

Richard Wagner

Siegfried

Corno III & IV.

I. Aufzug.

VORSPIEL und I. SCENE.

Allegro moderato.

Corno ingl.

in Es.

poco a poco più animato

Un poco
Tempo I. più mosso. Tempo I.

Tempo I.

Corno III & IV.

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

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

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

Vivace. 15 2

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

più f *ff* in F. *p* in F. *cresc.*

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

in D.

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

fiel mir bes - ser als du, doch

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

Molto accelerando. **in F.**

f 6 1

in F. *f*

Molto vivace.

f *più f* *ff* *f* *f*

f *più f* *ff* *f*

ff *p* 7

Corno III & IV.

in F.

Molto moderato e sempre più lento. Andante.

poco a poco sempre meno mosso

Vivace. (Tempo I.) Più lento. Tempo I. Ancora più moderato.

un poco ritard.

poco a poco sempre più rallentando

Corno III & IV.

Vivace.

(♩ ancora più mosso come primo ♩)

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.

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

Un poco più animato.

8 3 in F. 4

f

in Es. *più p.* 13

1 2 3 4 5 6 7 8

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

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.

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 musical notation for Corno III & IV. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music begins with a rest, followed by a series of notes. Dynamics include *p* and *pp*. There are also some markings like \lessgtr and \gt .

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *dim.*, *p*, and *più p*. A tempo marking *poco rallent.* is present. There are also some markings like \lessgtr and \gt .

Animato.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *p*, *cresc.*, *f*, and *ten.*. Measure numbers 1 and 16 are indicated. The key signature is *in F.*

in F.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *p*. The key signature is *in F.*

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *p*, *cresc.*, and *più f*. Measure number 10 is indicated.

accel.

Sixth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *f*, *ff*, and *p*. Measure number 3 is indicated. A tempo marking *accel.* is present.

Seventh system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *p*, *cresc.*, *mf*, and *f*. Measure number 7 is indicated.

Corno III & IV.

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

più f *ff* *f* *ff*

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

ff *f* *più f* *ff*

dim. *p* *rallent. Moderato.* *immer mit gestopften*

scharfen Tönen *cresc.* *sf* *p* *sf* *p*

animando. Sempre più animato poco a poco riten. *rall.* *des Nil-lun-gen Neud.* *ff*

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

accel. *a tempo*

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

accel.

f *dim.* *p* 5

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

f **5** *in F.* *p* **1** **2** **3**

Un poco ritenuto Più largamente. *Wandr.*
pp **1** *p* **8** **2** **8** *Ei - nes*

in F. *animando*
Zau - ber - rin - ges zwing - en - de Kraft zähmt' ihm das Hei - si - ge *p* *p* *dolce cresc.*

Un poco riten.
f *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.

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.* 10

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

dolce 8

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

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

ten. *pp* *p* 4

ten.

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.

Wandr. *b2* *un poco riten.* **Animato.**

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

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* *ff* poco rallent.

Moderato.

dim. *p* 1 *p* 3

un poco animando

Animato.

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

Tempo I.

Lento. Animato.

più f *ff* *f* 6 1 7 *p*

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

Corno III & IV.

III. SCENE.

Corno I. II. in E. Cor. I. II. Mimi.

9 9 17

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*

1 6 7 gestopft cresc.

Cor. I. II.

8 9 10 11 12 13 14 gestopft p p p p p p

sf

15 16 17 18 19 20 21 das Fürch-ten ge-lernt. p

ff ff ff ff p p p

accel. **Moderato.** Cor. II.

22 23 24 25 26 27 28 29 30 p fp più f ff ff ff ff ff ff

Cor. I. u. II.

31 32 33 34 35 36 ff in F.

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

37 38 39 40 41 42 43 ff dim. p p p p p p

poco rallent. Ancora più rallent. **Tempo I.**

44 45 46 47 48 in E. pp pp pp pp pp

cresc. +

Corno III & IV.

in F. *p* *più f* 2 *p* *pp*

This system contains the first two staves of music. The upper staff begins with a treble clef and a key signature of one flat (F). It features a dynamic range from *p* to *pp*, with a *più f* marking. A second ending bracket labeled '2' spans the latter half of the system. The lower staff contains the bass line with various accidentals and a fermata at the end.

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

This system continues the musical piece. The upper staff changes key signature to one sharp (E) and includes dynamics *f*, *pp*, *sf*, and *p*, along with an *accel. cresc.* marking. The lower staff changes key signature to C major and includes a *p* dynamic. A fermata is present at the end of the system.

