.* *rit.*

**Molto moderato.**

*riten. assai* **Molto lento.**

in C.

# 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 and articulations. The lower staff contains a bass line. Above the staves, there are performance markings: *rit.*, *a tempo*, *rall.*, and *a tempo*. Below the staves, there are dynamic markings: *più f*, *ff*, *f*, *f dim*, *p*, *rall.*, *fp*, and *f*. There are also some numerical markings like '4' and '1'.

Second system of musical notation for Corno I & II. It consists of two staves. The upper staff contains a melodic line. The lower staff contains a bass line. Above the staves, there is the marking *Meno largamente* and *Brünnh.*. Below the staves, there are dynamic markings: *p cresc.*, *più f*, *ff*, and *f*. There are also numerical markings '1' and '4'. The text *Wer ist der Held, der mich er-* and *rallent.* is written below the staves.

Third system of musical notation for Corno I & II. It consists of two staves. The upper staff contains a melodic line. The lower staff contains a bass line. Above the staves, there is the marking *Molto largamente.* and *in F.*. Below the staves, there are dynamic markings: *p cresc.*, *più f*, *p*, *f*, *p*, *ff*, and *p*. The text *in E.* is written below the staves.

Fourth system of musical notation for Corno I & II. It consists of two staves. The upper staff contains a melodic line with triplets. The lower staff contains a bass line. Above the staves, there are dynamic markings: *cresc.*, *f*, *p*, *cresc.*, *f*, *più f*, and *ff dim.*

Fifth system of musical notation for Corno I & II. It consists of two staves. The upper staff contains a melodic line. The lower staff contains a bass line. Above the staves, there are dynamic markings: *p cresc.*, *più f*, *ff*, and *più p*. There are also numerical markings '2' and '5'.

Sixth system of musical notation for Corno I & II. It consists of two staves. The upper staff contains a melodic line with triplets. The lower staff contains a bass line. Above the staves, there is the marking *Molto largamente.* and *molto tenuto*. Below the staves, there are dynamic markings: *f*, *f*, *p*, *f*, and *f*. There are also numerical markings '3' and '2'.

# Corno I & II.

Siegfr.

*molto cresc.* Se li gem *ff* *ff* *tr* *tr*

*tr* *tr* *tr* *tr* *più f* *ff* *dim.*

*P dolce* *cresc.* *fp* *P* *cresc.* *f*

Meno largamente.

*dim.* 1 *p* *p* 5

in E.

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

rall. Oboe I. Corno IV.

*f* 1 7 2

in F.

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

in F.

# Corno I & II.

First system of the musical score for Corno I & II. It consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by *più p*, and then a triplet of notes. The lower staff also begins with *p*. The system concludes with a *pp* dynamic and a triplet of notes.

Second system of the musical score. It features two staves. Above the staves, the instruction *sempre più animato Più largamente.* is written. The upper staff includes markings for Viol. and Oboe. The system contains dynamics such as *rall.*, *p espress.*, *p*, *f*, *2*, *f*, *p*, and *f*. The lower staff includes a *p* dynamic.

Third system of the musical score. It consists of two staves. The upper staff includes dynamics *dim.*, *p*, a triplet of notes, *pp dolce*, *più p*, and *pp*. The lower staff includes a triplet of notes and a *pp* dynamic.

Fourth system of the musical score. It features two staves. Above the staves, the instruction *un poco più animato rall. sempre più mosso* is written. The upper staff includes dynamics *pp dolce cresc.*, *pp*, a triplet of notes, *2*, *6*, *1*, and *5*. The lower staff includes a *Clar.* marking.

Fifth system of the musical score. Above the staves, the instruction *Molto moderato. in Es.* is written. The system includes dynamics *sempre più stringendo riten.*, *dim.*, *rall.*, *tr.*, *3*, *p marc.*, and *1*. The lower staff includes a *p* dynamic.

Sixth system of the musical score. It features two staves. Above the staves, the instruction *in C.* is written. The system includes dynamics *p marc.*, *in C.*, *dim.*, *3*, *più p*, and *3*. The lower staff includes a *3* marking.

Seventh system of the musical score. It features two staves. Above the staves, the instruction *rall. a tempo Corno IV.* is written. The system includes dynamics *pp*, *10*, *1*, *6*, *marc.*, and *2*. The lower staff includes dynamics *più p* and *pp*.

# Corno I & II.

**Animato.** *III. IV.* **Ancora più animato.** *rall.*

1 *f* *p* **in F.** *f dim.* *p < sf* *f > p* 1 *fp*

*f -> p*

**Più moderato.**

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

**Animato.**

*p.* **in E. Solo** 2 **in F.** *p < f* *p < fp* *cresc.* 3

*sempre più animato*

*f* *p < f* 3 *f* *p* *ff*

**Allegro.**

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

*rall.* **Moderato.** *animando*

2 *pp* **Tromb.** *p dolce* *più p* *pp* 1

*a tempo* *un poco meno mosso.* *animando*

3 *f* *sf < f > p* 2 *p* *cresc.* - - - *p* 1

Corno I & II.

Measures 1-11. Dynamics: *f*, *ff*, *p*, *cresc.*, *pp*.

Moderato.

Measures 6-7. Dynamics: *p dolce*, *p*, *cresc.*, *mf dim.*, *p dolce*.

Measures 7-9. Dynamics: *p*, *f*, *f*. Includes a circled measure number 91.

Molto vivace.

Più tranquillo.

Measures 4-5. Dynamics: *ff*, *p poco a poco cresc.*, *pcresc.*. Includes the instruction "Oboe I." above the staff.

Measures 7-11. Dynamics: *più f*, *cresc.*, *ff*, *f*, *dim.*, *p*, *f*, *più f*.

Molto tranquillo e moderato.

Measures 7-11. Dynamics: *ff*, *dim.*, *pp*, *Viol. I.*, *a tempo*.

Measures 8-2. Dynamics: *p*, *cresc.*, *dim.*, *p*.

# Corno I & II.

*molto tranquillo* **Più animato.** *sempre più animato*

**Allegro.**

**Più tranquillo, tempo I.**

**Più animato.**

**Molto vivace.**

**15**

**Un poco largamente.** **Animato.**



Corno I & II.

1 *p* *cresc.* - - - *più cresc.* *ff* *dim.* 2 *p dolce*

*più p* 2 *p cresc.* *f* *dim.* 2 *p cresc. f* in E.

1 *fp* 1 *p* *più f dim.* 4 *p* in E. *rall. a tempo* in F.

*rall. a tempo* Brünnh. *p* 1 Ob jetzt ich dein? *pp* 8 *f* 2 *p cresc.* in F.

*f* 4 *Corno IV in Es.* 3 *Fl. I.*

*marc.* 1 *cresc.* 12/8 *fp* *fp*

*p* *cresc.* *f* *più f* *ff* 5

# Corno I & II.

in E.

in E.

Più moderato.

*p dolce* *poco cresc.*

*molto cresc.* *ff* *fp* *fp* *p < cresc.*

in F.

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

Allegro risoluto.

in F.

*p < f* *f* *f molto forte* *f*

in C.

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

*f ben tenuto*

*f ben tenuto* *f ben tenuto*

CORNO I + II

dim. *ff* 5

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

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

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

*f* *ff*

*tr* *tr* *tr*

*lungo* *Fine.*

# Richard Wagner Siegfried

## Corno III & IV.

### I. Aufzug.

#### VORSPIEL und I. SCENE.

Allegro moderato.

Corno ingl.

67

in Es.

pp

poco a poco più animato

cresc. ff ff 4 in F pp 3 in C p

Un poco  
Tempo I. più mosso. Tempo I.

1 in F. cresc. f 17 8 11

Tempo I.

accel. meno mosso Cello. rallent. Fag. p

# Corno III & IV.

in F. *pp* *p* *p* 44

Corno I. II. in F. *p marc.* *ten.* in D. *accel.* *f* 3 in D.

Animato. *più f* *rallent.* in F. Tempo I. *f* 4 3

Vivace. 15 2

Viol. I. in C. *p cresc.* *f* in C. *p*

*più f* *ff* in F. *cresc.* in F. *p*

# Corno III & IV.

Siegfr.

im tie - fen Wal - de mein

16

in D.

Horn liess ich hal - tend da er - tö - nen: ob sich froh mir ge - sell - te ein gu - ter

10

er ge -

in D.

*un poco ritard.* **Vivace.** *accel.*

fiel mir bes - ser als du, doch

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

**Molto accelerando.** **in F.**

6 1

*f* *in F.* *f*

**Molto vivace.**

*f* *più f* *ff* *f* *f*

*f* *più f* *ff* 3 *f* *f*

*ff* *ff* *p* 7

# Corno III & IV.

in F.

*p* 1 *p* 1 *p* 27 *f* *f*

*ff* 1 *ff* *ff* *ff*

1 *ff* 7 in C. *dim.* *poco f*

**Molto moderato e  
sempre più lento. Andante.**

*poco a poco sempre meno mosso*

15 6 *Mime.* Dem sollst du wil - lig ge - hor - chen, der

**Vivace. (Tempo I.) in F. Più lento. Tempo I. un poco ritard. Ancora più moderato. *Mime.***

je - sich wohl dir er - Vom

*f* 3 *sp* 3 9 4

*poco a poco sempre più rallentando*

Spie - sse bring' ich den Bra - ten: ver - such - test, du gern den Sud? Für dich sollt ich ihn

# Corno III & IV.

**Vivace.** (  $\downarrow$  ancora più mosso come primo  $\downarrow$  )

*f* 5 *ff* *dim.* *ff* *dim.*

*p* 1 *p* *p* 14 *dim.* 28

leicht du schließst. Dir

*p* *dim.* 28

Und al - ler Las - ten ist das nun mein Lohn, dass der

*Mime.*

in Es. in Es.

ha - sti - ge Kna - be mich quält und hasst!

11

*pp*

in F. **Meno mosso e tranquillo.**

*poco cresc.* *p* 2 *f* 20

**Più animato.**

gern bleib' ich taub und dumm.

in D. *cresc.* *ff* 12

**Molto in D. vivace.** *poco a poco rall.*



# Corno III & IV.

*sempre un poco meno mosso* **Vivace.**

8 in F. *f* *f* 16

**Animato.** *a tempo, animato poco rallent.*

in E. *p* *cresc.* *accel.* 2 *riten.* 13 4

*riten.* **Moderato.** **Animato.** **Siegfr.**

5 6 Ich kann dich ja nicht lei - - den, ver -

*poco rall.* **Moderato.** **Mime.**

giss das nicht so leicht! 7 4 29 das muss er dir

**Siegfr.**

sein! Ei, Mi - me, bist du so wit - zig, so lass' mich ei - nes noch

in D. *p*

*più p* 6 in C. *p* 2 in E. in H. *p dol.*

# Corno III & IV.

in E.

1 in D. *cresc. mf* *p* in D. *p*

*cresc.* *dim.* *p*

in E.

*p* *p* *p* 2 *p* in D.

*più p* *molto cresc.* *f* *p* 8 in C. *ff dim.* *p*

Un poco più animato.

8 3 in F. 4 *f*

in Es.

1 2 3 4 5 6 *più p.* 8 13 *p*

# Corno III & IV.

in F. *poco a poco sempre più animato*

pp p 10 in F. p p p

*Vivace.*

p molto cresc. f f 1 ff 7

f p cresc. f p cresc. f p cresc. f 9

*Lento.* Mime.

f più f 1 f dim. 24 4

Weib da draussen im wilden Wald: 2 zur Höhle half ich ihr her, am warmen Herd sie zu hü - ten. 1

in F. *molto delicato*

in F. (gestopft) cresc. fp più f ff 3 in D. p molto delicato

# Corno III & IV.

in D. ten. Moderato. *rall.* a tempo  
Corno II.

*p* 6 13 1 1 in E. *p*

in F. un poco riten.

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

Più animato. poco riten.

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

Animato. Un poco più lento. Poco a poco più animato.

*p cresc. ff dim. p* 4 *p* 1

poco a poco più tranquillo Moderato. Animato.

*f* 1 *fp cresc.* *ff* *f* 4 8 in F. *p*

in F.

*cresc.* 2 *f* 9 in F. *ff dim.* 5

# Corno III & IV.

First system of the musical score. The treble staff begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The bass staff starts with a half note G3, followed by a quarter note F3, and a quarter note E3. Dynamics include *p* and *pp*.

Second system of the musical score. The treble staff features a melodic line with dynamics *dim.*, *p*, and *più p*. The bass staff provides harmonic support with dynamics *p* and *più p*. A tempo marking of *poco rallent.* is present.

Third system of the musical score, primarily in the bass staff. It includes dynamics *p*, *cresc.*, *f*, and *ten.*. The tempo marking **Animato.** is written above the staff. Rehearsal marks 1 and 16 are indicated.

