

Gingung der Götter in Walhall

Aus dem Musik-Drama:

DAS REINGOLD

VON
RICHARD WAGNER

FÜR

zwei Pianoforte zu acht Händen

übertragen von

August Horn

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EINZUG DER GÖTTER IN WALHALL

aus dem Musik-Drama: Das Rheingold

von R. WAGNER.

PIANOFORTE II.

Übertragen von AUG. HORN.

Mässig langsam.

SECONDA.

Pº I.

f

dim

mf

ff marcato

Tromboni.

sf

mf

Ped

(Gott Donner besteigt einen hohen Felsstein und schwingt seinen Hammer, worauf die Nebel sich um ihn zusammen ziehen)

Ruhig.

p

Ped

(DONNER)

He - da! He - da! He - do! Zu

f marcato

Ped

mir du Geduft! Ihr Dunste zu mir! Donner, der Herr ruft euch zu Heer!

f marc.

Ped

(Corni.)

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PIANOFORTE II.

Übertragen von AUG. HORN.

Mässig langsam.

PRIMA.

ff marcatisissimo.
Tromboni.
sf

mf
Ped. ⊕

Ruhig.

(Gott Donner besteigt einen hohen Felsstein und schwingt seinen Hammer, worauf die Nebel sich um ihn zusammen ziehen.)

pp
6

(DONNER) H.

6

da! Heda! Hedo! Zu mir, du Gedüft! Ihr Dünste zu mir! Donner, der Herr, ruft euch zu Heer!

p
sempre p
Ped. ⊕ Ped ⊕ Ped ⊕ Ped

SECONDA.

Auf des Hammers Schwung schwebet her-bei!

Musical score for the first system of "The Swan" from "The Swan Lake Suite". The score is in B-flat major, 3/4 time. It features a piano introduction. The piano part is in the left hand, and the horn part is in the right hand. The piano part begins with a forte (f) dynamic and a half note B-flat. The horn part enters in the second measure with a half note B-flat. The score includes various musical notations such as notes, rests, and dynamics.

Dunstig Ge-dämpf!

Schwebend Ge-düft!

Musical score for the first system of "The Swan" from "The Nutcracker". The score is in B-flat major (two flats) and 3/4 time. It begins with a piano introduction. The left hand plays a descending scale in the first measure, followed by a series of chords and a triplet in the second measure. The right hand enters in the third measure with a triplet and a fermata. The system ends with a repeat sign.

Donner, der Herr, ruft euch zu Heer!

He - da!

He - da! He-do!

(Donner verschwindet völlig in
einer immer finsterner sich bil-
denden Gewitterwolke.)

lenden Gewitterwolke.)

ff *mf*

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped

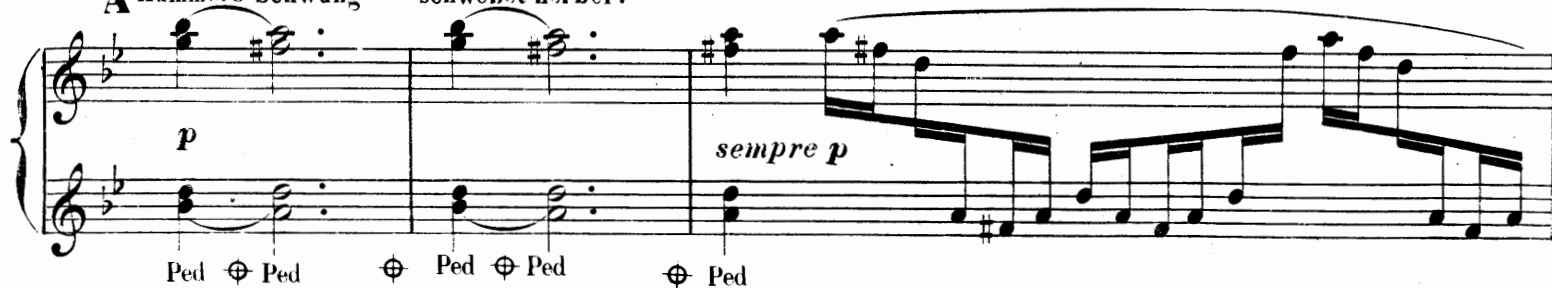
PIANOFORTE II.
PRIMA.

5

Auf des



A Hammers Schwung schwebet herbei!



Dunstig Gedämpft! Schwebend Gedüft! Donner der Herr, ruft euch



zu Heer!

