

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

**DAS REINGOLD**

VON  
**RICHARD WAGNER**

Sür Orchester zum Concertvortrag  
bearbeitet von  
**H. ZUMPE**

N° 22565.

Partitur R. net M.  
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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.

The score is written for a full orchestra. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, and one bassoon. The brass section consists of four horns in E-flat, three trumpets in E-flat, three trombones, and a bass tuba. The percussion includes cymbals and drums. The string section has first and second violins, violas, violoncelles, and double basses. The harp is also present. The score is in the key of B-flat major and common time. The tempo is marked 'Sehr mässig.' (Very moderate). The score is divided into two systems. The first system contains the woodwind and brass parts, and the second system contains the string and harp parts. The string parts are marked with '1. Abth.' and '2. Abth.' (First and Second Parts). The woodwind parts are marked with 'f' (forte) and 'p' (piano). The brass parts are marked with 'f' and 'p'. The harp part is marked with 'f' and 'p'. The score is published by B. Schott's Söhne in Mainz.

Fl.

Hb.

Cl.

Fag.

4 Hör.

Tromp. 1 u. 2.

Pos. 1 u. 2. (zu 2.)

Bs. Tub.

Pauk.

1<sup>o</sup> Viol.

2<sup>o</sup> Viol.

Br.

Vc.

CB.





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<sup>o</sup> Viol.

2<sup>e</sup> Viol.

Bc.

Vc.

CB.



Fl. 

Hb. 

Cl. 

Fag. (zu 2.) 

1<sup>o</sup> (allein.) 

Hör. *p* (weich.) 

3<sup>o</sup> (allein.) 

Tromp. *p* (weich.) 

Pos. 

B. Tub. 

Beck. 

Pauk. 

Harfe. 

1<sup>o</sup> Viol. 

2<sup>o</sup> Viol. 

Br. *p* (weich.) 

CB. 

Fl.

Hb.

Cl.

Fag. (zu 2.)

1. Hör.

3. Hör.

Tromp.

Pos.

B. Tub.

Beck.

Pauk

Harfe.

1. Viol.

2. Viol.

Br.

Vc.

CB.

Fl.

Hb.

Cl.

Fag. (zu 2.)

2<sup>s</sup> Hör.

4<sup>s</sup> Tromp.

3 Pos.

Bs. Tub.

Pauk.

Harfe.

1<sup>o</sup> Viol.

2<sup>o</sup> 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<sup>c</sup> (in Es.)  
 1 u. 2.  
 Pos. 3<sup>c</sup> (allein.)  
*p* (weich.)  
 Bs. Tub.  
*p* (weich.)  
 Pauk.  
*p* (weich.)  
 Harfe.  
**B**  
 1<sup>c</sup> Viol.  
 2<sup>c</sup> Viol.  
 Br.  
 Vc.  
 CB. pizz.  
*p*

















*C.* a tempo.

Fl.

Hb.

Cl. (in B.)

Fag.

4 Hör.

1. Tromp.

3. Tromp.

1 u. 2. Pos.

3. Pos.

Bs. Tub.

Pauk.

Harfe.

1<sup>e</sup> Viol.

2<sup>e</sup> Viol.

Br.

Vc.

CB.

*pp* (*zart.*)

*pp* (*zart.*)

rall.

rall.

rall.

rall.

*dim*

*pp*

*p*

*mf*

*poco rallent.*

*C.* a tempo.

*pp*

*pizz.*

*p*

*pizz.*

*p*

(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. 1.

Viol. 2.

Br.

Vc.

CB. (Es.)

1<sup>st</sup> (allein.)

pp

p

pp

tr

pp

dim.

p

p

(Bog.)

(Bog.)

Fl.

Hb.

Cl.

Fag.

4 Hör.

Tromp.

3 Pos.

Bs. Tub.

Pauk.

Harfe.

Viol

Br.

Ve.

CB.

*p*

*pp*

*pizz.*

1.

2.

3

3

3

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.), Drums (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, E-flat, A-flat) and a common time signature. The Flute part has a whole rest. The Horn part has a long melodic line with slurs. The Clarinet part has a melodic line with slurs. The Bassoon part has a whole rest. The Horn (Hör.) part has a whole rest. The Trombone part has a whole rest. The 3 Trumpets part has a whole rest. The Bass Trombone part has a whole rest. The Drums part has a rhythmic pattern with a triplet of eighth notes. The Harp part has a complex texture with arpeggiated chords and a melodic line. The Violin 1 part has a melodic line with a slur and a dynamic marking of *p*. The Violin 2 part has a melodic line with a slur and a dynamic marking of *p*. The Trumpet part has a whole rest. The Viola part has a whole rest. The Cello part has a rhythmic pattern with a dynamic marking of *p*. The score includes dynamic markings such as *p*, *cresc.*, and *pizz.* and articulation markings such as *tr.* and *pizz.*.

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.

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

Harfe. *poco ritenuto.* *ff*

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

Viol. *pizz.* *pizz.* *f*

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

Br. *pizz.* *pizz.* *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. 1.

Viol. 2.

Br.

Vc.

CB.

*pp dolce.*

*pp dolce.*

*p*

*pp*

*1<sup>a</sup> (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. *p* *cresc.*

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*

1. Tromp. *ff*

2. *ff*

3. *ff*

1 u. 2. Pos. *ff*

3. *ff*

Bs. Tub. *ff*

Pauk. *ff*

Harfe. *ff*

**E**

Viol. *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.

Viol.

Br.

Vc.

CB.

Fl.  
Hb.  
Cl.  
Fag.  
A Hör.  
1. Tromp.  
2.  
3.  
Pos. 1 u. 3.  
Bs. Tub.  
Pauk.  
Harfe.  
Viol. 1.  
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, Violoncello, Double Bass). The middle section contains brass instruments (Trumpet, Trombone) and percussion (Percussion, Harp). The bottom staves are for the string section (Violin, Viola, Violoncello, Double Bass). 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 eighth and sixteenth notes, and rests. The woodwinds and strings play sustained chords, while the brass instruments play rhythmic patterns. The percussion and harp provide a steady accompaniment.

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

The musical score is arranged in a standard orchestral format. It features 15 staves. The top staves are for woodwinds: Flute (Fl.), Horn (Hh.), Clarinet (Cl.), and Bassoon (Fag.). Below these are the brass instruments: four Horns (4 Hör.), three Trumpets (1., 2., 3.), three Trombones (Pos. 2 u. 3.), and Bass Trombone (Bs. Tub.). The percussion section includes a Drum (Pauk.) and a Harp (Harfe.). The string section consists of Violins (Viol. 1. and 2.), Brass (Br.), Viola (Vc.), and Cello/Double Bass (CB.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The woodwinds and strings play sustained chords and melodic lines, while the brass instruments play rhythmic patterns and sustained notes. The percussion and harp provide a rhythmic and harmonic accompaniment.

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.
<b>Das Rheingold.</b>					
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
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