Vivace. 2/4 in F. *f* *f* *f* *f* *f* 4

This system is marked *Vivace.* and features a 2/4 time signature. The upper staff is in F major and contains five measures of *f* dynamics. The lower staff also contains five measures of *f* dynamics. A fermata is at the end of the system.

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

This system shows a key change from C major to F major. The upper staff starts in C major with *cresc.* and then moves to F major with dynamics *f*, *p*, *f*, *p*, *f*, and *f*. The lower staff also moves to F major and includes a first ending bracket labeled '1'.

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

This system begins with a *dim.* marking and a *p* dynamic. A measure rest for 19 measures is indicated. The system concludes with a *cresc.* and *f* dynamic. The lower staff contains a bass line with various accidentals.

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

This system is marked *Vivace.* and features a 6/8 time signature. The upper staff contains dynamics *f*, *ff*, and *f*. The lower staff contains dynamics *f* and *ff*. A fermata is at the end of the system.

Corno III & IV.

poco riten.
Siegfr.

a tempo

13 22 1

Hätt' er ihm im-mer ge-horcht? *p*

cresc.

f *f* *f*

stacc.

20

Corno I. II. *f* *f*

più f 2 *f* *più f*

ff 1 *ff* 4 *ff* 1 *ff*

3 *ff* 1 *f* 10

Corno III & IV.

Moderato.

Risoluto. Allegro ma non troppo.
ten.

poco riten. *a tempo (animato)*

ten.

Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with 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 *cresc.* and *f*. A fermata is present over the final measure of the upper staff, which contains a '3' indicating a triplet.

Second system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Dynamics include *ff*, *più f*, and *ff tenuto*. An accent mark (^) is placed above the first measure of the upper staff.

Third system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Dynamics include *f*, *p*, *cresc.*, *f*, and *p*. A fermata is present over the final measure of the upper staff, which contains a '7' indicating a septuplet.

Fourth system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Dynamics include *cresc.* and *f*.

Fifth system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Dynamics include *ff*, *più f*, *ff*, and *dim.*

Sixth system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Dynamics include *più p*, *ff gestopft dim.*, and *p*. The instruction *poco a poco sempre più animato* is written above the upper staff. A fermata is present over the final measure of the upper staff, which contains a '3' indicating a triplet.

Corno III & IV.

sempre più animato accel. *a tempo*
in E. cresc. f dim. 4 *in E.*
p *f*
 3 3 3 3

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* 1 *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.

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

Pesante e risoluto, Allegro non troppo.

Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves. The upper staff begins with a dynamic marking of *p*. The lower staff has a *p* marking. The upper staff features a melodic line with dynamics *fp*, *fp*, *cresc.*, *f*, and *ff*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff starts with *ff* and includes accents (>) and a triplet of eighth notes. The lower staff also begins with *ff*. Dynamics in the upper staff include *p cresc.* and *f*. The system concludes with a first ending bracket labeled '1'.

Third system of musical notation. The upper staff features a triplet of eighth notes and a dynamic marking of *f*. The lower staff has a *f* marking. The system ends with a first ending bracket labeled '1' and a *p* marking.

Fourth system of musical notation. The upper staff begins with an accent (>) and a first ending bracket labeled '1'. Dynamics include *p*, *dim.*, *f*, and *f*. The lower staff has a *f* marking. The system concludes with a first ending bracket labeled '1'.

Fifth system of musical notation. The upper staff starts with *più f* and *ff*. The lower staff has a *ff* marking. This system contains a continuous melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Sixth system of musical notation. The upper staff continues the melodic line with various intervals and accidentals. The lower staff continues the rhythmic accompaniment. This system also contains a continuous melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

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.*, *Ob. I.*, and a measure number **21**.

Sixth system of musical notation for Corno III & IV, including the marking *sempre più animato*, *Mime.*, and the lyrics "Zu dem Horte hin drängt sich Gott und Held." with 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 has a melodic line with dynamics *p* and *p*. The lower staff has a bass line with fingerings '5' and '3' and a triplet marked with a '3'.

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

Fourth system of musical notation. The upper staff has a melodic line with dynamics *cresc.*, *f*, *p cresc.*, *f*, *fp*, and *cresc.*. The lower staff has a bass line with fingerings '2' and '2'.