He - da!

He -



da! He - do!

(Donner verschwindet völlig in einer immer finsterer sich bal-
lenden Gewitterwolke.)



PIANOFORTE II.
SECONDA.

⊕ Ped

⊕ Ped

⊕ Ped

molto cresc.

⊕

(Hammerschlag Donners)

(Ein starker Blitz entführt der Wolke)

(Ein heftiger Donnerschlag folgt.)

(DONNER zu FROH)
Bruder, hieher! — Weise der Brü.

f *ff* *sf* *ff* *dim.*

trem. Ped

PIANOFORTE II.
PRIMA.

7

poco a poco cresc. ⊕ Ped

⊕ Ped

C
Ped

(Ein starker Blitz entfährt der Wolke.)
(Hammerschlag Donners.)
(Ein hef.)
f ff sf

(tiger Donnerschlag folgt.)
Pº I.

(DONNER zu FROH)
Bruder, hieher! — Weise der Brücke den Weg!
dim.

PIANOFORTE II.

SECONDA.

D Mässig bewegt.

cke den Weg! (Plötzlich verzieht sich die Wolke; Donner und Froh werden sichtbar, von ihren Füßen aus zieht sich mit blendendem L.u.

Holzinstrum: *pp* ³

pia p

Gello.

dolce cantabile.

ekten eine Regenbogenbrücke über das Thal hinüber bis zur Burg, die jetzt im Glanze der Abendsonne strahlt.)

(FROH zu den GÖTTERN)

Zur Burg führt die Brücke, leicht, doch

PIANOFORTE II.
PRIMA.

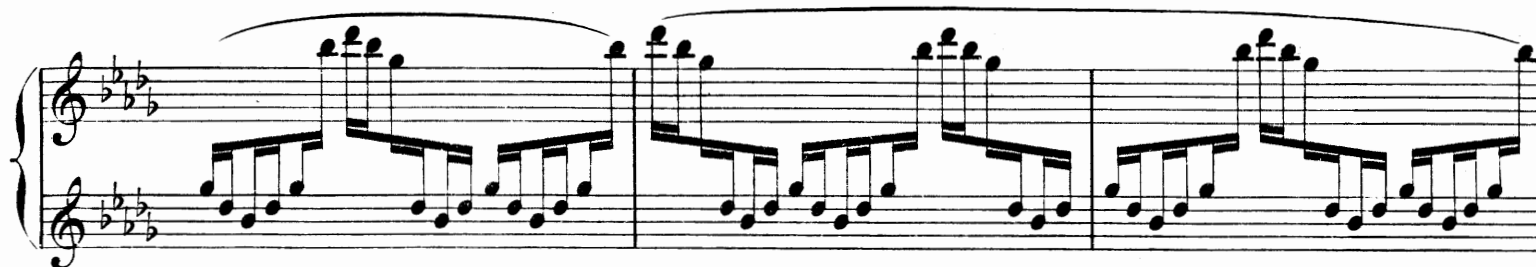
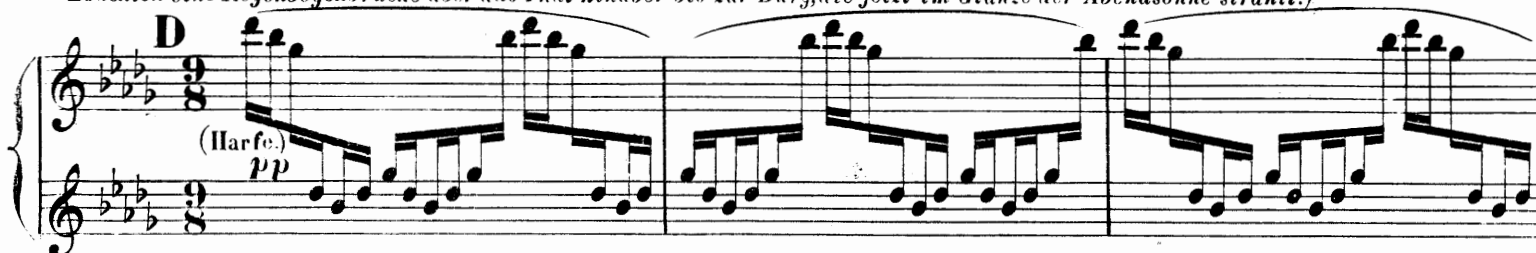
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(Plötzlich verzieht sich die Wolke; Donner und Froh werden sichtbar, von ihren Füßen aus zieht sich mit blendendem



Mässig bewegt.

