

Einzug der Götter in Walhalla.
Aus dem Musik-Drama:

DAS REINGOLD

VON
RICHARD WAGNER

Sür Orchester zum Concertvortrag

bearbeitet von

H. ZUMPE

N^o 22565.

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4 Finale—"Das Rheingold" Richard Wagner

(1813-1883)

"Das Rheingold," the first of the four Wagner music dramas which compose The Ring of the Niebelungen, was completed in January, 1854, and was first performed in Munich, September 22, 1869. The story is concerned with the treasure of gold stolen from its guardian Rhine maidens by the Niebelung dwarf Alberich whom they had told that only he who foreswore love could obtain possession of the treasure which, fashioned into a ring, would confer unlimited power on its owner. Wotan, in order to assure himself a secure place from which he can govern the world has had the giants Fasolt and Fafner build a great citadel for himself and the gods, promising them in reward Freia, goddess of youth and beauty. When the giants arrive to claim their payment, Wotan puts them off. He has sent Loge around the world to obtain something the giants would accept in lieu of Freia, and the messenger returns while Wotan is temporizing with them. Loge narrates the story of Alberich, who has stolen the Rhinegold and fashioned it into a ring. The giants are inflamed with desire to obtain this powerful ring, and agree to renounce their claim to Freia if Wotan will wrest the treasure from Alberich and give it to them. Wotan obtains the ring by cunning, but Alberich, in his ensuing wrath, curses the ring and all its future possessors.

In the fourth and last scene of "Das Rheingold," the giants are given possession of the ring, and the curse begins to work. Fafner and Fasolt quarrel over it and the latter is slain. Horror falls on the onlooking gods and Donner conjures a thunder-storm. As the clouds disappear a blindingly radiant rainbow is seen to stretch from the valley to Wotan's castle, Walhalla, gleaming in the setting sun.

It is at this point that the excerpt from the opera played this evening, begins.

Wotan hails the citadel, and led by Wotan and Fricka, the gods pass slowly to Walhalla over the rainbow. From below is heard the mournful cry of the Rhine maidens, bereft of their precious treasure.

EINZUG DER GÖTTER IN WALHALL

aus dem Musik-Drama

DAS RHEINGOLD

VON

RICHARD WAGNER

Sehr mässig.

Bearbeitet von H. ZUMPE.

2 FLÖTEN.
2 HOBOEN.
2 CLARINETTEN
in B.
FAGOTTE.
4 HÖRNER
in Es.
3 TROMPETEN
in Es.
3 POSAUNEN.
BASS-TUBA.
BECKEN.
PAUKEN.
HARFE.

1. Sehr mässig.
Abtheilung.

1. VIOLINEN.
2. VIOLINEN.
BRATSCHEN.
VIOLONCELLE.
CONTRABÄSSE.

1 u. 2. (in Es.)
1 u. 2. Pos.

1. Abth.
2. Abth.
3. Abth.
1. Abth.
2. Abth.
1. Abth.
2. Abth.
1. Abth.
2. Abth.

Fl. *piu f*

Alb. *piu f*

Cl. *piu f*

Fag. *piu f*

1 Hör. *piu f*

Tromp. 1 u. 2. *ff*

Pos. 1 u. 2. *ff*

3^r Pos. u. Tub. *ff*

Beck. *ff*

Pauk. (in tief F.) *ff*

Harfe. *dim. piu p*

1^{te} Viol. *piu f*

2^{te} Viol. *piu f*

Br. *ff*

Vc. *ff*

CB. *ff*

(in Es.)

A

Mässig bewegt.

Fl. *pp*

Hb. *pp*

Cl. *pp*

Fag. *p* (weich.) (zu 2.)

2: (in Es.) *p* (weich.)

Hör. 4: (in Es.) *p* (weich.)

Tromp.

Pos.

Bs. Tub.

Beck.

Pauk.

Harfe. *p*

Mässig bewegt.

A

1: Viol. *pp*

2: Viol. *pp*

Br. *pp*

Vc. *p*

CB. *p*

Fl.

Hb.

Cl.

Fag. (zu 2.)

Hör.

Tromp.

Pos.

Bs.Tub.

Beck.

Pauk.

Harfe.