Fourth system of the musical score. The treble staff has dynamics *p* and *p*. The bass staff has dynamics *p* and *p*. The key signature is *in F.*

Fifth system of the musical score. The treble staff has dynamics *p*, *cresc.*, and *più f*. The bass staff has dynamics *più f*. A rehearsal mark of 10 is present.

Sixth system of the musical score. The treble staff has dynamics *f* and *ff*. The bass staff has dynamics *f* and *ff*. A tempo marking of *accel.* is present. Rehearsal mark 3 is indicated.

Seventh system of the musical score. The treble staff has dynamics *p*, *cresc.*, *mf*, *p*, and *f*. The bass staff has dynamics *p* and *f*. A rehearsal mark of 7 is present.

Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. Dynamics include *p*, *cresc.*, *f*, *p*, and *p*.

Second system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics include *più f*, *ff*, *f*, and *ff*.

Third system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics include *f*, *f*, *f*, *f*, *f*, *f*, *ff*, *f*, and *f*.

Fourth system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics include *ff*, *f*, *più f*, and *ff*.

Fifth system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics include *dim.*, *p*, and *p*. The system includes a tempo change from *rallent.* to *Moderato.* and a section marked *2* with the instruction *immer mit gestopften*.

Sixth system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics include *scharfen Tönen*, *cresc.*, *sf*, *p*, *sf*, and *p*. The system includes a section marked *4*.

Seventh system of musical notation for Corno III & IV. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics include *animando. Sempre più animato poco a poco riten.*, *rall.*, and *ff*. The system includes a section marked *1* and the lyrics *des Nil-lun-gen Neid,*.

# Corno III & IV.

## II. SCENE.

Moderato ed un poco maestoso.

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

Animato. accel. Moderato.  
*p* 1 2 4 *p* *p*

accel. ritard. a tempo  
cresc. *f dim.* 2 *pdol.* 5

in E. *f* *sf* 2 in F. *p* *p* *p cresc.*

*f* *dim.* *p* 5 *accel.*

rallent. a tempo poco rit. a tempo  
1 5 noth that, was - ste er nicht *p* *p*

# Corno III & IV.

Allegro non troppo.

*p cresc.* *f* 6 *ff* 22 6

*Mime.* Ver - fäng - lich muss ich ihn fra - gen: *in F.* *ff* 1

*f* 5 *in F.* *p*

*Un poco ritenuto Più largamente.* *pp* 1 *p* 8 2 8

*in F.* *animando* *p* *dolce cresc.* 8 2

*Un poco riten.* *f* *più f* 1 3

*Moderato.* *ritard.* *p* 1 *p* 2 *pp* 1 *p più p* 7 2



# Corno III & IV.

*Pesante e ritenuto*

Wandr.

6 nei - de - ten Ni - he - lung's Macht; den ge - wal - ti - gen Hort ge - wan - nen sie sich, er -

**Animando.**

ran - gen mit ihm den Ring. in F. *sf p cresc.*

**Tempo I.** *Un poco animato sempre più rall.*

*f* 4 *fp cresc.* *ff* *f dim.* *p* 6

**Molto moderato.** **Molto moderato.** Cor. I.

3 (gestopft) 6 16 *p* in F.

Cor. II.

*p* 3 *cresc.* 16 Wotan's

in F.

Faust umspannt: *f > p* *f > p* *p* *f > p* *f > p* *ff* *cresc.*

**Moderato. Un poco rit. Tempo I. Mime.**

*f* 7 8 1 3 Fra - gen und Haupt hast du ge -

# Corno III & IV.

*Molto tranquillo.*

löst: nun Wanderer, geh' dei-nes

*p* *cresc.*

*f* *p* *f* *più f* *ff* *f*

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

*Un poco riten.*

Lang schon mied ich mein Hei-math-land, lang, schon schied ich aus der Mut-ter

Schooss: mir leuch-te-te Wo-taus Au-ge

*B* *dolce*

*Un poco riten.* *Ancora un poco più moderato.*

*p* *p* *p* *pp* *ten.*

*ten.* *pp* *p*

Più animato.

Corno III & IV.

*stacc.*

5 *p* *cresc.* *mf*

*marc.*

5 *p* *mf* *p* *cresc.*

*f* *f* *f* 10 in C. *p* 15

**Animato.**

Wand. *b<sub>2</sub>* *un poco riten.* **Animato.**

Wel-ches Schwert muss Sieg-fried nun schwingen, taug' es zu Faf ner's Tod? in F. *dim.* *p*

*mf*

*p* *mf* *dim.*

*pdim.* 1 *p* *mf* 9 *p*

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

# Corno III & IV.

Molto vivace.

Viol.

*dim.* 3 in D. *p cresc.* - - *f* 25 1

4 in F. *p cresc.* - - *f* *più f* 24

Corno II. *ff* *poco rallent.* *ff*

Moderato.

*dim.* *p* 1 *p* 3 *p*

un poco animando

Animato.

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

Tempo I.

Lento. Animato.

*più f* *ff* 6 *f* 1 7 *p*

*molto cresc.* *f* *ff* *dim.* *p* 5

# Corno III & IV.

## III. SCENE.

Corno I. II. in E. Cor. I. II. Mino. Der

Wurm will mich fan - gen! Faf - ner! Faf - - ner!  
Trombe. in F. *p*

*Animato.* *p* *poco cresc.*

*stacc. f* *più f* *accel.*

*ff* 14 52 *Poco a poco meno mosso* (Mime.) Doch das

liess ich dem Kin - de zu Ich - ren; ich Dum - mer ver - gass, was ein - zig gut. 3

# Corno III & IV.

*molto riten* **Tempo I.** (animato.) *Poco a poco più tranquillo* *p* <

1 6 Cor. I. II. 7 gestopft *cresc.*

*sf* 2 gestopft *p* *p* 2

*ff* 2 *ff* 15 das Fürch - ten ge - lernt. *p*

*accel.* **Moderato.** Cor. II. *p* *fp più f* *ff* 1 30 *f*

Cor. I. u. II. *ff* in F.

*Poco a poco rallent.* **Moderato e tranquillo.** *ff* *dim.* *p* 4 6 *p* *mf* *p* 5

*poco rallent.* *Ancora più rallent.* **Tempo I.** 4 in E. *pp* *pp* *cresc.* + 4

# Corno III & IV.

in F. *p* *più f* 2 *p* *pp*

in E. 1 *f* 1 *pp* *sf* *p* *accel. cresc.*  
in C.

**Vivace.** in F. *f* *f* *f* *f* *f* 4

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

*dim.* *p* 19 *p* *cresc.* *f*

**Vivace.** 3 *f* 2 *ff* 2 *f*

# Corno III & IV.

*poco riten.*  
Siegfr.

*a tempo*

22

Hät' er ihm im-mer ge - horcht?

1

*p*

*cresc.*

*f*

*f*

*f*

*stacc.*

20

Corno I.II. *f*

*più f*

2

*f*

*più f*

*ff*

1

*ff*

4

*ff*

1

*ff*

3

*ff*

1

*f*

10



# Corno III & IV.

*ff* 19 *f* 2

Moderato.

*p sf p sf p sf* 12 *f dim. p* 1

Risoluto. Allegro ma non troppo.  
*ten.*

*p molto cresc. ff p* 1 *p cresc.* - - - -

*poco riten.* *a tempo (animato)*

*f p f p dim. p ff* 7 *f f*

*ten.*

*f* 3 *ff* *più f* *f*

*cresc.* *più ff*

*f f f p più ff*

# Corno III & IV.

First system of the musical score. It consists of two staves. The upper staff contains a melodic line with a dynamic marking of *f* and a *cresc.* marking. The lower staff contains a rhythmic accompaniment. A fermata is placed over the final measure of the system, which contains a *3* indicating a triplet.

Second system of the musical score. It consists of two staves. The upper staff has dynamic markings of *ff*, *più f*, and *ff tenuto*. The lower staff has dynamic markings of *ff* and *più f*. A fermata is placed over the final measure of the system.

Third system of the musical score. It consists of two staves. The upper staff has dynamic markings of *f*, *p*, *cresc.*, *f*, and *p*. The lower staff has a dynamic marking of *p*. A fermata is placed over the final measure of the system.

Fourth system of the musical score. It consists of two staves. The upper staff has dynamic markings of *cresc.* and *f*. The lower staff has a dynamic marking of *f*. A fermata is placed over the final measure of the system.

Fifth system of the musical score. It consists of two staves. The upper staff has dynamic markings of *ff*, *più f*, *ff*, and *dim.*. The lower staff has a dynamic marking of *ff*. A fermata is placed over the final measure of the system.

Sixth system of the musical score. It consists of two staves. The upper staff has dynamic markings of *più p*, *ff gestopft dim.*, and *p*. The lower staff has a dynamic marking of *p*. A fermata is placed over the final measure of the system, which contains a *3* indicating a triplet. Above the system, the instruction *poco a poco sempre più animato* is written.

# Corno III & IV.

*sempre più animato accel.* *a tempo*

in E. *cresc.* *f* *dim.* 4 in E.

*più animato e ancora più accel.* *sempre più accel.* Corno VI, VIII. in F V. VII. *sempre più animato*

2 19 con Sord.

*a tempo*

*ff* senza sord *ff* *dim.* *p* *f* *dim.*

*accel.* 3 3 *cresc.* 3 3 3

*p*

**Vivace.** *poco a poco riten.*

*f* 4 *ff* *ff* *ff* *ff* *ff* *dim.*

**Moderato.** **Molto moderato.** **Un poco più animato.**

*p* 1 1 *p dolce* 4 4 *p* 1

*f* 1 *ff*

# Corno III & IV.

*Più mosso.*

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

8 *p* *stacc.*

*un poco riten. a tempo rallent. Moderato. Tempo I.*

3 7 4 6 *f* *Fug.*

4 *in F.* *f*

*f* *f* *dim.*

**Pesante e risoluto, Allegro non troppo.**

*p* 11 3 *ff* 2

*ff* *ff* 3

# 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 dynamic markings *p*, *fp*, *fp*, *cresc.*, *f*, and *ff*. The lower staff contains a bass line with chords and some melodic fragments.

Second system of musical notation. The upper staff features a melodic line with accents (>) and dynamic markings *ff*, *p cresc.*, and *f*. It includes a triplet of eighth notes and a first ending bracket labeled '1'. The lower staff has a bass line with chords and a triplet of eighth notes.

Third system of musical notation. The upper staff has a melodic line with accents and dynamic markings *f* and *p*. It features two triplet markings over eighth notes. The lower staff has a bass line with chords and a first ending bracket labeled '1'.

Fourth system of musical notation. The upper staff has a melodic line with accents and dynamic markings *p*, *dim.*, *f*, and *f*. It includes a first ending bracket labeled '1'. The lower staff has a bass line with chords and a first ending bracket labeled '1'.

Fifth system of musical notation. The upper staff has a melodic line with dynamic markings *più f* and *ff*. The lower staff has a bass line with chords.

Sixth system of musical notation. The upper staff has a melodic line with accents. The lower staff has a bass line with chords.

# Corno III & IV.

First system of musical notation for Corno III & IV, consisting of two staves with various notes and rests.

Second system of musical notation for Corno III & IV, including dynamic markings *fp*, *fp*, *cresc.*, *f*, and *ff*, and a measure number **4**.

Third system of musical notation for Corno III & IV, including dynamic marking *ff*, a measure number **6**, and a triplet of notes.

Fourth system of musical notation for Corno III & IV, including the marking *accel.*, dynamic markings *più f*, *ff*, *ff*, *ff*, *ff*, and *dim.*, and a measure number **1**.

Fifth system of musical notation for Corno III & IV, including the marking *Animato.*, the instrument label *Ob. I.*, and a measure number **21**.

Sixth system of musical notation for Corno III & IV, including the marking *sempre più animato*, the instruction *Mime.*, the lyrics *Zu dem Horte hin drängt sich Gott und Held.*, and a measure number **7**.

# Corno III & IV.

in F.

First system of musical notation for Corno III & IV. It consists of two staves. The upper staff contains a melodic line with dynamics *ff*, *ff*, *dim.*, and *p*. The lower staff contains a bass line with triplets and a final triplet marked with a '3'.

Second system of musical notation. The upper staff features a melodic line with dynamics *p* and *p*. The lower staff includes fingerings '5' and '3', and a triplet marked with a '3'.

Third system of musical notation. The upper staff has dynamics *p* and *p*. The lower staff includes fingerings '5', '4', and '1', and a triplet marked with a '3'.

