

# Waldweben

aus dem

MUSIK-DRAMA

# Siegfried

VON

# Richard Wagner

FÜR  
ORCHESTER ZUM CONCERTVORTRAG  
eingrichtet  
von HERMAN ZUMPE.

No. 22401.

Partitur . . . . . net. M. 3. 75  
Orchesterstimmen „ „ 6. —

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<p>SCHOTT &amp; CO LONDON 157 &amp; 159 Regent Street.</p> <p>SCHOTT FRÈRES BRÜSSEL 20 Rue Coudenberg.</p>	 <p>Printed in Germany.</p>	<p>B. SCHOTT'S SÖHNE MAINZ Weihergarten 5.</p> <p>EDITIONS SCHOTT PARIS 13 Rue Laffitte.</p>
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# WALDWEBEN

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## SIEGFRIED

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### RICHARD WAGNER.

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Mässig. ( $\frac{2}{2}$ )

1<sup>te</sup> grosse FLÖTE.

2<sup>te</sup> kleine FLÖTE.

2 HOBOEN.

2 CLARINETTEN.

2 FAGOTTE.

4 HÖRNER.

(in D.)

2 TROMPETEN.

3 POSAUNEN  
u.  
TUBA.

PAUKEN.

TRIANGL.

Mässig. ( $\frac{2}{2}$ )

1.  
VIOLINEN.

2.

BRATSCHEN.

pizz.  
p

(sehr ruhig)

VIOLONCELLE.

(Bog.)  
pizz.  
p

CONTRABÄSSE.

p

Hr. 4. (in D.)

Musical score for Hr. 4. (in D.). The score consists of five staves. The top staff is for the Horn (Hr. 4). The second staff is for the Violoncello (Vc.). The third and fourth staves are for the Double Bass (CB), with the third staff labeled '1<sup>e</sup> Hälfte' and the fourth staff labeled '2<sup>e</sup> Hälfte'. The fifth staff is for the Double Bass (CB) with a *pp* dynamic marking. The music features a melodic line in the horn and a rhythmic accompaniment in the strings.

Hr. 2. (in E.)

Musical score for Hr. 2. (in E.). The score consists of five staves. The top staff is for the 2<sup>e</sup> Violin (2<sup>e</sup> Viol.). The second staff is for the Trumpet (Br.). The third and fourth staves are for the Violoncello (Vc.). The fifth staff is for the Double Bass (CB). The music features a melodic line in the 2<sup>e</sup> Violin and a rhythmic accompaniment in the strings. Dynamics include *pp* and *ppp*.

Hr. 2.

Musical score for Hr. 2. The score consists of five staves. The top staff is for the 2<sup>e</sup> Violin (2<sup>e</sup> Viol.). The second staff is for the Trumpet (Br.). The third and fourth staves are for the Violoncello (Vc.). The fifth staff is for the Double Bass (CB). The music features a melodic line in the 2<sup>e</sup> Violin and a rhythmic accompaniment in the strings. Dynamics include *poco cresc.*

Hr. 2.

Musical score for Hr. 2. The score consists of five staves. The top staff is for the 2<sup>e</sup> Violin (2<sup>e</sup> Viol.). The second staff is for the Trumpet (Br.). The third and fourth staves are for the Violoncello (Vc. in 3 Partien). The fifth staff is for the Double Bass (CB). The music features a melodic line in the 2<sup>e</sup> Violin and a rhythmic accompaniment in the strings. Dynamics include *poco cresc.*

\*) Sind nicht genügend viel Vcelli vorhanden so bleiben die 2 u. 3. Partie derselben fort, während die erste Partie als Solo-Veell behandelt werden muss.

Hr. 2.

2<sup>e</sup> Viol.

Br.

Vc.

CB.

rallent.

Hr. 4. (in E.) In demselben Zeitmaass. (♩. = ♩)

2<sup>e</sup> Viol. *pp*

Br. *pp*

Vc. *pp*

CB. *pp*

*pp*

Cl. 1 u. 2. (in A.) (zart.) (zu 2.) (zu 2.)

Fag. 1. *p* *1<sup>r</sup> (allein.)* *p (sehr zart.)* *pp*

Hör. 4. *p (sehr zart.)* *pp*

2<sup>e</sup> Viol.

Br.

Vc.

CB.

22401

2 Fl.

Cl. (zu 2.)

Viol.

Br.

Vc.

CB.

(in E.)

Hör.

Fag.

Viol.

Br.

Vc.

CB.

(in C.)

(Einer allein.)



Fl. 1.

Hb. 1.

Hör.

Fag.

Eine Solo-Viol.

I. Viol. (mit Dämpfer.)

2. 3 u. 4 Part. geth. (mit Dämpfer.)