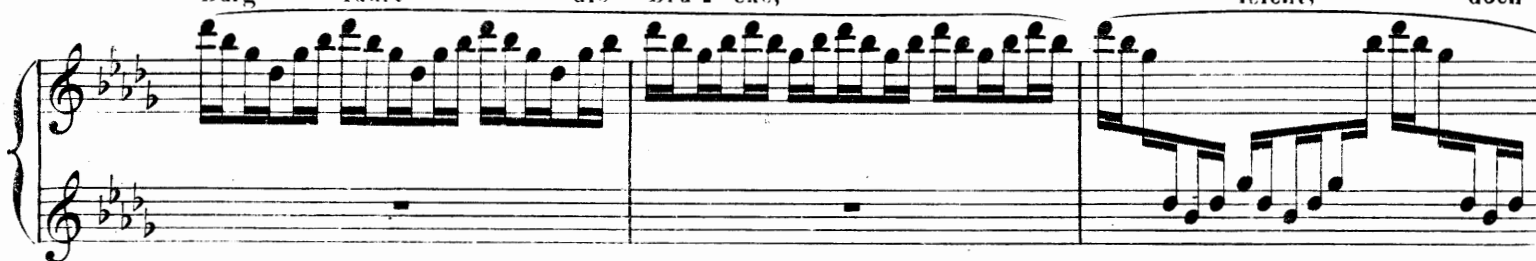
Leuchten eine Regenbogenbrücke über das Thal hinüber bis zur Burg, die jetzt im Glanze der Abendsonne strahlt.)



(FROH zu den GÖTTERN:) Zur



Burg führt die Brücke, leicht, doch



PIANOFORTE II.

SECONDA.

fest eurem Fuss, be - schreitet kühn ih - ren schrecklo - sen

E Pfad!
(Tenor- und Bass-Tuben.)

(weich, aber ausdrucksvoll)

p *Ped* \oplus *Ped* \oplus *Ped* \oplus

ten. *ten.* *ten.* *poco cresc.*

Ped \oplus *Ped* \oplus *Ped* \oplus *Ped* \oplus

F

p *dim.*

Ped \oplus *Ped* \oplus

PIANOFORTE II.
PRIMA.

11

fest eu - rem Fuss, be - schrei - tet



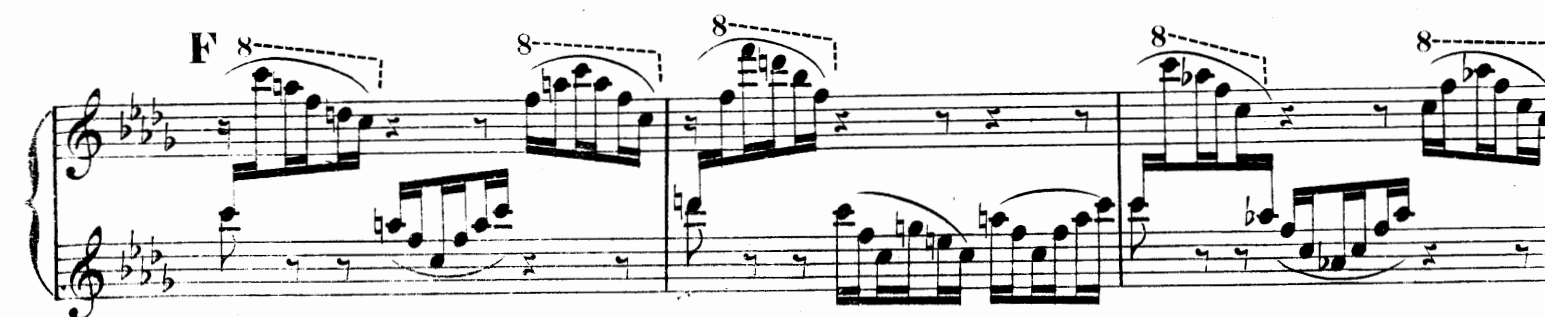
kühn ih - ren schreck - lo - sen

Pfad!

E

zaffiroso.

sempre pp e leggiero.



PIANOFORTE II.
SECONDA.

(WOTAN.)