Fourth system of musical notation. The upper staff contains dynamics *cresc.*, *f*, *p cresc.*, *f*, *fp*, and *cresc.*. The lower staff includes fingerings '2' and '2'.

Fifth system of musical notation. The upper staff features triplets marked with '3'. The lower staff includes a triplet marked with '3' and a dynamic marking *ff*.

Sixth system of musical notation. The upper staff has a dynamic marking *dim.*. The lower staff includes a dynamic marking *p* and a fingering '5'.

# Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves. The first staff begins with a piano (*p*) dynamic and a fermata. The second staff begins with a piano (*p*) dynamic and a fermata. A measure rest of 2 is indicated. The tempo marking *p cresc.* is present.

Second system of musical notation for Corno III & IV. It consists of two staves. The first staff begins with a forte (*f*) dynamic and a fermata. The second staff begins with a forte (*f*) dynamic and a fermata. A measure rest of 2 is indicated. The dynamics change to *f* and then *p*. A first ending bracket is shown at the end of the system.

**Molto vivace ed ancora più accel.**

**Prestissimo.**

Third system of musical notation for Corno III & IV. It consists of two staves. The first staff begins with a forte (*f*) dynamic and a fermata. The second staff begins with a forte (*f*) dynamic and a fermata. A measure rest of 7 is indicated. The dynamics change to *f*, *f*, and *ff*. A first ending bracket is shown at the end of the system.

Fourth system of musical notation for Corno III & IV. It consists of two staves. The first staff begins with a forte (*f*) dynamic and a fermata. The second staff begins with a forte (*f*) dynamic and a fermata. A measure rest of 3 is indicated. The dynamics change to *ff*. A first ending bracket is shown at the end of the system.

Fifth system of musical notation for Corno III & IV. It consists of two staves. The first staff begins with a forte (*f*) dynamic and a fermata. The second staff begins with a forte (*f*) dynamic and a fermata. A measure rest of 3 is indicated. The dynamics change to *ff*. A first ending bracket is shown at the end of the system.

Sixth system of musical notation for Corno III & IV. It consists of two staves. The first staff begins with a forte (*f*) dynamic and a fermata. The second staff begins with a forte (*f*) dynamic and a fermata. A measure rest of 3 is indicated. The dynamics change to *ff*. A first ending bracket is shown at the end of the system.



# Corni III & IV.

## II. Aufzug.

### VORSPIEL und I. SCENE.

in F.  
Commodo e sostenuto.

*trem.* C.B. Tuba

Viola

Corno I.

Corno II.

in F.

*sf* *f* *dim.* *più p* *più f*

I.

II.

Trombont

*ff dim.* *p*

II

4

Un poco animando.

in E.

*sf* *dim.* *p*

in F.

3

in D.

*sf* *dim.* *p*

*cresc.*

Tromba bassa

in F.

*un poco riten.* *Più animato.*

*dim.* *f* *più f* *ff* *dim.* *p*

2

in F.

# Corni III & IV.

Tempo I.

6  
in E. In Wald und Nacht vor Reidhöl' halt' ich Wacht.

5  
Banger Tag, beb'st du schon auf? Dämmerst du dort durch das Dunkel

Un poco animato  
in E. *p* *cresc.*

*f* *sp* *cresc.*

*f* *p* *cresc.*

*f* *più f* *p* *cresc.*

*f* *più f* *5*

# Corni III & IV.

Tromboni. **Tempo I. (Lento.)**

Das Licht erlischt, **1** der Glanz barg sich dem Blick. **1**

**in E.** **Più animato.**

Nacht ist's **p** *espressivo* **più p** **sf** Wer naht dort schimmernd im

*accel.* *rall.* **Moderato.**

Schatten. **1** Zur Neid - hü - le fuhr ich bei Nacht: wen ge - wahr' ich im Dun - kel

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

**p dolce** *cresc. accel.* **f p < f p cresc. f più f**

**ff** Schwarz-aderich, schweifst du hier? Hü - test du Fafners Raus? **sp sp sp sp sp sp**

**sp sp sp < f f f ff** Zu

# Corni III & IV.

Cor. I. I.  
Cor. II. II.

schauen kam ich, nicht zu

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

*< sf* *p < sf*

**Furioso.**  
Viol.

*cresc. f* *f* 2

doch wo du schwach bist, blieb mir auch nicht ver-

schwiegen. 2 mein Ring zahl - te der Rie - sen

*p dolce* *f*

Fag.

1 *f* 3 *p*

*stacc.*

*p* 2 *sf cresc.* *sf cresc.* -

*p* *sf* *f* 4

# Corni III & IV.

Cor. I.

Cor. II.

2

*f f f*

*f >* *p*

in F. *ben tenuto e marcato*

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

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

Wird der neid-liche Hort dem Nib'-lungen wieder ge-hö-ren?

1 1

*f > p* *f >*

in F.

*poco accel.* 1 1 *f* in F. Dann

*f >* *f >* *f*

zitt're der Hel - - den e - wiger Hü - ter!

*f >* *f >* *f*

*rallent. Moderato.*

*ff* *ff dim.* *p* Des

# Corni III & IV.

*pp* Ringes waltet, **1** Wie dunkel sprichst du, was ich deutlich doch *in D.*  
*accel.* *f* *in D.*

*dim.* *p* **1** *p* *in F.* *pp* **5** *f* *marcato* *Animato.*  
*Viol.*

*rallent.* **Moderato.** **8** Nichts weiss der von mir, der Nibelung nützt ihn für sich. Drum sag' ich dir, Ge-  
*dim.*

**Animato.** *f* *p* *p* Mime kundet' ihn  
*in E.*

**Allegro.** *in E.* *rallent.* **Moderato.** *in F.* *p* *p* **1** *p*  
aus. *f dim.* *in E.* **1** Wen ich *p* *in F.* *p*

*cresc.* **Animato.** *f* **3** Ausser dir begehrt er einzig das Gold.

# Corni III & IV.

Ein Hel-de naht, den Hort zu be - Zwei Niblungen gei - zen das

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

wer ihn rafft, hat ihn ge -

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

willig wohl liess' er den

*p* *p* *f*

Fafner! 1 Fafner! Er - wache, Wurm! in Es. 5

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

*Più animato.* *Pesante* *un poco più string.*

Ge - kommen ist einer 4 7 Wache Fafner! 3 4 Kühn ist des Kindes 13  
Corno II.

*ancora più accel.* *rallent.* *Più lento.*

8 wend'ich den Streit, du wärest den Hort, und ruh - ig lebst du lang. 13

# Corni III & IV.

**Animato.**

Nun, Albe - rich! das schlug fehl. II. Hoch schilt mich nicht mehr Schelm! Diess Eine rath'ich, achte noch

**Un poco più moderato.**

**in Es.**

**Più animato.**

wohl! in Es. Ich lass dir die Stätte, 2 der

**Cello e Basso.**

**in F.**

Art ja versieh'st du dich

**Vivace.**

3 f dim.

p 1 p più p

**Lento. (Tempo I.)**

pp 8 Wissen - der Wacht! 1 in Es. 2 15



# Corni III & IV.

## II. SCENE.

*L'istesso tempo. Più animato.*

Corno I

2 7 9

Fern hast du mich ge - lei - tet, ei - ne vol - le Nacht im Wal - de, selb - an - der wanderten wir. 18

Cor. I. *in Es.* *ff* *in Es.* 20 *in F.* *p*  
 II. *in Es.* *in F.* *p*  
 Oboi. *in F.* *p*

*sp*

1 Gewiss, Kna - be, da führt's auch der Wurm. Jetzt kommt dir das Fürchten wohl an?

*in F.* *ritard.* *Vivace.* *accel.* *a tempo*  
*f* *f* 2 22 7 10

Viola. *poco a poco più moderato*

2 Ich lass' dich schon. Am

# Corni III & IV.

in Es. 5 hier vor - bei biegt er dann. in F. *p* *più p* 1

**Un poco più animato.** in F. 3 in die Nie - ren, wenn er dich *f stacc.* *più f* *ff* 5

Cor. I. *f dim.* *p* 9 O - der, wenn dir das *sf* *ff* 2 Fafner und Siegfried, 3  
Cor. II. in F.

**Moderato.** 1 brächten Bei - de sich um. *p* in D.

1 23 6 3 *f* in E. *f* in E.

**Moderato. (Tempo I.)** *f* Ich mag ihn nicht mehr seh'n. 1 *pp* 15

# Corno III & IV.

Clar. Solo

5 Ster - ben die Men - schen - müt - ter an ih - ren

Celli soli.

8 Söh - nen al - le da - hin? in E. pp con sord. Me - ro

11 Mut - ter - in C. p senza sord. pp

12 in E. pp in E. Ohoe p

15 in E. p pp cresc. f dim. più p 7 p dolce 1

18 in F. con sord. p con sord. 5 Heil. ich ver - such's, sing' ihm nach; auf dem Rohr töu' ich ihm

# Corno III & IV.

Corno I.

ähn-lich: ent-rath' ich der Worte, ach-te der Wei-se, sing' ich so sei-ne Spra-che, ver-neh ich wohl auch was es

senza sord.

in E. *f* *più f*

senza sord.

*ff* *dim.* *più p*

Corno ingl.

Corno ingl.

1 1 3 8 12

in F. *p*

in C.

Ei-ner Wald-wei-se, wie ich sie kann, der bus-ti-gen sollst du nun

in C.

Moderato.

*f* Corno I.

Moderato.

*f* Corno I.

# Corno III & IV.

Moderato.

Musical score for Corno III & IV, Moderato. Measures 2, 6, 15, and 5.

*poco a poco sempre più sostenuto* Moderato.

Musical score for Corno III & IV, Moderato. Measures 7, 4, 26, and p.

Animato.

Musical score for Corno III & IV, Animato. Includes *poco cresc.*, *Hah! Acht, Brüller*, *in F.*, and *ff*.

Musical score for Corno III & IV, Animato. Measure 2, *f*, *stacc.*

Musical score for Corno III & IV, Animato. Measure 9, *ff*.

Musical score for Corno III & IV, Animato. Measures 1, *ff*, *ff*.

*rallent.* Lento. Più lento. Molto moderato.

Musical score for Corno III & IV, Lento. Più lento. Molto moderato. Measures 1, 3, 2, 3, 10, *Cornol.*, *p*.

# Corno III & IV.

*poco riten.* **Tempo I.**

3 22

*p* *p* *f* *mf dim.* *f*

Tromba bassa. in Es.

1 14 3

*dim.*

in E.

Zur Kunde taugt kein Tod - ter

*f* *f* *f* *f* Trombe Tromboni.

1 2 3 4 5 6 7 8 9 10

*p*

11 12 13 14 15 16 17 18 19 20 21

*pp*

22

*poco cresc.*

*p* *più p*

2 9

# Corno III & IV.

## III. SCENE.

Vivace pressante.

5

Wo-hin schleichst du ei-lig und schlaun, schlimmer Ge-sell?

28

20

1

in E.

in E.

*p*

*cresc.*

*f*

*sf*

*f*

*sf*

2

*p*

*poco a poco riten.*

**Moderato.**

**Più animato.**

**accel.**

**Vivace.**

7

8

6

2

1

*f*

*f*

*f*

*f*

*f*

*cresc.*

*stacc.*

*f*

2

in F.

Gar nichts willst du mir lassen?

in F.

*f*

*f*

*f*

*stacc.*

*f*

*f*

*f*

*f*

*f*

**Moderato.**

*f*

*f*

*dim.*

6

# Corno III & IV.

Clar. in F. *pp dolceiss.*

Lass ihn den Ring dir doch gehen! Ich will ihn mir schon gewinnen!

*dolce* *pdolce*

*p* *poco cresc.* *cresc.* *peresc.*

*molto cresc.* *f dim.*

in E. *più p* *pp* *1* in E. *p* *più p*

Molto moderato. *f dim.* *p*

26 70 19 17



# Corno III & IV.

in D.

1 Das sagt'ich doch nicht? Du ver-stehst mich ja *sf* *dim.* *p*

in D. *mf* *dim. p*

in E. *p* *un poco* *p*

in E.

## Allegro assai.

*accel.* *cresc.* Hort, hi hi hi hi hi *f* *dim.* *p* 2 5 8 6

## Moderato. poco accel. rall. a tempo poco a poco sempre più animato

5 3 2 7 10 leicht könn'ich die Bei - nehmen und Corno ingl.

in E.

*p* *cresc.* *f* 6 *p* *cresc.* *f* 6 *Lento.* Flauto. *p*

## poco a poco più animato

Denn ha-ste ich dich auch nicht so sehr, und hätt'ich des Schimpf's und der schändlichen

accel.

Mü - he auch nicht so viel zu in D. 1 *sf* 2 *ppp*

# Corno III & IV.

in D. Moderato. in E.