Fifth system of musical notation. The upper staff has a melodic line with triplets marked with '3'. The lower staff has a bass line with triplets marked with '3' and a dynamic *ff*.

Sixth system of musical notation. The upper staff has a melodic line with dynamics *dim.* and *p*. The lower staff has a bass line with a final measure containing the 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 over a half note. The second staff begins with a piano (*p*) dynamic and a fermata over a half note. A measure rest of 2 measures is indicated. The tempo changes to 3/4 time, and the dynamic is *p cresc.*

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 over a half note. The second staff begins with a forte (*f*) dynamic and a fermata over a half note. A measure rest of 2 measures is indicated. The dynamic changes to piano (*p*). The system ends with a measure rest of 1 measure.

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 over a half note. The second staff begins with a forte (*f*) dynamic and a fermata over a half note. A measure rest of 7 measures is indicated. The dynamic changes to forte (*f*). A measure rest of 1 measure is indicated. The dynamic changes to forte (*f*). A measure rest of 1 measure is indicated. The dynamic changes to fortissimo (*ff*).

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 over a half note. The second staff begins with a forte (*f*) dynamic and a fermata over a half note. A measure rest of 3 measures is indicated. The dynamic changes to fortissimo (*ff*).

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 over a half note. The second staff begins with a forte (*f*) dynamic and a fermata over a half note. A measure rest of 3 measures is indicated. The dynamic changes to fortissimo (*ff*).

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 over a half note. The second staff begins with a forte (*f*) dynamic and a fermata over a half note. A measure rest of 3 measures is indicated. The dynamic changes to fortissimo (*ff*).

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.

3

sf *f* *dim.* *più p* *più f*

Trombont

II

4

ff *dim.* *p*

Un poco animando.

in E.

sf *dim.* *p*

3

in D.

sf *dim.* *p*

cresc.

in F.

Tromba bassa

in F.

un poco riten.

Più animato.

2

dim. *f* *più f* *ff* *dim.* *p*

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 *fp* *cresc.*

f *p* *cresc.*

f *più f* *p* *cresc.*

f *più f* *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-ke'l

in F. **Animato.**

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

ff Schwarz-aderich, schweifst du hier? Hü-test du Fafner's Raus? **sp sp sp sp sp sp**

sp sp sp < f f f ff Zu

Corni III & IV.

Cor. I. I.

schauen kam ich, nicht zu

Cor. II. II.

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

< sf *p < sf*

Furioso.

Viol.

cresc. f *f* **2**

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

p sf

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

p dolce *f*

1 *f* **3** Fag. *p*

stacc. **2** *fp cresc.* *fp cresc.*

più f *sf* *f* **4**

Corni III & IV.

Cor. I.
Cor. II.

in F. *ben tenuto e marcato*

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

in F. *poco accel.*

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

rallent. Moderato.

Corni III & IV.

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

accel. **in D.**

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

in F. *sempre più animato*

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

dim.

Animato. **in E.** - sell: thu-e frei wie dir's frommt! *f* *p* *p* Mime kundet' ihn

in E.

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

in E. **in F.**

Animato. *cresc.* **3** Ausser dir be-gehrt 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* *p*

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

p *cresc.* *f* *p*

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

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

Corno II.

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

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

Corni III & IV.

Animato.

Nun, Albe - rich! das schlug fehl. 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.

Lento. (Tempo I.)

Wissen - der Wacht! in Es. 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* *in F.* *sp*

Oboi. *in F.* *p* *in F.* *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* *d. = 5*

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. *più p* 1

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

in Es.

Cor. I. *f dim.* *p* 9 O - der, wenn dir das *f* *ff* 2 Fa - hner und Siegfried, 3

Cor. II. in F.

Moderato. brächten Bei - de sich um. in D.

♩ = ♩ accel. in E. 1 23 6 3 trie - fi - gen Augen. *f* in E.

Cor. II.

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

Corno III & IV.

Clar. Solo

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

5

Celli soli.

con sord.

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

8

Me - l - no

dim.

senza sord.

Müt - ter in C. p senza sord.

pp

in E.

pp in E.

12

Oboe

p

f

in E.

pp cresc. f dim. più p

4

7

1

Corno I.

p dolce

in F. con sord.

p con sord.

5

Heil. ich ver - such's, sing' ihm nach; auf dem Bohr töu' ich ihm

in F.

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.

1 1 3 8 12

in F. *p* in C.