Abendlich strahlt der Sonne Auge, in prächt - ti - ger Gluth

prangt glänzend die

dolce espressivo.

una corda.

tre corde. Ped ⊕

In des Mor - gens Schei - ne

mu - thig

erschimmernd

pp

lag sie her - ren - los,

Hehr ver - lo - ckend vor

mir.

p

Von Mor - gen bis A - bend, in Müh und Ängst,

sempre p

PIANOFORTE II.
PRIMA.

15

(WOTAN.) Abendlich strahlt der Son - ne Au - ge, in prächt -

First system of the musical score. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features complex chordal textures with many beamed sixteenth and thirty-second notes. A dynamic marking of *assai pp* is present in the middle of the system. There are several slurs and fingering numbers (e.g., 3, 4, 5) throughout.

ger Gluth prangt glän - zend die Burg.

Second system of the musical score. It continues the complex chordal texture from the first system. A dynamic marking of *una corda.* appears at the beginning, and *tre corde.* appears at the end. There are slurs and fingering numbers throughout.

Third system of the musical score. It continues the complex chordal texture. There are slurs and fingering numbers throughout.

In des Mor - gens Schei - ne - mu - thig erschimmernd

Fourth system of the musical score. It continues the complex chordal texture. A dynamic marking of *dim.* appears at the beginning, and *leggiere.* appears at the end. There are slurs and fingering numbers throughout.

lag sie her - ren - los, hehr ver - lo - ckend vor

Fifth system of the musical score. It continues the complex chordal texture. A dynamic marking of *pp* is present. There are slurs and fingering numbers throughout.

Von Mor - gen bis Abend, in Müh und Angst.

Sixth system of the musical score. It continues the complex chordal texture. Dynamic markings of *pp* and *p* are present. There are slurs and fingering numbers throughout.

PIANOFORTE II.
SECONDA.

nicht won-nig ward sie ge-won-nen!

pp *poco cresc.*

(WOTAN.)
Es naht die Nacht, vor ih-rem Neid biete sie Bergun-
mf *pp* *poco cresc.*

Ped *p* Ped

nun. *molto cresc.* *f* *f* *p* So grüss' ich die

Ped Ped Ped

Burg, si-cher vor Bang' und Graun!

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

Ped Ped Ped

(WOTAN feierlich zu FRICKA.)
Pol-ge mir, Frau! In Wal-hall woh-ne mit mir.

p *p* (Tenor- und Bass-Tuben) *pp*

PIANOFORTE II.

PRIMA.

15

nicht wonnig ward sie ge - won - nen!

(WOTAN.)
Es naht die Nacht, vor ih - rem Neid biete sie Ber - gung

nun. Tromba. **R** So grüss' ich die

ff *energico.* *p*

Ped ⊕

Burg, si - cher vor Bang' und Graun!

f *ff*

Ped ⊕

(WOTAN feierlich zu FRICKA.)
Folge mir, Frau! In Wal - hall woh - - ne mit mir.

mf *p* **L**

PIANOFORTE II.
SECONDA.*(Die Götter schreiten langsam der Brücke zu.)*

pp p

dol. non legato. M pp5 Ped

dol. poco cresc.

N Harfe. p

dim. p

leuchtetest hold du uns! Gorno. Um dich, du kla-res. p

PIANOFORTE II.
PRIMA.

17

(Die Götter schreiten langsam der Brücke zu.)

(Oboen und Clarinetten.)

M

Trombe, Corni

N
ten.

(Die drei Rheintöchter aus der Tiefe des
Rhein - gold! Rhein - gold!

Thales, unsichtbar)
rei

nell Leuch - testest Du!

Um dich, du kla - res,

PIANOFORTE II.
SECONDA.

wir nun kla - gen: gebt uns das Gold, gebt uns das Gold! O

The first system of the musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves. The upper staff contains a melody with a long slur over the first two measures. The lower staff provides harmonic accompaniment with chords and moving lines. The lyrics 'wir nun kla - gen: gebt uns das Gold, gebt uns das Gold! O' are placed above the notes.

gebt uns das rei - ne zu -

The second system continues the musical piece. It features a change in the upper staff's melody, with a slur and a dynamic marking of *la* (likely *la* for *la* or *la* for *la*). The lower staff continues with accompaniment. The lyrics 'gebt uns das rei - ne zu -' are above the notes. A dynamic marking *p* is visible at the end of the system.

O rück!

The third system begins with the lyrics 'O rück!'. The upper staff has a complex, rapid melody with many beamed notes. The lower staff has a simpler accompaniment. Dynamic markings *p* and *pù p* are present. The system ends with a double bar line.