1^o Viol.

2^e Viol.

Br.

Vc.

CB.

Fl. 

Hb. 

Cl. 

Fag. (zu 2.) 

1s (allein.) 

Hör. *p*(weich.) 

3s (allein.) 

Tromp. *p*(weich.) 

Pos. 

B. Tub. 

Beck. 

Pauk. 

Harfe. 

1s Viol. 

2s Viol. 

Br. *p*(weich.) 

CB. 

Fl.

Hb.

Cl.

Fag. (zu 2.)

Hör.

Tromp.

Pos.

Bs. Tub.

Beck.

Pauk.

Harfe.

1: Viol.

2: Viol.

Br.

Vc.

CB.

Detailed description: This page of a musical score, numbered 8, features a full orchestral and string ensemble. The instruments are arranged in a standard symphonic layout. The woodwinds (Flute, Horns, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Double Bass) play melodic lines with various articulations and dynamics. The brass section (Trumpets, Trombones) is mostly silent, indicated by rests. The percussion section (Cymbals, Snare Drum) also has rests. The harp provides a rhythmic accompaniment. The score is written in a key signature of two flats and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Fl.

Hb.

Cl.

Fag. (zu 2.)

2^s Hör.

4^s Tromp.

3 Pos.

Bs. Tub.

Pauk.

Harfe.

1^o Viol.

2^o Viol.

Br.

Ve.

CB.

B

Hb.
 Cl.
 Fag.
 1 u. 2.
 4 Hör. *p* (weich.)
 3 u. 4.
p (weich.)
 1 u. 2.
 Tromp.
 3.
 3^c (in Es.)
 1 u. 2.
 Pos. 3^c (allein.)
p (weich.)
 Bs. Tub.
p (weich.)
 Pank.
p (weich.)
 Harfe.
 B
 1^c Viol.
 2^c Viol.
 Br.
 Vc.
 CB. pizz.

Fl.

Hb.

Cl.

Fag. (zu 2.)

4 Hör. ten. p

1. (in Es.)

Tromp. 2. (in Es.) p ten.

3. (in Es.) p

Pos. 1. p

2. p

3. p

Bs. Tub. ten. p

Pauk.

1. Viol. p

2. Viol. p

Br.

Vc.

CB.

C. a tempo.

Fl.

Hb.

Cl. (in B.)

Fag.

4 Hör.

Tromp. 2.

1 u. 2.

Pos.

Bs. Tub.

Pauk.

Harfe.

1^e Viol.

2^e Viol.

Br.

Vc.

CB.

pp (zart.)

pp (zart.)

rall.

rall.

rall.

rall.

dim

pp

p

mf

poco rallent.

C a tempo.

pp

pizz.

pizz.

(nur die Hälfte.) pizz.

poco rallent. (nur die Hälfte.) *pp* pizz.

pp

Fl.

Hb.

Cl.

Fag.

4 Hör.

Tromp.

3 Pos.

Bs. Tub.

Pauk.

Harfe.

Viol

Br.

Ve.

CB.

p

pp

pizz.

Fl.

Hb.

Cl.

Fag.

Hör.

Tromp.

3 Pos.

Bs. Tub.

Pauk.

Harfe.

Viol. 1.

Viol. 2.

Br.

Ve.

CB.

tr.

p cresc.

p cresc.

pizz.

p

pizz.

p

Detailed description of the musical score: This page contains a full orchestral score for 21 measures. The instruments listed are Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hör.), Trombone (Tromp.), 3 Trumpets (3 Pos.), Bass Trombone (Bs. Tub.), Snare Drum (Pauk.), Harp (Harfe.), Violin 1 (Viol. 1), Violin 2 (Viol. 2), Trumpet (Br.), Viola (Ve.), and Cello (CB.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The Flute and Horn parts have long, sustained notes. The Clarinet and Bassoon parts have melodic lines with some slurs. The Bassoon part includes a trill (tr.) and a crescendo (cresc.) marking. The Harp part features a complex, arpeggiated texture with a crescendo (cresc.) and a piano (p) dynamic. The Violin 1 and 2 parts have pizzicato (pizz.) markings and a piano (p) dynamic. The Trombone and Viola parts have some rests and notes. The Snare Drum part has a rhythmic pattern. The Cello part has a simple melodic line.