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

Moderato.

f Corno I.

14 2 4

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.

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

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

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

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

Measures 1-12. Dynamics: *p*. Instrumentation: Tromba bassa. Key signature: in Es.

Measures 13-19. Dynamics: *p*, *f*. Marking: *dim.*

in E.

Measures 20-22. Lyrics: Zur Kunde taugt kein Todter. Dynamics: *f*. Instrumentation: Trombe Tromboni.

Measures 23-29. Dynamics: *ff*, *sf*.

Measures 30-39. Dynamics: *p*. Notes numbered 1-10.

Measures 40-49. Dynamics: *pp*. Notes numbered 11-21.

poco cresc.

Measures 50-59. Dynamics: *p*, *più p*. Notes numbered 22-31.

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

f

f

f

2

p

cresc.

f

f

7

8

6

2

1

f

f

stacc.

f

2

in F.

Gar nichts willst du mir lassen?

in F.

f

f

f

f

f

f

f

f

f

f

dim.

6

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.

26

70

19

f dim. p

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*

3 *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 Beu - te nehmen und Corno ingl.

in E.

19

in E.

Lento. Flauto.

p cresc. f 6 p cresc. f 6

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

f dim. p ppp

Corno III & IV.

in D. Moderato. in E.

p cresc. *cresc. f* *sf* *sf* *più f*

in E.

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

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

in E.

sf *sf*

sf *cresc.*

in E. *espressivo*

mf *p* *sf* *p* *sf*

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

p *dolce* *dim.* *pp*

Corno III & IV.

I. in E. 10

II. 1 *pdolce* p

Animato. **Animato.** **Poco a poco più moderato.**

9 nun musstich ihn gar erschla-gen! 10 Oboe Viol. e Cello

molto appassionato

in E. Viol.

p 7 *dim.* p 5

in E.

2 *pp* 1 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

f *fp*

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. It features a *rallent.* (ritardando) section with dynamics *f*, *ff*, *f dim.*, and *p*. This is followed by a *Moderato. Solo* section with a *p* dynamic. The system ends with a *Poco più animato.* section starting with *pp* and a *cresc. f* dynamic.

Third system of the musical score. It begins with a *fp* dynamic and a *cresc.* dynamic. The system includes a *f* dynamic section and a *fp* dynamic section, both with *cresc.* markings.

Fourth system of the musical score. It starts with an *accel.* (accelerando) section with dynamics *f* and *più f*. This is followed by a *Vivace.* section with a *Flauto.* (Flute) part and a *2* marking. The system concludes with an *in E.* section with a *p cresc.* dynamic.

Fifth system of the musical score. It features a *f* dynamic section with a triplet of eighth notes. The system concludes with a *sempre f* (sempre forte) dynamic.

Sixth system of the musical score. It begins with a *ten.* (tutti) section with dynamics *f*, *f*, *f*, *f*, *più f ten.*, *ff*, *più f*, and *ff*.

Seventh system of the musical score. It starts with a *ff* dynamic section. The system concludes with a *5* marking and a *f* dynamic.

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

f

in F.

in C.

in Es.

f

in Es.

in F.

sempre f

sempre f

f

Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves with treble clefs. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

Second system of musical notation. It includes the instruction "in Es." in the right-hand staff. The notation continues with similar rhythmic patterns.

Third system of musical notation. It includes the instruction "in Es." at the beginning and "più f" in the right-hand staff. The notation continues with similar rhythmic patterns.

Fourth system of musical notation. It includes the instruction "in F." in the right-hand staff. The notation continues with similar rhythmic patterns.

Fifth system of musical notation. It includes the instruction "in F." at the beginning and "dim." in the right-hand staff. The notation continues with similar rhythmic patterns.

Sixth system of musical notation. It includes dynamic markings: *p*, *5*, *p*, *cresc.*, *f*, *più f*, *ff*, and *pmolto cresc. f*. The notation continues with similar rhythmic patterns.

Seventh system of musical notation. It includes dynamic markings: *f*, *dim.*, *p*, *p*, *sf*, *pcresc. f*, and *dim.*. The notation continues with similar rhythmic patterns.

Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves. The upper staff begins with a piano (*p*) dynamic. The lower staff also begins with a piano (*p*) dynamic. The system concludes with a first ending bracket labeled "1".