The fourth system continues the rapid melody in the upper staff. The lower staff has a steady accompaniment. The system ends with a double bar line.

The fifth system features a change in the upper staff's melody. A dynamic marking *poco cresc.* is present. The lower staff has a steady accompaniment. The system ends with a double bar line. Pedal markings 'Ped' and a circled cross symbol are at the bottom.

The sixth system continues the piece. The upper staff has a complex melody with many beamed notes. The lower staff has a steady accompaniment. Dynamic markings *p cresc.* and *f* are present. The system ends with a double bar line. Pedal markings 'Ped' and a circled cross symbol are at the bottom.

PIANOFORTE II.
PRIMA.

wir nunkla-gen: gebt uns das Gold, gebt uns das Gold! O gebt uns das

First system of the musical score. It features a grand staff with two staves. The upper staff contains a vocal line with lyrics. The lower staff contains a piano accompaniment. A dynamic marking *p* is present. A rehearsal mark **II^a** is located at the end of the system.

rei - - - - - ne zu - rück!

Second system of the musical score. It continues the vocal and piano parts. A dynamic marking *dol.* is present. A rehearsal mark **P² L.** is located at the end of the system.

Third system of the musical score. It continues the piano accompaniment. The key signature changes to two flats.

Fourth system of the musical score. It continues the piano accompaniment. A dynamic marking *P* is present. A rehearsal mark **Corni. p** is located at the end of the system. A *Ped* marking is also present.

Fifth system of the musical score. It continues the piano accompaniment. A dynamic marking *p cresc.* is present. A rehearsal mark **f** is located at the end of the system. *Ped* markings are present at the beginning and middle of the system.

PIANOFORTE II.
SECONDA.

Die RHEINTÖCHTER.

Q Rhein Harfe. gold! Rhein gold!

mf

Ped

rei nes Gold!

mf

dim.

Ped

leuch-te-te noch in der Tie-fe dein laut' rer

Tand!

dim.

Trau-lich und treu ist's nur in der Tie-fe:

p

falsch und feig

p

PIANOFORTE II.

21

Die RHEINTÖCHTER.

PRIMA.

Q Rhein - gold! Rhein - gold, rei - nes

First system of the musical score. The piano part is in G major, 2/4 time. The vocal line (Prima) begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). A pedaling instruction 'Ped' is present at the end of the system.

Gold! O *dolce*, leuch - te noch in der Tie - fe dein laut - rer Tand!

Second system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same descending eighth-note scale and steady eighth-note bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Trau - lich und treu ist's nur

Third system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same descending eighth-note scale and steady eighth-note bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

in der Tie - fe

Fourth system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same descending eighth-note scale and steady eighth-note bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

falsch und feig

Fifth system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same descending eighth-note scale and steady eighth-note bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

PIANOFORTE II.
SECONDA.ist was dort O - ben sich **R** freut!

Tromba.

First system of piano accompaniment. The right hand features a melodic line with triplets and a dynamic marking of *p*. The left hand provides a harmonic accompaniment with a dynamic marking of *sf*.

Second system of piano accompaniment. The right hand continues the melodic line with triplets, marked *poco cresc.* and *p*. The left hand accompaniment is marked *poco cresc.*

Third system of piano accompaniment. The right hand features a melodic line with triplets, marked *p*. The left hand accompaniment is marked *p*.

Fourth system of piano accompaniment. The right hand features a melodic line with triplets, marked *ff assai.* and *ff*. The left hand accompaniment is marked *ff*. Above the system, the text "(Die Götter schreiten der Burg zu.)" is written.

Fifth system of piano accompaniment. The right hand features a melodic line with triplets, marked *ff*. The left hand accompaniment is marked *ff*.

Sixth system of piano accompaniment. The right hand features a melodic line with triplets, marked *ff trem.* and *sf*. The left hand accompaniment is marked *ff*.

PIANOFORTE II.
PRIMA.

25

ist was dort O - - - ben sich freut!

Ob. Clar.

S (Die Götter schreiten der Burg zu.)

Ped

Fine.

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Heft II. <i>Mendelssohn.</i> Elfenmarsch aus dem Sommernachtstraum, Chor aus der Walpurgisnacht; <i>Beethoven.</i> Quartett-Canon a. Fidelio	3 75	Schmidt. 1 ^{re} Polonaise, Op. 9	2 —
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		— Trauermarsch a. Götterdämmerung	3 —

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