*p cresc.* *cresc. f* 4 *sf* *f* *più f*

in E.

*ff* *ff* Ha ha ha ha ha ha ha ha ha ha ha! *ff* 4

Nei - des Zoll zahlt No - thung: da - zu darf ich ihn schmie - den. 2 *ff*

in E.

*sf* *sf*

*sf* *cresc.* 4

in E. espressivo

*mf* 4 8 18 *p* *sf* *p* *sf*

Lento. un poco più animato Un poco sostenuto. in E.

4 2 10 *p* *dolce* *dim.* *pp* 9

# Corno III & IV.

I. *in E.*

II. **1** *p dolce* **10** *p*

**9** *Animato.* *molto appassionato* *Animato.* **10** *Poco a poco più moderato.*

nun musstich ihn gar erschla-gen!

Oboe Viol. e Cello

*in E.* *p* **7** *dim.* *p* **5** *Viol.*

*in E.* **2** *pp* **2** **3** **4** **5** **6** **7** **x**

*Vivace.* *sf* *p* *sf* *p* *crese.* *f* *in E.* *fp* *f* *fp* *f* *f* **1** *f* *f*

*rallent. Moderato.* *f* **2** *f* *f* *f* *f* **2** *p* *f* *p* *p* *più p*

*Animato.* *più p* *f* *f* **1**

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 a crescendo (*cresc.*). The lower staff features a forte (*f*) dynamic. The system concludes with a second ending marked with a '2' and a piano (*p*) dynamic and crescendo (*cresc.*).

Second system of the musical score. The upper staff is marked *rallent.* and *Moderato.* Solo. The lower staff starts with a forte (*f*) dynamic, followed by fortissimo (*ff*), then a dynamic shift to *fdim.* and *p*. The system ends with a section marked *Poco più animato.* and *pp* dynamic.

Third system of the musical score. The upper staff begins with a fortissimo (*ff*) dynamic and a crescendo (*cresc.*). The lower staff features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The system concludes with a crescendo (*cresc.*).

Fourth system of the musical score. The upper staff is marked *accel.* and *Vivace.* The lower staff starts with a forte (*f*) dynamic and a fortissimo (*più f*) dynamic. The system includes a section for Flauto (Flute) and ends with a piano (*p*) dynamic and a crescendo (*cresc.*).

Fifth system of the musical score. The upper staff begins with a forte (*f*) dynamic and a fortissimo (*più f*) dynamic. The lower staff features a fortissimo (*ff*) dynamic and a section marked *sempre f*.

Sixth system of the musical score. The upper staff is marked *ten.* and features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The lower staff starts with a forte (*f*) dynamic and a fortissimo (*più f*) dynamic, followed by a section marked *ten.* and a fortissimo (*ff*) dynamic.

Seventh system of the musical score. The upper staff begins with a fortissimo (*ff*) dynamic and a fortissimo (*più f*) dynamic. The lower staff features a fortissimo (*ff*) dynamic and a section marked *5 f*.

# Corno III & IV.

## III. Aufzug.

### VORSPIEL und I. SCENE.

**Animato ma pesante.**

in F.

10 Clar. basso. 11 Tuba bassa. 14 13 14

*ben tenuto*

*f*

I. II.

*f*

in F.

in C.

in Es.

*f*

in Es.

in F.

*sempre f*

# 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 eighth and sixteenth notes, and the lower staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The text "in Es." is written above the lower staff towards the end of the system.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The text "in Es." is written above the upper staff at the beginning, and "più f" is written above the lower staff towards the end. The text "in F." is written below the lower staff at the very end.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The text "ff" is written below the lower staff in two places.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The text "in F." is written above the upper staff at the beginning, and "dim." is written above the lower staff towards the end.

Sixth system of musical notation. The upper staff contains a melodic line with long notes and rests. The lower staff contains a rhythmic accompaniment. Dynamic markings include *p*, *5*, *p*, *cresc.*, *f*, *più f*, *ff*, and *pmolto cresc. f*.

Seventh system of musical notation. The upper staff contains a melodic line with long notes and rests. The lower staff contains a rhythmic accompaniment. Dynamic markings include *f*, *dim.*, *p*, *p*, *sf*, *pcresc. f*, and *dim.*. A measure number "4" is written at the end of the system.

# Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves (treble and bass clef). The music features a melodic line with eighth and sixteenth notes, often beamed together. Dynamics include *p* (piano). A first ending bracket is shown at the end of the system.

Second system of musical notation. It continues the melodic line with triplets indicated by a '3' above the notes. Dynamics include *p*, *p cresc.*, and *poco f*. First and second ending brackets are present.

Third system of musical notation. It features triplets and dynamic markings of *p cresc.*, *p*, and *mf*. First and second ending brackets are used.

Molto più lento.

Fourth system of musical notation. It begins with a *f* dynamic and includes accents (^) above notes. Dynamics include *più f*, *ritard.*, *p*, and *pp*. First and second ending brackets are present.

Fifth system of musical notation. It includes accents (^) above notes and dynamic markings of *p*, *p*, and *sf*. First and second ending brackets are present.

Sixth system of musical notation. It features accents (^) above notes and dynamic markings of *fp*, *poco f*, *p*, and *pp cresc.*

Seventh system of musical notation. It begins with the marking *dolce* and includes dynamic markings of *poco cresc.*, *p*, and *cresc.*

# Corno III & IV.

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

*ritard. Più lento.*

*f f più f ff 1 2* Mein Schlaf ist Träumen,

con Sord. senza Sord. *p più p in E. pp*

mein Träumen Sinnen, con Sord. senza Sord.

*Un poco più mosso.*

*3 p 1 f dim.*

*Tempo I. un poco riten.*

*p sf 1 f f f f dim. in F.*

*Moderato.*

*p dolce 1 pp 2 1 in Es. dolce p*

*poco riten. a tempo*

*poco cresc. poco cresc. 9*



54 **Animato.**  
in F.

# Corno III & IV.

1 *p cresc.* *f* *f* *fp* *p* 2  
in F.  $\text{B}\flat$

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

*un poco riten.* *pp* 7 *Timp.* 4 in C. 1

*pp* *Poco a poco animato.* *poco riten.*  
in F. 2 *con Sord.* 1 9 *p cresc.* *molto cresc. ff* 1 4  
*pp* *cresc.*

**Animato.** *f* *f* 10 *f* *mf*  
*un poco riten.* **Più animato.**

1 *f* *ff* 1 3 *p*  
*cresc.*

*fp più f* 3 *p* *fp più ff* *ff* *ff* *Clar.*  
**Moderato.**

# Corno III & IV.

*pp* *1* in C. *cresc.* *ff* *ff* in F. *4* *ff* *3*

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

*cresc.* *fp* *cresc.* *fp* *cresc.* *ff* *dim.*

*p* *fp* *(marc)* *f* *3* *3*

*1* *p* *cresc.* *f* *3* *3*

in F. *p dolce* *cresc.* *1* in F. *p cresc.* *f* *4* *Molto tranquillo.*

in C. *p dolce* *p cresc.* *f* *p* *f* *dim.* *9* *p dolce cresc.*

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

# Corno III & IV.

## II. SCENE.

Moderato.

Viol. II.

pp in F. 7 in E. p

p cresc. 3 sf ritenuto

p 2 in H. poco cresc. 1 p in C.

p cresc. in C. f più f f

in Es. 1 p stacc.

in E. 2 f dim. p sf dim. p cresc. 4 in Es. p Poco a poco sempre più tranquillo.

# Corno III & IV.

**Tranquillo. Molto moderato.**

der mir vor Neid-höl' er-blass-te: kaum netzt es  
zündend die Zun-ge mir

**Più moderato.**

in F. in B.

**Moderato.**

in F. in B.

**Tempo I. ma un poco più animato.**

in F. in B.

**Molto moderato.**

in B.

*più f f dim. - - p*

# Corno III & IV.

**Più animato.**

**in Es. Solo.**

**in F.**

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

**in F.**

*f* *p* *f* *p* 2 *f* *f* *3* *stacc.*

**in C.**

4 *f* *p* *f* *p* 1 3

**Più moderato.**

*sfp* 2 *p dolce.* 2

**in Es.**

*p* *p dolce* 1

**in F.**

**Un poco più animato.**

*un poco accel.*

**Più moderato.**

*rit.*

*f* 2 2 4 12 1

**in F.**

Corno III & IV.

Un poco più animato.

Più moderato.

Cello. dolce. Fag. e Cello. 2 9

(Siegfr.) in F. accel. Vivace.  
Weich' von der Stelle, denn dort-hin - ich weiss - führt es zur schlafen-den *f* *p* 3 *cresc.* *ff*

*p* *f* *p* *fp* *cresc.* *f* *f* *f* 15 *stacc.*

1 *cresc.* *f*

*cresc.* *f* 3 *p* 2 *fp* *fp* *fp* *fp* *fp* *f*

*ff* *meno f* *ff* *p* *cresc.* *f* *p* *f* *p* 1

# Corno III & IV.

First system of musical notation for Corno III & IV. The treble staff begins with a dynamic of *f*, followed by *p*, then *cresc.*, and another *f*. The bass staff has a dynamic of *f* and ends with *stacc.* and *p*. The key signature has one sharp (F#).

Second system of musical notation. The treble staff has a dynamic of *f* and ends with *stacc.* and *cresc.*. The bass staff has dynamics of *p*, *f*, *p*, *f*, and *p cresc.*. It features triplet markings (*3*) in both staves.

Third system of musical notation. The treble staff has dynamics of *f*, *f*, *ff*, *ff*, and *pp*. The bass staff has dynamics of *f*, *ff*, and *pp*. Above the treble staff, the tempo marking *rit. Moderato.* is present. Measure numbers 8, 4, and 2 are indicated.

Fourth system of musical notation. The treble staff has dynamics of *p*, *p*, and *p*. The bass staff has dynamics of *p*, *p*, and *p*. Above the treble staff, the key change *7 in C.* is indicated, and *in F.* is indicated above the bass staff.

Fifth system of musical notation. The treble staff has dynamics of *sempre cresc.*, *cresc.*, *fp cresc.*, and *ff*. The bass staff has dynamics of *sempre cresc.* and *ff*. Above the treble staff, the tempo marking *Moderato.* is present, and *stacc.* is written above the final measure. A triplet marking (*3*) is present in the treble staff.

Sixth system of musical notation. The treble staff has a dynamic of *sempre ff*. The bass staff has a dynamic of *sempre ff*. The system concludes with a final cadence.

Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves. The upper staff features a melodic line with eighth-note patterns, marked with *ff* (fortissimo) at the beginning and end. The lower staff provides a harmonic accompaniment with sustained notes and some eighth-note movement.

Second system of musical notation. The upper staff continues the melodic line with some rests and sustained notes, marked with *ff*. The lower staff features a more active accompaniment with eighth-note patterns and some slurs.

Third system of musical notation. The upper staff has a melodic line with eighth-note patterns, marked with *stacc.* (staccato) and *ff*. The lower staff has a rhythmic accompaniment with eighth notes.

Fourth system of musical notation. Both staves feature eighth-note patterns. The upper staff is marked with *ff* at the beginning and end. The lower staff has a similar rhythmic accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with sustained notes, marked with *in E.*, *3*, *2*, *p*, and *in F.*. The lower staff has a rhythmic accompaniment with slurs and a *p* marking.

Sixth system of musical notation. The upper staff has a melodic line with slurs and accents, marked with *in E.*, *3*, *p*, and *1*. The lower staff has a rhythmic accompaniment with slurs and a *p dolce.* marking.



# Corno III & IV.

## III. SCENE.

in F. **Molto moderato.** **Sempre più lento.**

*più p*

1 18 9

Viol. I. Siegf. Se.

Corno V, VI, VII, VIII. in C. **marc.**

*più p*

13 1

- li - ge - be - de auf - wen - der - Höl - le!

Clar. basso.

*con Sord.*

10 3

in H. *p*

in E. *un poco rallent.*

*p più p pp pp*

in E.

in F. **Molto vivace.**

*riten. tr. ff*

2 5 1

in F.

**Molto appassionato.**

Siegf. in E. *f fp fp f fp fp*

Das ist kein Mann!

# Corno III & IV.

**Molto animato.** **Molto moderato** **Lo stesso tempo**  
*un poco riten.*

*ff* 3 12 2 *poco riten.* *pp* Wie weck'ich die Mail,

**Animato.** *rall.* **Animato.**  
dass sie ihr Au-ge mir *f* 1 *f dim.* *p* *cresc.* *più f*

*p* *p* *p cresc.* *f* *più f*  
in F.

*f* 2 *pp* 10 *f*  
in E. **Moderato.** **Animato.**

*dim.* 1 *p in D.* *più p* 3 *dolce* *più p*  
*Poco a poco più tranquillo* in F.