1 u. 2. Part.

II. Viol. (mit Dämpfer.) (2<sup>te</sup> P.)

3 u. 4. Part.

1. Part. (mit Dämpfer.)

Br.

2 u. 3. Part.

1. Part.

2. Part.

Vc.

3. Part.

4. Part.

1. Part.

CB.

2. Part.



Fl. 1.

Hb. 1.

2 Fag.

(in E.)  
4 Hör. *pp*  
(in E.) *pp*

I. Viol.  
2<sup>e</sup> Partie.

\*) 3 u. 4. P.  
(ohne Dämpfer.) *pp*

I. u. 2. geth.

II. Viol.

\*) 3 u. 4. P.  
(ohne Dämpfer.) *pp*

Br.

\*) 2 u. 3. P.  
(ohne Dämpfer.) *pp*

1. P.  
(Doppelgriff.)

2. P.  
(Doppelgriff.)

Vc.

3. P.

4. P. *pp*  
(ohne Dämpfer.)

CB.  
(ohne Dämpfer.) *pp*

\*) (Die Dämpfer sind von den betreffenden Spielern nicht zugleich, sondern schnell nach einander abzunehmen!)

Fl. 1.

Hb. 1.

Cl. 1. (in A.)

2 Fag.

4 Hör.

1. P.

1. Viol. *piu p*

2. P. (ohne Dämpfer.) *pp*

3 u. 4. P.

1 u. 2. P. (ohne Dämpfer.) *pp*

II. Viol. *piu p*

3 u. 4. P. 2e Part. *pp*

1. P. (ohne Dämpfer.) *pp*

Br. *piu p*

2 u. 3. P. gleichmässig getheilt!

1. P.

Vc. 2. P.

3 u. 4. P. *tr*

1. P. (ohne Dämpfer.) *pp*

CB. 2. P.

Fl. 1. *p* *3*

Hb. 1.

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

2 Fag.

Hör.

1. P. (ohne Dämpfer.) *pp*

I. Viol. *pp*

2. P.

3 u. 4. P.

1 u. 2. P. (zus.) *tr*

II. Viol. *tr*

3 u. 4. P.

Br. *tr*

Vc. *tr*

CB. *tr*

Fl. 1.

Hb. 1.

Cl. 1.

Fag.

Hör.

1 Viol.

2 Viol.

Br.

Vc.

CB.

Dynamic markings: *p*, *cresc.*, *f*, *p*

Articulation: *tr*

Performance instructions: *A*, *1 3 1 3 1 3 1 3*

Fl. 1.

1. Hb. *p cresc.*

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

2 Fag.

4 Hör. (in E.)

1 Viol. *cresc.*

2 Viol. *cresc.*

Br. *cresc.*

Vc. *tr.* *cresc.*

CB. *cresc.*

Fl. 1. *tr.* *f*

Hb. *f*

Cl. *f*  
1. *f*  
2. (in A.) *f*

2 Fag. *f*  
1 u. 2. *f*  
1<sup>s</sup> (allein.) *f*  
4 Hör. (in E.) *f*

1 Viol. *poco f* *tr.* *pizz.*

2 Viol. *poco f* *stacc.* *pizz.*

Br. *poco f* *stacc.* *pizz.*

Vc. *poco f* *tr.* *pizz.*

CB. *poco f*

*poco f*

Fl. 1.

Hb. 1. *dim.*

Hb. 2. *dim.*

Cl. 1. *dim.* *p* *cresc.*

Cl. 2. *dim.*

2 Fag. *dim.* *piu p*

4 Hör. *dim.* *piu p*

1 Viol. *dim.*

2 Viol. *dim.* *p*

Br. *dim.* *p*

Vc. *dim.* *p*

CB. *dim.*

Fl. 1. (betont.) <sup>6</sup>

Hb.

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

2 Cl.

2 Fag.

4 Hor. (in E.) *p*

1 u. 2. Partie. *stacc.* *pp*

1 Viol. *pp*

3 u. 4. Part.

1 u. 2. Part. *p* *stacc.* *pp*

2 Viol. *pp*

3 u. 4. Part.

1<sup>te</sup> Hälfte. *stacc.* *pp*

Br. 2<sup>te</sup> Hälfte.

1<sup>te</sup> Hälfte. *tr.* *pp*

Vc. 2<sup>te</sup> Hälfte.

CB.



Fl. 1. *poco cresc.* *p cresc.*

Hb. *p (betont.)*

Cl. *p*

2 Fag.

4 Hör. *2<sup>s</sup>* *3<sup>s</sup>* *p*

1 u. 2. *1 Viol.* *3 u. 4.* *stacc.* *p*

1 u. 2. *2 Viol.* *3 u. 4.* *stacc.* *p*

1<sup>e</sup> Hälfte. *Br.* *2<sup>e</sup> Hälfte* *stacc.* *p*

1<sup>e</sup> Hälfte. *Ve.* *2<sup>e</sup> Hälfte.* *tr.* *tr.* *tr.* *tr.* *tr.*

CB.