Second system of musical notation. The upper staff features a piano (*p*) dynamic and includes a triplet of eighth notes. The lower staff also features a piano (*p*) dynamic and a triplet. The system includes first and second ending brackets labeled "1" and "2". Dynamics include *p cresc.* and *poco f*.

Third system of musical notation. The upper staff starts with a piano (*p cresc.*) dynamic and includes a triplet. The lower staff starts with a piano (*p*) dynamic and includes a triplet. The system includes first and second ending brackets labeled "1" and "3". Dynamics include *mf*.

Molto più lento.

Fourth system of musical notation, marked "Molto più lento.". The upper staff begins with a forte (*f*) dynamic, followed by *più f* and *ritard.*. The lower staff begins with a piano (*p*) dynamic. The system includes first and second ending brackets labeled "1" and "7". Dynamics include *con Sord.* and *pp*.

poco accel.

Tempo I.
senza Sord.

Fifth system of musical notation, marked "Tempo I. senza Sord.". The upper staff begins with a piano (*p*) dynamic and includes a first ending bracket labeled "6". The lower staff begins with a piano (*p*) dynamic and includes a first ending bracket labeled "1". Dynamics include *senza Sord.* and *fp*.

Sixth system of musical notation. The upper staff begins with a fortissimo (*fp*) dynamic, followed by *poco f* and *p*. The lower staff begins with a pianissimo (*pp*) dynamic and includes a first ending bracket labeled "3". Dynamics include *pp cresc.* and *p*.

Seventh system of musical notation. The upper staff begins with a dolce dynamic and includes a first ending bracket labeled "poco cresc.". The lower staff begins with a piano (*p*) dynamic and includes a first ending bracket labeled "cresc.". Dynamics include *p* and *cresc.*

Corno III & IV.

cresc. f 1 p cresc. f p cresc.

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

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

Un poco più mosso. 3 p 1 f dim. pp

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* *f*
in F. $\text{B}\flat$

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

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

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

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

1 *f* *ff* 1 3 *p*
Moderato.

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

p cresc.

Corno III & IV.

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

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

p *cresc.* *fp* *(marc)* *fp* *cresc.* *ff* *dim.*

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

in F. *p dolce* *cresc.* *p* *cresc.* *f* *p* *f* *dim.* in C. in F. *p* *cresc.* *f* 4 *Molto tranquillo.*

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

f *p* *f* 1 *dim.* *più p* *pp* 3

Corno III & IV.

II. SCENE.

Moderato.

Viol. II.

pp in F. 7 in E. p

p cresc. 3 sf

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

p cresc. in C. f più f f

in Es. 1 p p stacc.

in E. f dim. p sf dim. p cresc. 4 in Es. p

Poco a poco sempre più tranquillo.

Corno III & IV.

Tranquillo. Molto moderato.

4 *poco f* 7 der mir vor Neid-höl' er-blass-te: kaum netzt es

zündend die Zun-ge mir, *p f p f p cresc.*

in F. *f p stacc.* 2 3

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

più animato *f p cresc. f f p f* 1 3

Tempo I. ma un poco più animato.

3 in H. *poco cresc.*

in F. *p cresc. molto cresc. molto cresc. un poco riten. Molto moderato.* 3 4 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* *stacc.*

in C. 3.

in C.

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

Più moderato.

in H. 2 *in Es.* *p dolce.* 2

in C. *p* *p dolce* 1

in F.

Un poco più animato.

un poco accel.

Più moderato.

rit.

f 1 2 2 4 12 1

in F.

Corno III & IV.

Un poco più animato.

Più moderato.

Corno III & IV.

First system of musical notation for Corno III & IV. It consists of two staves. The upper staff begins with a dynamic marking of *f*, followed by *p*, then *p* with a slur, and then *cresc.* leading to *f*. The lower staff has a *p* marking at the end. The key signature has one sharp (F#).

Second system of musical notation. The upper staff has a *stacc.* marking. The lower staff features a triplet of eighth notes with a *p* marking, followed by *f*, then *p* with a slur, and finally *p cresc.* with another triplet. The key signature has two sharps (F# and C#).

Third system of musical notation. The upper staff starts with *f*, followed by *f*, then a measure with a fermata and the number 8, then *ff*, another *ff*, a measure with a fermata and the number 4, and finally *pp*. The lower staff has a *p* marking at the end. The tempo marking *rit. Moderato.* is positioned above the staff.