*p* *dolce* *p* *p dolce* *poco cresc.* *molto cresc.* *ff* *ff*  
in Es. in F.

*p* *riten.* *pp* *p cresc.* *f* 3 1  
**Vivace.** **Tempo I.** *poco rit.*  
con Sord. senza Sord. con Sord. senza Sord.

### Corno III & IV.

Molto moderato.

in E.

Clar. basso. *pp* *poco a poco cresc.* *più cresc.*

*riten. assai*

Molto lento. in F.

*ff* *fdim.* 1 *fdim.* *più p* (lungo!) *fdim.* 1 *fdim.*

in C.

*più p* (lungo!) 1 *cresc.* *più f*

in F. *a tempo*

*rall.* *a tempo*

*rall.* *a tempo*

*ff* *rit.* *fp* 1 *f-p* *fp* 1 *fdim.* *p* *p cresc.*

in F.

Meno

in E.

*largo* *rallent.* Molto *largamente.*

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

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

### Corno III & IV.

in C.

*f* *più f* *ff* *peresc. in C.* *più f ff dim.* 1

Molto largamente.

*più p* *cresc.* *cresc.* *più f* *fpesante*

in F.

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

in F.

rallent.

*f* *Sieg.* *ff* *ff*

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

*fp* *in C.* *f* *dim.* 1

# Corno III & IV.

**Meno largamente.**  
in F. *pp dolce* 4 in E. *pdolce* 2 *pdolce*  
in E. *p*

*cresc.* *f* 1 7 2 *rallent.* Oboe I.

in F. *p* *cresc.* 1 *p cresc.* *pdolce.* *cresc.*

*f* *più f* *ff dim.* 6 3 *p* *più p* 5 5 **Meno largamente.** für den ich

*sempre più animato. rall.* *Clar. in A.* focht, kämpf - te und stritt, 6 1 2 in C. *f dim.*

*p* *cresc.* *f* *p* *dim.* *p* 3 15

### Corno III & IV.

Un poco più animato.

*sempre più* *sempre più stringendo*  
*rall. mosso* *si egt.*

pp Viola. **3 1 7** den du ge-bunden in mäch-ti-gen Ban-den.

*riten.* *rall.* *II.* *marc. in B.* *p*  
birg mei-nen Muth mir ne...

*p* *p* *in F.* *in F.* *più p.*

*più p* *pp* **10** *rall.* *a tempo* *in C.* *p marc.* *più p* *pp* *marc.*

*marc.* *in D.* *marc.* **2 1** **Animato.**

*in F.* *f* *p* *f dim. P* **1** *cresc.* *f* **3 5** *rallent.*  
*in F.*

# Corno III & IV.

**Più moderato.** **Animato.**

1 Corno II. *p* 2 1 *f p cresc.* 3 in C *f p*

in H. *f p*

**Sempre più animato.** **in F.** **Molto vivace.**

in C. *f* 3 in F. *p* *f p* *ff* 2 *f*

**Allegro.** **Tromboni.**

*ff* *ff* 2 *pp* *rall.* *pp*

**Moderato.** **animando**

in F *p* *più p* *pp* 1

**Animando.** **a tempo** **Un poco meno mosso.**

5 3 *p* 1 2 *p cresc.* *f* 1

Corno I.

**ff** **11** **p cresc.** **pp** **6**

# Corno III & IV.

in C.  
**Moderato.**

*p dolce.* — *p* *cresc.* *dim.* — *p dolce.* 7 *p* — in F.

**Molto vivace.**

*f* *ff*

**Più tranquillo.**

*p cresc.* 4 6 *p cresc.* *più f* *ff* *dim.*

**Molto tranquillo e moderato.**

*p* — *cresc.* *f* *più f* *ff* *dim.* 7 7 1

**Molto tranquillo.**

*a tempo* *pp* *p* 18 5 8

**Più animato.**  
(Brünnh.)

Bührt - test zur Wo - ge das Was - ser du auf, zer - flös - se die kla - re Flä - che des



# CORNO III & IV.

in C.                      in E.                      Allegro.

*p*                      *più f*                      *f*                      *dim.*

Più tranquillo, tempo I.

*dim.*                      *p*                      *più p*

Più animando.

*cresc.*                      *cresc. f*

*sf*                      *p*                      *f*                      *p*

Molto vivace. in C.                      in Es.

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

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

in E.

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

Corno III & IV.

Un poco largamente. *in C.* *in B.* Animato.

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

*in C.* *in B.*

*in Es.* *2* *p cresc.* *molto cresc.* *ff* *dim.* *p dolce.*

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

*in H.* *in C. rall.* *a tempo*

*p cresc.* *f* *3* *p* *cresc.* *più f dim.* *rall.*

*in E.* *in C.* *a tempo*

*p* *fp* *cresc. p* *poco rall.* *p* *pp*

*poco cresc.* *cresc.* *1* *in E.* *cresc.* *più f* *f* *2* *in F. p cresc.* *3*

*in F.* *in C.* *3* *in Es.* *5*

# Corno III & IV.

in F.

*p marc. cresc.* *in E. fp fp*

*p cresc. f più f ff*

*p f p f*

Più moderato.

*mf dim. p* 2 *Corno I. Tromba.*

in E.

*molto cresc. ff fp fp* 1

in F.

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

Allegro risoluto.

*(molto f & ben tenuto, ma non legato)* *in C. ff*

# Corno III & IV.

*ténuto*  
*ben tenuto* *f* *dim.*

*f* *in C.* *p*

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

*dim.* *p* *cresc. f* *f* *p* *cresc. f* *sp* *cresc. f*

*in F.* *p* *f* *ff*

*tr* *tr* *tr* *tr* *tr* *tr*

*(lungo!)* *Fine.*

# Richard Wagner Siegfried

## Corno V & VI.

### I. Aufzug.

#### VORSPIEL und I. SCENE.

**Allegro moderato.** Corno I-IV in Es. *poco a poco più animato* **Tempo I.**

83 12 16 17

This block contains a musical score for Corno I-IV in E-flat. It features a grand staff with two staves. The tempo is marked 'Allegro moderato' and 'Tempo I'. The score includes measures 83, 12, 16, and 17. The notation shows a melodic line in the upper staff and a bass line in the lower staff.

**Un poco più mosso.** Corno I & II in F. **Tempo I.** *rallent.*

12 1

This block contains a musical score for Corno I & II in F. It features a grand staff with two staves. The tempo is marked 'Un poco più mosso' and 'Tempo I'. The score includes measures 12 and 1. The notation shows a melodic line in the upper staff and a bass line in the lower staff.

**Tempo I.** **Animato.** *rall.* Corno III. & IV in F. **Tempo I.**

69 1 5

This block contains a musical score for Corno III & IV in F. It features a grand staff with two staves. The tempo is marked 'Tempo I', 'Animato', and 'Tempo I'. The score includes measures 69, 1, and 5. The notation shows a melodic line in the upper staff and a bass line in the lower staff.

**Vivace.** Viol. I

16 2

This block contains a musical score for Viol. I. It features a grand staff with two staves. The tempo is marked 'Vivace'. The score includes measures 16 and 2. The notation shows a melodic line in the upper staff and a bass line in the lower staff.

Corno I & II. in F.

39

This block contains a musical score for Corno I & II in F. It features a grand staff with two staves. The tempo is marked 'Tempo I'. The score includes measure 39. The notation shows a melodic line in the upper staff and a bass line in the lower staff.

# Corno V & VI.

Corno I in D Solo. *un poco ritard. Vivace. molto accelerando*

**Molto vivace.**  
Clarinet, Oboe.

**SIEGFRIED.**

39 Wär' mir nicht schier zu schü-big der Wicht, ich zer-schmiedet' ihm selbst mit sei-nem Go-schmeid, den al-ten,

**MIME.**

al-bernen Alp! des Aer-gers dann hätt' ich ein End! 12 Num tob'st du

wie-der wie toll: dein Un-dank, träunlist *poco f dim. p*

*poco a poco sempre meno mosso* *Molto moderato e sempre più lento.* **Andante. Vivace Tempo I. Più lento.**

15 6 6 4 2

# Corno V & VI.

**Tempo I.** *un poco ritard. ancora più moderato poco a poco sempre più rall. Vivace* (*ancora più mosso come primo*)

3 9 4 10 6 12

MIME.

47 Für dich nur in Pla-ge, in Pein nur für dich ver-zehr'ich mich al-ter,

ar-mer Zwerg! Und al-ler Las-ten ist das nun mein Lohn, dass der has-ti-go Kua-

**Meno mosso e tranquillo.**

- be mich quält und hasst! 11 in F. pp

**Più animato.**

poco cresc. 4 24

**Molto vivace.** *poco a poco rallent. sempre un poco meno mosso Vivace.*

8 2 12 8 9

# Corno V & VI.

SIEGFR.

So lern' ich' Mi-me, dich lei - den. Bist du nun wei - se, so hilf mir wis-sen; wo - rü - ber üm-

**Animato.** *riten. a tempo animato poco rall.* **Moderato.** **Animato.**

sonst ich samr.

*poco rallent.* **Moderato.** **MIME.**

Ja-mmernd ver-lang-en Jun - ge nach ih - rer Al - ten Nest;

SIEGFR.

Das zul - len - de Kind zo - gest du auf, wärm - test mit Klei - den der klei - nen

**Un poco più animato.**

Ob. I

Wurm.

*pp* *p* **tacet.**

II. SCENE **tacet.**



Corno V & VI.

III. SCENE.

**Animato.**

MIME.

46 17 15 1 Bist du es

SIEGFR.  
(lachend)

MIME.

Kind? Kommst du al - lein? Hin - ter dem Am - bos? Sag; was schu - fest du dort? Schärf - test du mir das Schwert? das Schwert?

*poco a poco meno mosso* **Tempo I. animato.**

das Schwert? wie mücht ich's schweissen? 41 9 6

*poco a poco più tranquillo*

**Moderato.**

*poco a poco rallent.* **Moderato e tranquillo.**

28 23 38 8 18

*Ancora più rallent.*  
SIEGFR.

**Tempo I.**

seh - nend ver - langt mich der Lust! Doch wie bringst du, Mi - mo, mir's bei? Wie wärest du Memme mir

**Vivace.**

**Vivace.**

*poco riten.*

Meis - ter. 27 65 32 2

# Corno V & VI.

*atempo* SIEGER.

1 Jetzt mach' dich fort, misch' dich nicht drein: sonst fällst du mir mit in's Feuer!

Corno I-IV in F.

32 *ff*

MIME.

in E.

19 Nun ward ich so alt, wie Höl' und Wald und hab' nicht so 'was go-

Moderato.

*p* *ff* gestopft. *dim.* 40 9

Risoluto, Allegro ma non troppo. *poco riten. a tempo*

8 1 *f*

in F.

2 *f* *ff* *p*

Corno V & VI.

ff ff tenuto f

7

This system contains two staves of music. The upper staff begins with a forte fortissimo (ff) dynamic and a tenuto marking. The lower staff features a 7-measure rest.

f p cresc. 2

This system contains two staves of music. The upper staff starts with a forte (f) dynamic, followed by piano (p) and a crescendo (cresc.) marking. The lower staff features a 2-measure rest.

f ff p più f ff tenuto

This system contains two staves of music. The upper staff includes dynamics of forte (f), fortissimo (ff), piano (p), più forte (più f), and fortissimo tenuto (ff tenuto). The lower staff features a 7-measure rest.

f p cresc. f

7

This system contains two staves of music. The upper staff includes dynamics of forte (f), piano (p), and crescendo (cresc.), followed by a forte (f) dynamic. The lower staff features a 7-measure rest.

cresc. f

This system contains two staves of music. The upper staff includes a crescendo (cresc.) marking and a forte (f) dynamic. The lower staff features a 3-measure rest.

f f più f ff

This system contains two staves of music. The upper staff includes dynamics of forte (f), forte (f), più forte (più f), and fortissimo (ff). The lower staff features a 3-measure rest.

poço a poco sempre più animato

dim. p 1 ff dim. 4

This system contains two staves of music. The upper staff includes a dynamic of piano (p) and a fortissimo (ff) dynamic. The lower staff includes dynamics of piano (p), fortissimo (ff), and piano (p), with a 1-measure rest and a 4-measure rest.

# Corno V & VI.

*Sempre più animato. a tempo* in B.

*Più animato, sempre più accel.*

*Ancora più accel.*

in F.

*sempre*

*più animato*

*a tempo*

*accel.*

**Vivace.**

*poco a poco riten. Moderato.*

**Molto moderato.** *Un poco più animato.*  
Trombe in E.

in F.