Fl. *f*

Hb. *f*

Cl. *f*

Fag. *f*

4 Hör. *f*

Tromp: *f*

3 Pos. *f*

Bs. Tub. *f*

Pauk. *f* *mf*

Harfe. *f*

Viol. *f*

Br. *f*

Ve. *f*

Cb. *f*

Fl. *tr* *p* *f*

Hb. (weich.) *f*

Cl. (weich.) *f*

Fag. *p* *f*

4 Hör. *p* (zart.) *f*

Tromp. *p* *f*

3 Pos.

Bs.Tub.

Pauk. *f*

Harfe. *f*

Viol. 1. *pizz.* *p* *f*

Viol. 2. *pizz.* *p* *f* (Bog.) *f*

Br. *pizz.* *p* *f* (Bog.) *f*

Vc. *f* (Bog.) *f*

CB. *f*



a tempo.

poco ritenuto.

Fl. 8 *dim.* *pp <-> p* *f*

Hb. *dim.* *pp <-> p* *f*

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

Fag. *dim.* *f* *pp <-> p* *f*

1 Hör. *p* *f*

Tromp.

3 Pos.

Bs. Tub.

Pauk. (in Ges.) *mf* *3*

Harfe. *poco ritenuto.* *ff*

1. (Bog.) *p <-> p* *f*

Viol. *pizz.* *p <-> p* *f*

2. (Bog.) *p <-> p* *f*

Br. *pizz.* *p <-> p* *f*

Vc. *dim.* *pizz.* *sf* *f*

CB. *dim.* *poco ritenuto.* *pizz.* *sf* *f*

Fl.

Hb.

Cl.

Fag.

4 Hör.

Tromp.

3 Pos.

Bs. Tub.

Pauk.

Harfe.

Viol.

Br.

Vc.

CB.

pp dolce.

pp dolce.

p

pp

1^a (allein.)

p

pp

dim.

p

p dolce.

p dolce.

p

pp

pp

Fl. *tr* *p* *tr* *cresc.* *tr*

Hb. *tr* *p* *cresc.*

Cl. *cresc.*

Fag. *p* *cresc.*

Hör. *f* *p* *cresc.*

1. Tromp. *f*

2. *p* *cresc.*

3. *p* *cresc.*

1. Pos. *f*

2. *f*

3. *p*

Bs. Tub. *p*

Pauk.

Harfe. *ff*

Viol. *ff* *tr* *p* *cresc.*

Br. *tr* *cresc.*

Vc. (Bog.) *p* *cresc.*

CB. (Bog.) *p* *cresc.*

G

Fl. *ff*

Hb. *ff*

Cl. *ff*

Fag. *ff*

4 Hör. *ff*

Tromp. 1. *ff*

2. *ff*

3. *ff*

1 u. 2. *ff*

Pos. 3. *ff*

Bs. Tub. *ff*

Pauk. *ff*

Harfe. *ff*

E

Viol. 1. *ff* (gestossen.)

2. *ff* (gestossen.)

Br. *ff* (gestossen.)

Vc. (getheilt) *ff*

CB. *ff*

Fl.
Hh.
Cl.
Fag.
Hör.
Tromp. 1.
Tromp. 2.
Tromp. 3.
Pos. 1.
Pos. 2 u. 3.
Bs. Tub.
Pauk.
Harfe.
Viol. 1.
Viol. 2.
Br.
Vc.
Cb.

ff

Fl.

Hb.

Cl.

Fag.

4 Hör.

1.
Tromp.

2.

3.

1.
Pos.

2 u. 3.

Bs. Tub.

Pauk.

Harfe.

1.
Viol.

2.

Br.

Vi.

CB.

Fl.
Hb.
Cl.
Fag.
A Hör.
1. Tromp.
2. Tromp.
3. Tromp.
1. Pos.
2 u. 3. Pos.
Bs. Tub.
Pauk.
Harfe.
1. Viol.
2. Viol.
Br.
Vc.
Cb.