Fl. 1. *piu p*

Hb. 1. *p*

Hb. 2.

Cl. 1. *p*

Cl. 2.

2 Fag.

3<sup>s</sup>

4 Hör.

1 Viol. *piu p*

2 Viol. *piu p*

Br. *piu p*

Ve. *tr. piu p*

CB.

Fl. 1. *pp*

Hb. 1.

Cl. 1. *p* *piu p*

2 Fag.

3<sup>rd</sup>

4 Hör.

Glockenspiel.

1 Viol. *tr.* *tr.* *piu p*

2 Viol. *piu p* *piu p*

Br. *piu p* *piu p*

Ve. *tr.* *tr.* *tr.* *tr.* *tr.*

CB.

Fl. 1.

Hb. 1.

Cl. 1.

2 Fag. 1 u. 2.

4 Hör.

Glockenspiel.

1 Viol.

2 Viol.

Br.

Vc.

CB.

*p*

*pp*

*pp*

*p*

*immer ppp*

*p*

*piu p*

*p*

*piu p*

*p*

*piu p*

*p*

*p*

*p*

*Ein Solo-Bratsche (durch Flageolet.)*

*Ein 2 Solo-Bratsche (durch Flageolet.)*

*Ein Solo-Vcell. (durch Flageolet.)*

*p*

*piu p*



Fl. 1. *f*

Hb. 1. *f* *p*

Cl. 1. *f* *p*

2 Fag.

4 Hör. *f* *p* 3<sup>?</sup> (in E.)

Glockenspl. *cresc.*

1 Viol. *f* *p*

2 Viol. *f* *p*

Eine Solo-Br. *f* *p*

Br. Eine 2 Solo-Br. (natürlich.)

Ein Solo-Veell. (natürlich.)

Vc. *f* *tr.*

CB.



gr. Fl. Lebhaft.

kl. Fl.

1.

Hb.

2.

Cl. (in A.)

2 Fag.

(in F.)

4 Hör.

(in E.)

Lebhaft.

1 Viol.

2 Viol.

Br.

Vc.

CB.

The musical score is arranged in a standard orchestral format. The woodwind section includes piccolo flute, flute, oboe, clarinet in A, bassoon, and four horns. The string section consists of two violins, two violas, cellos, and double basses. The brass section includes trumpets and trombones. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the string and woodwind parts. Dynamics are carefully marked throughout, with crescendos and decrescendos used to shape the musical phrases. The tempo 'Lebhaft' suggests a brisk, energetic performance.



#r. Fl. *p* *cresc.*  
 kl. Fl. *f*  
 1. Hb. *p* *cresc.*  
 2. Hb. *p* *cresc.*  
 1. Cl. (in A.) *p* *cresc.*  
 2. Cl. (in A.) *p* *cresc.*  
 2 Fag. *p* *cresc.*  
 4 Hör. *p* *cresc.*  
 Viol. 1. *f*  
 Viol. 2. *f*  
 Br. *pizz.* *f*  
 Vc. *pizz.* *f* (Bog.) *f*  
 CB. *f*

gr. Fl. 1. 2.

Hb. 1. 2.

Cl. 1. 2.

2 Fag.

4 Hör.

Viol. 1. 2.

Br. 12 6

Ve.

CB.

*dim.* *p* *cresc.* *f* *pizz.* *p* *cresc.* *f* *(Bog.) piu f*

1. *rallent.*

gr. Fl. *ff* *f dim.* *p*

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

Hb. *ff* *f dim.* *dolce.* *piu p*

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

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

Cl. *ff* *f dim.* *p*

2 Fag. *ff* *f dim.* *p*

4 Hör. *ff* *f dim.* *p*

1 Viol. *ff* *dim.* *rallent.* *p* *dolce piu p*

2 Viol. *ff* *dim.* *p*

Br. *ff* *f dim.* *p*

Vc. *ff* *f dim.* *p*

CB. *ff* *f dim.* *rallent.*

gr. Fl. *p* *f* *p*

kl. Fl. *p* *p*

Hb. *p* *f* *p* 1<sup>re</sup> (allein.)

Cl. *p* *f* *p* 1<sup>re</sup> (allein.)