*Più mosso.*

*un poco riten. a tempo rallent. Moderato, tempo I. Pesante e risoluto.*

**Allegro non troppo.**

MIME.

Corno V & VI.

braut' ein Trug-go - tränk, Siegfried zu fan-gen, dem Faf-ner fiel. Ge - lin - gen muss mir die List; la-chen muss mir der

in F.  
Lohn!  
*ff*

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

*ff* *ff* 6 *f*

*più f* *ff* *ff* *ff* *ff* *dim.* 2

# Corno V & VI.

**Animato.**

*Sempre più animato.*

MIME.

13 21 4 4

Zu dem Hor-te hin drängt sich

Gott und Held. Vor mei-nem Ni-eken neigt sich die Welt; vor mei-nem Zor - ne zit - tert sie

in F.

*ff* *ff* *dim.* 2 *dim.* *p*

*p*

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

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

Corno V & VI.

First system of musical notation for Corno V & VI. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music is marked with dynamics: *ff*, *ff*, *dim.*, and *p*. A measure rest of 5 measures is indicated in the upper staff.

Second system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. The lower staff begins with a bass clef and the same key signature. The music is marked with dynamics: *p*, *3*, *p cresc.*, *fp*, *p*, and *cresc.*.

Third system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. The lower staff begins with a bass clef and the same key signature. The music is marked with dynamics: *fp*, *p cresc.*, *f*, *9*, *f*, *1*, and *ff*. Above the system, the tempo markings *Molto vivace ed ancora più accel.* and *Prestissimo.* are present.

Fourth system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. The lower staff begins with a bass clef and the same key signature. The music is marked with dynamics: *3* and *ff*.

Fifth system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. The lower staff begins with a bass clef and the same key signature. This system contains no dynamic markings.

Sixth system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. The lower staff begins with a bass clef and the same key signature. This system contains no dynamic markings.

# Corno V & VI.

## II. Aufzug.

### VORSPIEL und I. SCENE tacet.

### II. SCENE.

L'istesso tempo. Più animato.

Corno I. *stacc.* *p*

*poco cresc.* *mf* *f dim.* **7**

**Vivace.** *(♩ = ♩) a tempo* *poco a poco più animato un poco più animato*

**62** **23** **7** **18** **18** **34**

**Moderato.** **Moderato.** *Clar. Solo.*

**12** **25** **11** **2** **24**

*Celli-Soli*

**10** **7**

*dim.* *Mut. ter.* *Corni.* *Cello.*

Mei - ne Mut - ter -



# Corno V & VI.

in F.  
*con sord.*  
*pp*  
in F.  
*con sord.*

First system of music for Corno V & VI. It features a piano accompaniment in the lower staves and a melodic line in the upper staves. The key signature is one flat (F major/D minor). The music includes triplets and dynamic markings such as *pp* and *con sord.*

in E.  
*pp*  
in E.

Ob.I.  $\sharp^A$   
4/4  
*p*

12

Second system of music. The key signature changes to E major/C minor. It includes a woodwind part for Oboe I (Ob.I.) in the upper right and piano accompaniment. A rehearsal mark '12' is present. Dynamic markings include *pp* and *p*.

*cresc. f*  
*p*

Corno I & II.  
3/4

4

Third system of music. It features a woodwind part for Corno I & II in the upper right and piano accompaniment. The key signature is E major/C minor. Dynamic markings include *cresc. f* and *p*. A rehearsal mark '4' is present.

in E. *senza sord.*  
*f dim. più p pp*  
*senza sord.*  
7

Corno I.  
*p*  
*dolce*

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

in C.

Fourth system of music. It features a woodwind part for Corno I in the upper right and piano accompaniment. The key signature changes to C major/F minor. Dynamic markings include *f dim. più p pp*, *p*, and *dolce*. A rehearsal mark '7' is present.

Corno I.  
12

5/8

F

Fifth system of music. It features a woodwind part for Corno I in the upper right and piano accompaniment. The key signature is C major/F minor. A rehearsal mark '12' is present. The music includes a change in time signature to 5/8 and a dynamic marking of *f*.

in E.  
*f dim.*  
in E.  
*più p*  
tacet

2

Sixth system of music. It features a woodwind part for Corno I in the upper right and piano accompaniment. The key signature is E major/C minor. Dynamic markings include *f dim.*, *più p*, and *tacet*. A rehearsal mark '2' is present.

# Corno V & VI.

## III. SCENE.

Vivace e pressante.

5 Wo - hin schleichst du ei - lig und schlau, schlimmer Ge - sell? 2

9 Geizt es dich, Schelm, nach mei - nem Gold? Ver - langst du mein

13

8

*poco a poco più riten.*

Moderato. Più animato. acceler. Vivace. Moderato. Clar.

14 8 6 2 22 2 3

18 Lass ihn den Ring dir doch ge - ben! Ich will ihn mir schon ge - win - nen

22 in F. *pp dolciss.*

25 in C.

31 *p dolce*

35 *cresc.*

# Corno V & VI.

*espress.*  
*cresc.*  
*p*

*espressivo*  
*f dim.* *p* *dim.*  
**5** **32** **9** Flauti I.

*pp* **81** **22** *Allegro assai.* *poco rit.* *Tempo I.* *Animato.*  
Hort, hi hi hi hi hi **5** **13** **6**

*Moderato. poco a poco sempre più animato* *Lento.*  
**17** **34** *p*

*poco a poco più animato* *Moderato.* *Lento.* *Animato.* *poco a poco*  
**19** **14** **44** **18** **59** **11** *p*

*più moderato* **2** **15** *pp* *Violini.*

**13**

# Corno V & VI.

**Vivace. Moderato. Animato.** Ob. Clar. *p* *cresc.* *f* *ff*

*f dim.* **rall. Moderato. Poco più animato. Animato.** *più p* *3* find' ich zum Fel - sen den

**Vivace.** Flauti. So wird mir der Weg ge - wie - sen, wo - hin du

in E. *f* in E. *3* flut - terst, folg' ich dir

*f* *f* *f*

*ten.* *f* *ten.* *più f* **1** *ff* *ff* *ff* *ff*

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

# Corno V & VI.

## III. Aufzug.

### VORSPIEL und I. SCENE.

**Animato ma pesante. Moderato.**

Flöte.

(lunga Pausa.)

2

Wandr.

Um der Göt-ter En-de gränt mich die Angst nicht, seit mein Wunsch es will.

1

Was in des Zwiespalts wil-dem Schmerze ver-zwei-felnd einst ich be-schluss, froh und freu-dig füh-re

Corno III.

frei ich nun aus

Corno II.

*f* *fp* *p*

Corno I.

*cresc.* *3* *pmarc.* *fp cresc.* *in F.* *ff* *dim.*

**Molto tranquillo.**

10 3 36

### II. SCENE.

**Moderato. (♩ = ♩) Moderato.**

Viol. I.

(lunga Pausa.)

*tr*

Mit zerfochtner

Corno I.

Waf-fe floh mir der Fei-ge?

10

Jetzt lock' ich ein lie-bes Gesell!



# Corno V & VI.

## III. SCENE.

**Molto moderato.**

*sempre più lento* **Siegfr.**

Clar. basso. 2 18 11 Se - li - ge Oe - de auf

**Viol.**

won - ni - ger Höh. 7

*con Sordini*

1 in E. 1

*senza Sordini*

cresc. poco f più f 3

*un poco rall.* **Corno I.** *più rit.*

12 9 1 7

**Molto vivace.**

**Molto appassionato. Molto animato. un poco rit.**

**Siegfr.**

das ist kein Mann! 2 11 12 2

**Molto moderato. poco rit. L'istesso tempo.**

**Animato.**

*rall.*

Wie weck' ich die Maid, dass sie ihr Au - ge mir öff - ne? 2 2 1

# Corno V & VI.

**Animato.** *Siegfr.* *rit.* **Moderato.** **Animato.**

13 12 3 Im Schla - te liegt ei - ne Frau, 12 5

*Poco a poco tranquillo.* *rit.* **Vivace.** **Tempo I.**

8 15 3 4 3

*poco rit.* **Molto moderato.** *Obv.* *riten. assai*

1 12 6 2

**Molto lento.**

5 4

*cresc.* *più f* *ff* *rit. a tempo*

3 1 3

*rall. a tempo* *a tempo* **Meno largamente.** *rall.* **Moltolar-**

1 3 6 4

**gamente. in E.**

1 3 6 4



Corno V & VI.

First system of musical notation for Corno V & VI. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. The music includes dynamic markings: *cresc.*, *f=p*, *cresc.*, *ff*, and *più f*. There are also articulation marks like accents and slurs. The system ends with a 3/4 time signature and the marking *ff dim.*

**Molto largamente.**

Siegfr. Brünnh.

Second system of musical notation. It features vocal lines for Siegfried and Brünnhilde. The lyrics are: "Heil der Mut-ter, die mich ge-bar! Nur dein Blick darf-ten mich". The system includes a 13-measure rest for Siegfried and a 4-measure rest for Brünnhilde. The time signature is 3/4.

in C.

Third system of musical notation. It includes dynamic markings: *p*, *molto cresc.*, *f*, *rall.*, and *ff*. The time signature is 3/4. The system ends with a 3/4 time signature and the marking *ff*.

Fourth system of musical notation. It includes dynamic markings: *ff*, *più f*, *ff*, *dim.*, and *p*. There are also articulation marks like accents and slurs. The system ends with a 10-measure rest.

**Meno largamente.** *un poco largamente* *rall.* **Meno largamente.** *sempre più animato*

Brünnh.

Fifth system of musical notation. It includes dynamic markings: *ff*, *più f*, *ff*, *dim.*, and *p*. The lyrics are: "für den ich". The system includes rests of 8, 4, 6, 7, 24, and 7 measures.

*rall.* **Più largamente.**

Sixth system of musical notation. It includes dynamic markings: *rall.* and *ff*. The lyrics are: "trotz-te dem, der- ihn dach-te; für den ich büss-te Stra-fe mich band, weil ich nicht ihn dach-te,". The system ends with a 16-measure rest.

*un poco più animato* *rall.* *sempre più mosso* *sempre più stringendo*

Seventh system of musical notation. It includes dynamic markings: *ff*, *dim.*, and *p*. The system includes rests of 15, 6, 1, 7, and 2 measures. The time signature is 4/4.

# Corno V & VI.

**Molto moderato.**  
Corno II. Corno III. Corno I.

**in B.**  
*p* *cresc.* *poco f* *dim.* *poco accel.* *rall.*  
*p* *p* *più p* 1 1

*a tempo* **Animato. Ancora più animato. rall.** Brunnh.

**Più moderato. Animato. sempre più animato. Molto vivace. Allegro.**

Tromboni. *rall.* **Moderato.** **in Es.** **Animando.**  
scheu sich die Hel - den: *p* *più p* *pp* 1

*a tempo* *un poco meno mosso* **Animando. Moderato. Molto vivace. Più tranquillo.**

*ritard.* **Molto tranquillo, e moderato.** *rall.* *a tempo*  
Viol.

# Corno V & VI.

*Molto tranquillo. Più animato. sempre più animato Allegro.* Brünnh.

25 8 4 4 2

So be - rül -

*poco rall.* *Più tranquillo, tempo I. Più animato. Molto vivace.*

- re mich nicht, trü - be mich nicht.

10 12 7 23

Corno I. *Un poco largamente. Animato. Animato.*

1 8 9 10 8 11

Viol. I. *rall.* *a tempo poco rall. a tempo* Brünnh.

*più f dim.*

Wie mein Blick dich ver - zehrt er - blin - dest du nicht?

5 1 22 5

Corno III & IV. *p marc.* Corno I & II. *in E. marc. sp*

*p cresc. f più f ff* *Più moderato.*

12 Corno I.

Corno II. *poco cresc.*

# Corno V & VI.

in F. Allegro risoluto.

la-chend lass uns vor der heu, hehend, in C. *f* molto *f* e ben tenuto, ma non legato

zur Stunde Sieg-frie - des Stern *mf* *cresc.* *dim.* *ff* 5 Cor I & II. Brünnh. Mir strahlt

zur Stunde Sieg-frie - des Stern *mf* *cresc.* 3

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

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

Fine.

# Richard Wagner Siegfried

## Corno VII & VIII. I. Aufzug.

### VORSPIEL. I. und II. SCENE tacet. III. SCENE.

Poco a poco Tempo I.  
meno mosso. (animato.)

**Animato.**

**Poco a poco più tranquillo.** **Moderato.** *poco a poco rallent.* **Moderato tranquillo.** *ancora più rall. Siegr.*

**Tempo I.**

**Vivace.** **Vivace.** *Viol. I.* *poco riten. a tempo*

**Siegr.**

# Corno VII & VIII.

Cor. I-IV in F. Cor. I-IV in F.