Detailed description of the musical score: This page contains the musical notation for 18 different instruments. The top section includes woodwinds (Flute, Horn, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello, Contrabasso). The middle section includes brass instruments (Trumpets 1-3, Trombones 1-3) and percussion (Percussion, Harp). The bottom section includes strings (Violin 1-2, Viola, Violoncello, Contrabasso). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/2 time signature. The music features a variety of rhythmic patterns, including sustained chords, moving lines, and complex textures. The woodwinds and strings play sustained chords, while the brass instruments play rhythmic patterns. The percussion and harp provide a rhythmic accompaniment. The strings play a complex texture of sustained chords and moving lines.

Fl.

Hh.

Cl.

Fag.

4 Hör.

1. Tromp.

2.

3.

1. Pos.

2 u. 3.

Bs. Tub.

Pauk.

Harfe.

1. Viol.

2.

Br.

Vc.

CB.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Flute, Horn, Clarinet, Bassoon) and strings (Violin, Viola, Cello/Double Bass). The middle section contains brass instruments (Trumpets, Trombones) and Percussion. The Harp is positioned between the Percussion and the Violin staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a variety of musical notations, including long melodic lines with slurs, rhythmic patterns, and dynamic markings such as *tr* (trill) and *sf* (sforzando). The page number 55 is located in the top right corner.

Fl.

Hb.

Cl.

Fag.

4 Hör.

1. Tromp.

2.

3.

1. Pos.

2 u. 3.

Bs. Tub. *Broad*

Pauk.

Harfe.

1. Viol.

2.

Br.

Vc.

CB.

Fl.

Hb.

Cl.

Fag.

4 Hör.

1.
Tromp.

2.

3.

1.
Pos.
2 u. 3.

Bs. Tub.

Pauk.

Harfe.

1.
Viol.

2.

Br.

Vc.

CB.

RICHARD WAGNER

Einzelstücke zum Concert-Vortrag

	Grosses Orchester.	Kleines Orchester.	Infanterie-Musik.	Cav.-Musik.	Salon-Orch.
	netto.	netto.	netto.	Stimmen netto.	Stimmen netto.
Das Rheingold.					
Die Rheintöchter, Fantasia aus Rheingold und Götterdämmerung (C. Kistler)	Partitur 6.— 26 Stimmen 7.50				
Divertissement				16 stg. 4.50	
Einzug der Götter in Wallall (H. Zumpe)	Partitur 4.50 26 Stimmen 9.—		33 Stimmen 7.50	16 stg. 6.—	1.50
Tonbilder (L. Stasny)	Partitur 6.— 24 Stimmen 9.—				
Die Walküre.					
Ritt der Walküren	Partitur 4.50 40 Stimmen 15.—		33 Stimmen 12.—		
Sigmunds Liebeslied	Partitur 10.50 24 Stimmen 6.—				1.50
Tonbilder	Partitur 6.— 25 Stimmen (L. Stasny.) 9.—		31 Stimmen (E. Fehling.) 15.—		
Wotans Abschied und Feuerzauber	Partitur 7.50 24 Stimmen (H. Zumpe.) 9.—	21 Stimmen 9.—	32 Stimmen 9.—		
Siegfried.					
Grosse Fantasie (A. Seidel)			Partitur 6.— 37 Stimmen 9.—		
Schmiedelieder (C. Kistler)	Partitur 6.— 27 Stimmen 9.—		32 Stimmen 9.—		
Waldweben	Partitur 3.75 23 Stimmen (H. Zumpe.) 6.—	16 Stimmen 6.—	32 Stimmen (G. Goldschmidt.) 9.—		1.50
Siegfried und der Waldvogel					
Götterdämmerung.					
Gesang der Rheintöchter (H. Zumpe)	Partitur 6.— 26 Stimmen 9.—				1.50
Grosse Fantasie (A. Seidel)			Partitur 6.— 36 Stimmen 9.—		
Siegfrieds Rheinfahrt (E. Humperdinck)	Partitur 4.50 28 Stimmen 6.—				
Siegfrieds Tod und Trauermarsch (L. Stasny)	Partitur 3.— 27 Stimmen 6.—				
Trauermarsch beim Tode Siegfrieds	Partitur 3.75 40 Stimmen 7.50	17 Stimmen (Th. Stoltz.) 6.—	32 Stimmen 7.50		

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