Fourth system of musical notation. The upper staff begins with *7 in C. p*, followed by *p*, then *in F.* with a *p* marking, and ends with *p*. The lower staff has a *p* marking at the beginning and another *p* marking at the end. The key signature changes from one sharp to one flat (F).

Fifth system of musical notation. The upper staff starts with *sempre cresc.*, followed by a measure with a fermata and the number 1, then *cresc.*, then *fp cresc.*, and finally *ff*. The lower staff has a *p* marking at the beginning and another *p* marking at the end. The tempo marking *Moderato.* is above the staff, and *stacc.* is above the final triplet.

Sixth system of musical notation. The upper staff begins with *sempre ff*. The lower staff has a *p* marking at the beginning and another *p* marking at the end.

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 rests.

Third system of musical notation. The upper staff has a melodic line with eighth-note patterns, marked with *stacc.* (staccato) at the beginning and *ff* (fortissimo) in two other places. 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* (fortissimo) in three places. 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.* at the beginning and *in F.* later. It includes a triplet of eighth notes and a dynamic marking of *p* (piano). The lower staff has a bass line with sustained notes, marked with *in E.* and *p*.

Sixth system of musical notation. The upper staff has a melodic line with sustained notes, marked with *in E.* and *p*. It includes a triplet of eighth notes and a dynamic marking of *p*. The lower staff has a bass line with sustained notes, marked with *p dolce.* (piano dolce) and *in F.* at the end.

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.

Animato.

rall.

Animato.

in F.

in E.

riten.

Moderato.

Animato.

Poco a poco più tranquillo

in F.

in Es.

in Es.

poco cresc. dolce poco cresc. molto cresc.

ff in F. *ff*

con Sord.

senza Sord.

Vivace.

Tempo I.

poco rit.

Corno III & IV.

Molto moderato.

in E.

Clar. basso.

pp *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* *cresc.*

in E.

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

Corno III & IV.

in C.

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

Molto largamente.

più p *cresc.* *cresc.* *più f* *fpesante*
3

in F.

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

rallent.

f *Siegf.* *ff* *ff* *tr* *tr*

tr *tr* *più f* *ff* *dim.* *3* *3* *3* *3* *dolce* *cresc.* *3* *3*

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

Corno III & IV.

Meno largamente.

in F. *pp dolce* 4 *pdolce* in E. 2 *pdolce*

in E. *p*

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

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

Meno largamente.

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

sempre più animato. rall. *Clar. in A.* *f dim.* in C.

focht, kämpf - te und stritt, 6 1 2

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

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

in F. *p* *p* in F. *più p.*

più p *pp* **10** in C. *p marc.* *più p* *pp* *marc.*

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

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

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

Allegro. **Tromboni.**

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

Moderato. **animando**

in F *p* *più p* *pp* 1

Animando. **Un poco meno mosso.**

a tempo *Un poco meno mosso.* Corno I. *p* 5 3 1 2 *p cresc.* *f* 1

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

Corno III & IV.

in C.
Moderato.

in F.

Molto vivace.

Più tranquillo.

Molto tranquillo
e moderato.

Molto
tranquillo.

Più animato.

(Brünnh.)

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*

fp *p* *f* *p*

Molto vivace. in C. in Es.

p *f* *dim.* *ff* *fdim.* *p*

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

in E.

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

Corno III & IV.

Un poco largamente.

in B. Animato.

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

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

p cresc. f dim. p

in H. *p cresc. f 3 p cresc. più f dim. 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

f in C. 3 in Es. 5

Corno III & IV.

in F.

p cresc. in F. *fp* in E. *fp*

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

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

Più moderato.

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

in E.

in E. *molto cresc.* *ff* *fp* *fp*

in F.

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

Allegro risoluto.

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

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.*

Detailed description: This page contains the musical score for Horns III and IV from Wagner's opera Siegfried. The score is written for two horns and consists of seven systems of staves. The first system includes dynamics like *f* and *dim.*, and the instruction *ténuto*. The second system features *f* and *in C.*. The third system shows *p*, *cresc.*, *f*, *mf*, *cresc.*, and *f*. The fourth system includes *dim.*, *p*, *cresc. f*, *f*, *p*, *cresc. f*, and *sp*. The fifth system is marked *in F.* and includes *p*, *f*, and *ff*. The sixth system contains trills (*tr*). The seventh system concludes with *(lungo!)* and *Fine.*. The notation includes various rhythmic values, slurs, and dynamic markings throughout.