26

III, IV. Cor. I, II, V, VI in F.

28

in F.

30

Moderato. Risoluto, Allegro ma non troppo.

42 9

Cor. I-IV.

*poco riten. a tempo (animato)*

4 1 1

Siech- ze Spreu nun schuf ich die schar-fe Pracht, im Ti- gel bratt' ich die Späh-ne.

in F.

1 f ff p ff ff

ben ten.

7 f f p

# Corno VII & VIII.

The musical score is written for two horns, Corno VII and Corno VIII, in a grand staff format. It consists of eight systems of music, each with a treble and bass clef staff. The notation includes various dynamics, articulations, and performance instructions. Measure numbers 1 through 8 are indicated at the end of each system. The key signature has one sharp (F#), and the time signature is 2/4.

*cresc.* **f**

**ff** *p* *più f*

**ff ten.** **f** *p*

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

**f** *più f* **ff**

**2. Sord** **ff** *dim.* **4** **8**

*Poco a poco sempre più animato. Sempre più animato.*

# Corno VII & VIII.

*a tempo in E.* *Più animato e sempre più accel.*

2 *f* 17

*ancora più accel.* *in F. con sord. marc.* *sempre più animato*

*in F. con sord. marc.* *f* *più f*

*a tempo accel.* **Vivace** *poco a poco riten.* **Moderato, moderato.** **Un poco più animato.** Trombe in E.

10 4 9 1 7 7 4

*in F.*

*ff*

*Più mosso.* *un poco riten. a tempo rall.*

7 *ff* 9 4 3 7 4 6

**Moderato. (Tempo.)** **Pesante e risoluto, Allegro non troppo.** *Siegfr.* *Mime.*

31 13 *f* 23 *f*

Einst färbte Blut dein falbes Blau; sein rothes Rieseln röthe - te Dich; ich



# Corno VII & VIII.

braut' ein Trug-ge - tränk, Siegfried zu fan-gen, dem Faf-ner fiel. Ge - lin-gen muss mir die List, lachen muss mir der Lohn!

in F.

*ff*

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

*ff* 6

# Corno VII & VIII.

*Animato. . sempre più animato*

*in F.*

Corno VII & VIII.

Musical score for Corno VII & VIII, measures 1-13. The score is written for two horns in E major. The first horn part (top staff) begins with a rest for 4 measures, then plays a series of notes. The second horn part (bottom staff) also begins with a rest for 4 measures, then plays a series of notes. Dynamics include *ff*, *ff*, *dim.*, *p*, and *ff*. Fingerings are indicated by numbers 1-3. A rehearsal mark '7' is placed above the first measure.

in E.

Musical score for Corno VII & VIII, measures 14-18. The score is written for two horns in E major. The first horn part (top staff) begins with a rest for 2 measures, then plays a series of notes. The second horn part (bottom staff) also begins with a rest for 2 measures, then plays a series of notes. Dynamics include *p*, *f*, *p*, and *ff*. Fingerings are indicated by numbers 8, 6, and 3.

Molto vivace ed ancora più accel. Prestissimo.

Musical score for Corno VII & VIII, measures 19-23. The score is written for two horns in E major. The first horn part (top staff) begins with a rest for 2 measures, then plays a series of notes. The second horn part (bottom staff) also begins with a rest for 2 measures, then plays a series of notes. Dynamics include *p*, *f*, *f*, and *ff*. Fingerings are indicated by numbers 2, 9, and 1. The tempo marking is *Molto vivace ed ancora più accel. Prestissimo.*

Musical score for Corno VII & VIII, measures 24-28. The score is written for two horns in E major. The first horn part (top staff) begins with a rest for 2 measures, then plays a series of notes. The second horn part (bottom staff) also begins with a rest for 2 measures, then plays a series of notes. Dynamics include *ff*. A fingering of 3 is indicated.

Musical score for Corno VII & VIII, measures 29-33. The score is written for two horns in E major. The first horn part (top staff) begins with a rest for 2 measures, then plays a series of notes. The second horn part (bottom staff) also begins with a rest for 2 measures, then plays a series of notes.

Musical score for Corno VII & VIII, measures 34-38. The score is written for two horns in E major. The first horn part (top staff) begins with a rest for 2 measures, then plays a series of notes. The second horn part (bottom staff) also begins with a rest for 2 measures, then plays a series of notes.

II. Aufzug tacet.

# Corno VII & VIII.

## III. Aufzug.

### VORSPIEL und I. SCENE.

**Animato ma pesante. Moderato.**

(Lunga Pausa.)

Fl.u.Clar.

(Wandr.)

2

Um der Göt-ter En-de grämt mich die Angst nicht, seit mein Wunsch es will. 1

Was in des Zwiespalts wil-dem Schmerze ver-zweifelnd einst ich be-schloss, froh und freu-dig füh-re

frei ich nun aus.

Cor. I. Cor. II. II. IV.

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

1. *marc.* *cresc.* **in F.** *ff* *dim.* **Molto tranquillo.**

16 36

# Corno VII & VIII.

## II. SCENE.

Moderato.

Viol. I.

(Lunga Pausa.)

Mit verfocht'ner

This system shows the Violin I part. It begins with a long rest labeled "(Lunga Pausa.)". The music then enters with a melodic line in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat).

Cor. I.

Fl. I.

Waf-fe floh mir der Fei-ge?

*p*

*p*

1

*poco cresc.*

This system contains the parts for the first Cor Anglais and the first Flute. The Cor I part has a melodic line with lyrics "Waf-fe floh mir der Fei-ge?". The Fl. I part has a melodic line. Dynamics include piano (*p*) and *poco cresc.* (poco crescendo). A first ending bracket is present.

Oboi.

2

*p cresc.*

This system shows the Oboe part. It starts with a second ending bracket labeled "2". The music is marked *p cresc.* (piano crescendo).

Moderato.

in F.

Jetzt lock'ich ein lie-bes Ge-sell!

*ff*

3 3

This system shows the Corno VII & VIII part. The tempo is *Moderato*. The key signature changes to F major, indicated by "in F.". The music features a melodic line with lyrics "Jetzt lock'ich ein lie-bes Ge-sell!". Dynamics include *ff* (fortissimo). There are triplet markings (3) over some notes.

*ff sempre*

This system continues the Corno VII & VIII part. The dynamic is *ff sempre* (fortissimo sempre).

*ff*

*ff*

This system continues the Corno VII & VIII part. The dynamic is *ff* (fortissimo).

1

*ff*

2

This system continues the Corno VII & VIII part. It features first and second ending brackets labeled "1" and "2". The dynamic is *ff* (fortissimo).

# Corno VII & VIII.

*Poco a poco meno mosso.*

**Molto moderato.**

## III. SCENE.

Clar. basso.

*Sempre più lento*

# Corno VII & VIII.

senza Sord.

*p* *cresc. poco f*

*dim.* *p* *un poco rall. Cor. I.*

1 12 9

**Molto vivace.** **Molto appassionato.** **Molto animato.** *un poco rit.* **Molto moderato.** *poco rit.*

7 2 11 12 2 2 2

Das ist kein Mann.

**L'istesso tempo.** *Siegfr.* **Animato.** *rall.* **Animato.** *Ob.*

1 25

Wie weck ich die Maid, dass sie ihr Au ge mir öff'ne?

*ritenuto* **Moderato.** **Animato.** **Poco a poco**

2 13 2 8

Tromba III in D.

**più tranquillo.** *Siegfr.* *ritenuto*

1 9 2

Wie mild er - zit - ternd mich Za - - gen er - reizt!

# Corno VII & VIII.

**Vivace.**  
Viol. I.

**Tempo I.**

**Molto**  
*poco rit. moderato.*

Sie hört mich nicht.

Ob. I.

*riten. assai*

**Molto lento.**  $\#2.$   
Viol. I.

Viol. II.  $\#2.$

*p* *cresc.* *p cresc.* *più f*

in C.

*ff*

*rit.* *a tempo* *rall.* *a tempo* *a tempo*

**Meno largamente.**

*rall.* **Molto largamente.**  
Cor. I. VI.

Lang war mein Schlaf; ich bin er - wacht:

*p* *cresc.*

**Molto largamente.**  
Cor. I. II.

*cresc.* *f* *p*



# Corno VII & VIII.

Brünnh. in C.

*f* Heil der Erde, die dich genährt. Nur dein Blick durfte mich schauen, *p molto cresc. f*

*rall.*

*ff* *ff* *più f* *ff dim.* *p* 10

Meno largamente. Un poco più largamente. *rall.* Meno largamente.

Cor. in E.

8 2 6 7 10 14 7

*Sempre più animato. rall.* Più largam. Cor. I. Un poco più animato. *rall.*

7 1 17 13 6 1

*Sempre più mosso.* Clar. *Sempre più string. ru n. rall.*

4 2

Molto moderato. Animato. ancora più animato *rall.*

Clar. I. *b*

37 3 *f* *dim.* 1 9

# Corno VII & VIII.

**Più moderato.**

**Animato.**

*Sempre più animato.* **Molto vivace.**

3 ich bin oh-ne Schutz und Schirm, oh-ne Trutz ein trauri-ges Weib! 5 8 *ff*

**Allegro.**

Brünnh.

*rall.* Tromboni.

3 4 Der Jungfrau neigten scheusich die Helden: *pp*

**Moderato.**

*animando*

*a tempo*

Brünnh.

in Es. dolce *più p* *pp* (lunga Pausa.) Ob

jetzt ich dein? Sieg-fried! Sieg-fried! Siehst du mich nicht? Wie mein Blick dich ver-zehrt - erblindest du

Fl.

Cor. III. IV in F.

III E.

nicht? 3 *p dolce* *p* Cor. I. II. *fp* 12 8

*fp* *p* *cresc.* *f* *più f*

# Corno VII & VIII.

Più moderato. *Fag. e Cello.*

ff 12 6 sp 2

This system shows the beginning of the piece for Horns VII and VIII. The top staff is in bass clef with a 9/8 time signature. The bottom staff is in bass clef. Dynamics include *ff* and *sp*. Measure numbers 12, 6, and 2 are indicated.

Cello. Cor. II. I. II. 3

This system continues the piece. The top staff is in bass clef with a *f* dynamic. The bottom staff is in bass clef. It includes markings for Cello, Cor. II, and I. II. A measure number 3 is shown.

Allegro risoluto.

in F.

f in C. *f molto forte e ben tenuto, ma non*

This system marks the beginning of the *Allegro risoluto* section. The top staff is in treble clef with a 2/2 time signature. The bottom staff is in bass clef. Dynamics include *f* and *f molto forte e ben tenuto, ma non*. The key signature changes to C major.

legato

This system continues the *Allegro risoluto* section. The top staff is in treble clef. The bottom staff is in bass clef. The dynamic is *legato*.

ten. ten. dim.

This system continues the *Allegro risoluto* section. The top staff is in treble clef. The bottom staff is in bass clef. Dynamics include *ten.* and *dim.*

5

This system continues the *Allegro risoluto* section. The top staff is in treble clef. The bottom staff is in bass clef. A measure number 5 is shown.

# Corno VII & VIII.

Cor. I. II. in F.

4 *mf* *cresc.*

7 *f* *dim. p* *f*

13 *p* *cresc.* *f*

19 *ff*

25 (lungo)

*Fine.*

# Richard Wagner Siegfried

Tuba tenore I & II in Es.

## I. Aufzug.

VORSPIEL und I. SCENE.

*Allegro moderato.*

67  
Corno ingl.  
*pp* *p* *pp*

*p* *pp* *p* *p*

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

*Poco a poco più animato.*

*p* *f* *p più p* *lunga Pausa.* *Mime.* Da stürmt er hin!  
1 1

*rallent.*

*Moderato.*

Nun sitz' ich da: zur al-ten Noth hab' ich die neu-e, vernagelt bin ich nun ganz!  
3

### Tuba tenore I & II in Es.

*animando*

Tuba bassa II in B.

Tuba bassa I.

### II. SCENE.

Moderato ed un poco maestoso.

*Animato. acceler. Moderato. acceler. ritard.*

*a tempo acceler. a tempo acceler. rallent. a tempo* Tromboni.

*poco riten. a tempo acceler.* Tromboni. **Allegro non troppo.**

# Tuba tenore I & II in Es.

Clar. basso.

*p* *cresc.* *f* *p* 20

Detailed description: This system shows measures 15 through 20. The top staff is for the Tuba tenore I & II in Es, and the bottom staff is for the Clarinet in Bass (Clar. basso). The music begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic, which then returns to piano (*p*). Measure 20 is marked with a large number '20'.