2 Fag. *p* *f* *p*

4 Hör. *piu p* *p* *f* *p* *p*

Glockenspiel. *p*

1 Viol. *p* *f* *p* *p* *piu p*

2 Viol. *p* *f* *p* *p* *piu p*

Br. *p dolce.*

Vc. (Flageolet) *p*

CB. (Flageolet) *p*

gr. Fl.

kl. Fl. *tr.* *p* *cresc.* *f*

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

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

2 Fag.

4 Hör. *3<sup>s</sup>* *cresc.* *f*

Glockenspl. *cresc.* *f*

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

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

Br. *p* *f*

Vc. *p* *f*

CB. *p* *f*

Detailed description: This page of a musical score, numbered 27, features a variety of instruments. The woodwind section includes Grand Flute (gr. Fl.), Clarinet in E-flat (kl. Fl.), Horn in E-flat (Hb.), Clarinet in B-flat (Cl.), and Bassoon (2 Fag.). The string section consists of four Horns (4 Hör.), Violin I (1 Viol.), Violin II (2 Viol.), Trumpet (Br.), Violoncello (Vc.), and Double Bass (CB.). Percussion includes Glockenspiel (Glockenspl.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. It shows a dynamic progression from piano (p) to forte (f), with a crescendo (cresc.) section. The woodwinds and strings play melodic lines with various articulations like trills (tr.) and triplets (3). The percussion parts are rhythmic accompaniments. The page number 27 is in the top right corner, and the number 22401 is at the bottom center.

The image shows a page of a musical score, numbered 28 in the top left corner. The score is arranged in a system of staves for various instruments. The instruments and their parts are as follows:

- gr. Fl.** (Great Flute): Two staves, marked *poco f* and *f*. Includes trills (tr) and dynamic changes to *ff*.
- Hb.** (Horn): Two staves, marked *poco f* and *f*. Includes trills (tr) and dynamic changes to *ff*.
- Cl.** (Clarinet): Two staves, marked *poco f* and *f*. Includes trills (tr) and dynamic changes to *ff*.
- 2 Fag.** (Bassoon): One staff, marked *poco f* and *f*. Features triplet markings (3).
- 4 Hör.** (Horn): Two staves, marked *poco f* and *f*. Includes triplet markings (3).
- 2 Tromp. (in E.)** (Trumpet): Two staves, marked *f*. Includes triplet markings (3).
- Viol.** (Violin): Two staves, marked *f* and *ff*. Includes triplet markings (6) and dynamic changes.
- Br.** (Bassoon): One staff, marked *f*. Includes triplet markings (6).
- Vc.** (Violoncello): One staff, marked *f*. Includes triplet markings (6).
- CB.** (Cello/Bass): One staff, marked *f*.

The score includes various musical notations such as dynamics (*poco f*, *f*, *ff*), trills (*tr*), and triplet markings (3, 6). The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

gr. Fl. 1. 2.

Hb. 1. 2.

Cl. 1. 2.

2 Fag. immer *f*

4 Hör. immer *f* immer *f*

Tromp. 1. 2.

Viol. 1. 2. *piu f* *piu f*

Br. 1. 2. *piu f*

Vc. CB.

1. gr. Fl. *ff* *f* *f* *f* (ten.)

2. *ff* *f* *f* *f*

1. Hb. *ff* *f* *f* *f* (ten.)

2. *ff* *ff* *ff* *f* *f* (ten.)

1. Cl. *ff* *ff* *f* *f*

2. *ff* *f* *ff* *f* *f*

2 Fag. *f* *f* *f* *f* (ten.)

4 Hör. *f* *f* *f* *f* *piu f* (ten.) *piu f*

1. Tromp. *f* *f* *f* *f*

2. *f* *f* *f* *f*

1. Viol. *immer ff*

2. *immer ff*

Br. *immer ff*

Vc. *f* *f* *f* *f*

CB. *f* *f* *f* *f*



1. gr. Fl. (ten.) *piu f* *ff*

2. kleine Flöte. *f*

1. Hb. *piu f* *ff*

2. (ten.) *ff*

1. Cl. *piu f* *f*

2. *piu f* *f*

2 Fag. *piu f* *f*

(ten.) *ff* *piu f* *ff*

4 Hör. (ten.) *piu f* *ff*

1. Tromp. *f* *f* *f* *f*

2. *f*

Pauk. *f* *f*

1. Viol. *ff*

2. *ff*

Br. *ff*

Vc. *ff*

CB. *ff*





gr. Fl. *dim.* *p* *f*

kl. Fl.

Hb. 1. *f* *dim.* *f*

2.

Cl. 1. *f* *dim.* *f*

2.

2 Fag. *p* *f*

4 Hör.

Tromp. 1. *p* *f*

2.

Pos. *f*

Pauk.

Viol. 1. *stacc.* *dim.* *piu p* *f*

2.

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

Vc. (Bog.) *f*

CB. (Bog.) *f*