*un poco riten.* **Più largamente.**

16 In der Er-de Tie-fe ta-gen die *sf>p sf>p fp< sf>p*

Detailed description: This system covers measures 16 to 20. The top staff contains the vocal line with the lyrics "In der Er-de Tie-fe ta-gen die". The music is marked *un poco riten.* and **Più largamente.**. Dynamics include *sf>p*, *sf>p*, *fp<*, and *sf>p*. Measure 16 is marked with a large number '16'.

**Animando.**

*sf>p sf>p sf>p fp< sf* 6 2 *p cresc.* 2

Detailed description: This system covers measures 6 and 2. The music is marked **Animando.**. Dynamics include *sf>p*, *sf>p*, *sf>p*, *fp<*, and *sf*. Measures 6 and 2 are marked with large numbers '6' and '2'. The music concludes with a piano (*p*) dynamic and a crescendo (*cresc.*).

*un poco riten.* **Moderato.** *Fag.* *ritard.*

5 9 *p* *pp* 1 Auf der Erde

Detailed description: This system covers measures 5 and 1. The music is marked *un poco riten.* and **Moderato.**. The Flute (Fag.) part is indicated. Dynamics include *p* and *pp*. The system concludes with a ritardando (*ritard.*) and the lyrics "Auf der Erde". Measures 5 and 1 are marked with large numbers '5' and '1'.

*Pesante e ritenuto.*

Rücken wuchtet der Riesen Ge-schlecht. 3 *p* *p*

Detailed description: This system covers measures 3 and 1. The music is marked *Pesante e ritenuto.*. The lyrics are "Rücken wuchtet der Riesen Ge-schlecht.". Dynamics include *p* and *p*. Measure 3 is marked with a large number '3'.

**Animando.** *rallent.* **Tempo I.**

3 *p cresc.* 1 1 *p molto cresc.* 3

Detailed description: This system covers measures 3 and 1. The music is marked **Animando.**, *rallent.*, and **Tempo I.**. Dynamics include *p cresc.* and *p molto cresc.*. Measures 3 and 1 are marked with large numbers '3' and '1'.





# Tuba tenore I & II in Es.

*Un poco riten.* **Tempo I. Molto tranquillo.**

7 34

*un poco riten.* *un poco riten. Ancora un poco più moderato.* **Animato. un poco riten.**

23 1 5 44 16 3 1

**Animato.** **Molto vivace.** *poco rallent.* **Moderato.** *un poco animando*

49 28 46 4 4 4 12

**Tempo I.** **Lento.** **Animato.**

Tuba bassa Iu. II. *sf* 6 1 11 *ff dim. p* 5

6 1 11 5

## III. SCENE.

Tuba bassa I.

18

*sf cresc. più f più f più f ff più f tacet*

# Tuba tenore I & II in Es.

## II. Aufzug.

### VORSPIEL und I. SCENE.

Commodo e sostenuto.

*trem.*  
*pp* Cello. **51** Tromboni. *sf*

*dim.* *pp* *cresc.* *p* **5** **11** *Un poco animando*

*un poco riten.* *Più animato.* **Tempo I.** *Un poco animando*  
**7** **2** **3** **8** In Wald und Nacht— vor

Neid-hül halt' ich Wacht; **7** Ban-ger Tag. bebst du schon auf? Dämmerst du dort durch das Dunkel

**Un poco animato.** *Basso e Fag.* *p* **13**

*p* *cresc.* *sf rallent.* **3** *sf* *dim.*

Tuba tenore I & II in Es.

Tempo I. (Lento.)

Two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with dynamics *più p* and *pp*, and a fermata marked with the number 5. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with dynamics *più p* and *pp*.

Più animato.

Moderato.

Two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with dynamics *accel.* and *rallent.*, and a fermata marked with the number 5. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with dynamics *accel.* and *rallent.*. The lyrics are: Zur Neid - hö - le fuhr ich bei Nacht: wen ge - wahr' ich im Dun - kel

*accel.* Animato. Furioso.

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with dynamics *accel.*, *Animato*, and *Furioso*, and a fermata marked with the number 32. The lower staff is in treble clef with the same key signature and time signature, containing a bass line with dynamics *accel.*, *Animato*, and *Furioso*. The lyrics are: dort? Cello

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with dynamics *p*, *p*, and *p*. The lower staff is in treble clef with the same key signature and time signature, containing a bass line with dynamics *p*, *p*, and *p*. The lyrics are: doch wo du schwach bist, blieb mir auch nicht ver - schwiegen:

Moderato.

*accel.*

*Sempre più animato.*

Two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with dynamics *p*, *39*, *37*, *10*, *10*, and a fermata marked with the number 10. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with dynamics *p*, *39*, *37*, *10*, *10*, and a fermata marked with the number 10. The lyrics are: Pfleg-test du wohl ei-nes Kna-ben, der

Animato.

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with dynamics *rallent.*. The lower staff is in treble clef with the same key signature and time signature, containing a bass line with dynamics *rallent.*. The lyrics are: klug die Frucht dir pflü - eke, die du nicht bre-chen darfst?

# Tuba tenore I & II in Es.

**Moderato. Animato. Allegro. *rallent.* Moderato.**

14 7 2 2 25 30 5 7

**Più animato. Pesante. *un poco più stringendo* Ancora più accel. *rallent.* Piu lento.**

4 4 10 2 2 14

**Animato.**

Nun, Al-berich! Das schlug fehl. Doch schilt mich nicht mehr Schelm! Diess Eine rath' ich ach-te noch wohl!

**Un poco più moderato.**

Fagotti *pp dolce* an ihr wirst du nichts ändern. **4 6 16**

Tromboni *marc.* Doch lacht nur zu, ihr leicht-sin-ni-ges, lust-gie-ri-ges Güt-ter-go- *rallent.* *p*

**Lento, tempo I.**

*cresc.* *fp* *più p* *pp* 1 *ff dim.* *pp* 3 15

# Tuba tenore I & II in Es.

## II. SCENE.

*L'istesso tempo. Più animando.*

Two staves of music. The top staff is labeled "Corno." and contains a melodic line starting with a *p* dynamic. The bottom staff is empty. A rehearsal mark "2" is placed at the beginning of the first measure. At the end of the eighth measure, there is a double bar line and the text "lunga Pausa." written vertically.

*Moderato.*

Two staves of music. The top staff is labeled "Corno Solo." and contains a melodic line with accents. The bottom staff contains a bass line with a rehearsal mark "2" at the start of the second measure. The piece ends with a rehearsal mark "4" at the end of the fourth measure.

*Moderato.*

Two staves of music. The top staff continues the melodic line with accents. The bottom staff contains a bass line with a rehearsal mark "2" at the start of the second measure. The piece ends with a rehearsal mark "6" at the end of the sixth measure.

Two staves of music. The top staff continues the melodic line. The bottom staff contains a bass line with a rehearsal mark "4" at the start of the second measure. The piece ends with a rehearsal mark "4" at the end of the fourth measure.

Two staves of music. The top staff continues the melodic line. The bottom staff contains a bass line. The piece ends with a rehearsal mark "4" at the end of the fourth measure.

Taba bassa in C.

*Poco a poco sempre più sostenuto. Moderato.*

Two staves of music. The top staff is in bass clef and contains a melodic line with a slur. The bottom staff contains a bass line with a rehearsal mark "2" at the start of the second measure. The piece ends with rehearsal marks "7", "19", and "6" at the end of the seventh, nineteenth, and sixteenth measures respectively.

# Tuba tenore I & II in Es.

**Animato.**

Tuba bassa. *p* *sf* Hab Acht, Brüller! Der Prahler Corni.

Tuba bassa. *f*

*f* *sempre f ben tenuto*

*più f*

*ff* **1** *ff* **1** **3** **2** *rallent.* **Lento.**

# Tuba tenore I & II in Es.

**Più lento. Molto moderato.** Tromboni.

3 7

Detailed description: This system shows the beginning of the Tuba tenore I & II part. It features two staves (treble and bass clef) with a key signature of one sharp (F#). The tempo is marked 'Più lento. Molto moderato.' and the instrument is 'Tromboni.'. The first measure is marked with a '3' and the second with a '7'. The music starts with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The first measure is marked with a piano 'p' dynamic.

Du hell - ä u - gl - ger Kua - be, un - kund dei - ner selbst, wen du ge - mor - det,

Detailed description: This system shows the vocal line for the first part of the passage. The lyrics are: 'Du hell - ä u - gl - ger Kua - be, un - kund dei - ner selbst, wen du ge - mor - det,'. The music is in a bass clef with a key signature of one sharp. It consists of a single line of music with lyrics underneath.

Tuba bassa in B.

4 7

*p* *f dim.*

Detailed description: This system shows the Tuba bassa in B part. It features two staves (treble and bass clef) with a key signature of one sharp. The tempo is 'poco riten.' and the instrument is 'Tuba bassa in B.'. The first measure is marked with a piano 'p' dynamic and the second with 'f dim.'. The music starts with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The first measure is marked with a '4' and the second with a '7'.

*poco riten.* **Tempo I.**

2 7

*p cresc.* *p* *più p*

Detailed description: This system shows the Tuba tenore I & II part. It features two staves (treble and bass clef) with a key signature of one sharp. The tempo is 'Tempo I.'. The first measure is marked with a piano 'p' dynamic and the second with 'più p'. The music starts with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The first measure is marked with a '2' and the second with a '7'.

Der dich Blin - den reiz - te zur That, be - rüth jetzt des Merk wies

*pp* *p*

Detailed description: This system shows the vocal line for the second part of the passage. The lyrics are: 'Der dich Blin - den reiz - te zur That, be - rüth jetzt des Merk wies'. The music is in a bass clef with a key signature of one sharp. It consists of a single line of music with lyrics underneath.

6 7 3 2 45

*pp* *f*

Detailed description: This system shows the Tuba tenore I & II part. It features two staves (treble and bass clef) with a key signature of one sharp. The tempo is 'Tempo I.'. The first measure is marked with a piano 'pp' dynamic and the second with 'f'. The music starts with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The first measure is marked with a '6', the second with a '7', the third with a '3', the fourth with a '2', and the fifth with a '45'.

# Tuba tenore I & II in Es.

## III. SCENE.

**Vivace e pressante.** **Moderato.** **Molto moderato.**

**Lento.** **Poco a poco più animato.**

Fl. *p espress.*

Was möcht' ich? Sagt' ich denn das?

**Moderato.** **Tromba.**

Nie thust du mehr nen Schluck!

Ha ha ha ha ha ha ha ha ha

**Fag.**

ha!

In der Hö-le hier lieg' auf dem Hort!

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

*p cresc.* *sf* *p cresc.* *sf* *ff* *dim.* *p* **tacet**



Tuba tenore I & II in Es.

III. Aufzug.  
VORSPIEL und I. SCENE.

Animato, ma pesante.

The musical score is written for two tuba parts (I and II) in E-flat major, 4/4 time. The tempo is 'Animato, ma pesante'. The score is divided into five systems, each with two staves. The first system includes dynamics *p cresc.*, *f*, *p cresc.*, *f*, *p cresc.*, *sf*, a first ending bracket labeled '2', and *p*. The second system includes *p cresc.*, a first ending bracket labeled '6', *f*, *ff*, and a second ending bracket labeled '3'. The third system includes *p cresc.*, *f*, a first ending bracket labeled '3', *p cresc.*, *f*, a second ending bracket labeled '4', and *pmolto*. The fourth system includes *cresc.*, *ff*, *pmolto cresc.*, *f*, a first ending bracket labeled '5', *ff*, and *f più ff*. The fifth system includes *f più ff*, a first ending bracket labeled '1', *ff*, *dim.*, and a second ending bracket labeled '2'.

# Tuba tenore I & II in Es.

*p espress.* *molto cresc. f* *p* *p molto cresc.* *f* 1

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

*sf* *p cresc. f* 1 *dim.* *p* 8

*p* 1 *p* 6 *p* 2 *cresc.*

*f* 3 *f* 2 230 *ritard.*

## Moderato.

Wandr. 23  
Dir Ur-wei-sen ruf' ich in's Ohr, Weilt ich in wü-then-dem E-kei des

# Tuba tenore I & II in Es.

Wandr.  
Tromba II.  
Nib-Jun-gen Neid schon die Welt: 19 6 wa-ehend

wirkt dein wis - sen-des Kind er - lö - sen-de Wel - ten p

più p 7 p < 7

## II. SCENE.

Moderato.

riten. Siegr. Mein

pp < p pp < p pp 20 2

Vöglein schweb-te mir fort! Mit flattern-dem Flug und süßem Sang wies es mich wönnig des Wegs: 21

Siegr. Poco a poco più tranquillo.

dort schläft ein Weib. das ich we-eken will. f dim. - - p 2 tacet

Fine.