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Truerruarrh

beim Tode Siegfried's

UND

Brünnhilde's Klagegesang

aus dem Musik-Drama.

GÖTTERDÄMMERUNG

VON

Richard Wagner

LISZT MŰZÉUM

FÜR

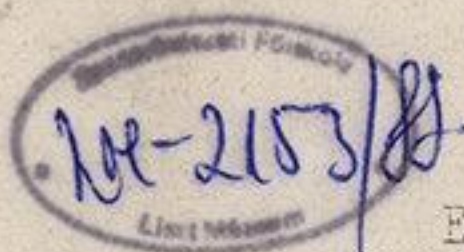
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zum Concertgebrauch übertragen

von

J. G. ED. STEHLE

Nº 22955



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tsz. alatt.



ZENEAKADÉMIA

LISZT MÚZEUM



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1

TRAUERMARSCH

aus R. Wagner's

GÖTTERDÄMMERUNG

Uebersetzen von J.G. ED. STEHLE.



MANUAL.

PEDAL.

Feierlich langsam.

ff Hauptmanual ohne Mixturen, Zweifüsse und grelle Stimmen.

II^{tes} Manual *dim.*

SOLOMANUAL: Geigenprincipal 8', Salic 8 Wienerflöte 8, Ged.

p *cre* *scen*

Dolce 8

Man. I.

do *ff*

dim.

Man.III. (weich hervortretend)

pp Man.II. (deutlich aber discret)

pp

Man.III. Oboe 8' Geige 8' Salic 8 Wienerflöte 8 mit Schwellung (u. Tremolo)*

p

Man.II. Gamba 8 u. Dolce 8, Flöte 8

crescendo

Ped. im Verhältniss

Oboe ab.

f

pp

poco cresc.

(* Falls es nicht zu stark schwingt.)

più cresc.

HAUPTMANUAL mit Trompet 8' Principal 8' Bourdon 16' u. 8' etc. (durch Kollektivzüge allmählig verstärkt zum

f *sempre più f* *molto cresc.*

Vollen Werk.)
(alle Accordtöne
möglichst halten)

fff *ad lib.* *ad lib.*

Man. II. (Clarinett 8'*)
dampfenAchtfüßer)

dim. *p*

Man. I. (Prinzipale u. Bourdon 8 u. 16')

*) wenn zu vorlaut, dann Gamba u. Gedeckt 8'

First system of musical notation, measures 1-4. Treble and bass staves with complex rhythmic patterns and triplets.

Second system of musical notation, measures 5-8. Includes dynamic markings *ff* and *ad lib.*. The first measure of the treble staff is marked *ff* and *Alles auf Man. I.*. Measures 6 and 8 contain sixteenth-note runs in the treble staff.

Third system of musical notation, measures 9-12. Includes dynamic markings *p* and *Man. II. (wie vorher)*. The first measure of the treble staff is marked *p*. Measures 10 and 12 contain triplet markings in the bass staff.

Fourth system of musical notation, measures 13-16. Continues the complex rhythmic patterns with triplet markings in the bass staff.

fff Alles auf Man. I.

Volles Werk

(I. M.) (II. M.)

(oder)

V V V

fff (I. M.) (II. Man.)

(I. M.) (II. Man.)

fff volles Werk

(oder)

V

Von hier weg durch (den Tongruppen entsprechendes) Ab-
stossen der Kollektivtritte ins Piano zu gelangen.

ff dim. **f** Man. II.



M. III. (Oboe)

p

M. II. Dolee

M. I. (Gamba 8' u. Bourd. 8')

M. II.

Oboe ab

M. I.

M. I.

etwas hervortretend

etwas zurückhaltend

p

pp

(alle 16' Register ab)

(Alles auf dem III. Man.)

(etwas hervortretend) **ppp**

ein einziger schwacher Achtfuss bleibt hier gezogen

(Zur Kürzung weiter S.10 beim Zeichen: Φ)

pp *(etwas hervortretend)*

M. III.

M. II.

*) Man. III.

ppp (*sehr weich singend*)

Man. II.

M. III.

M. II.

m.g.

(Ped. ein sehr sanfte 8' oder an das Manual gekoppelt.)

ritard. *riten.*

*) die beiden Piano = Manuale ungefähr von gleicher Stärke aber *verschiedene Farben* registrieren.



riten. Verstärkung (durch Tritt) *tr*

(Festes Zeitmaass)

Belebt (zurückhal-

tend) (noch mehr)

f (sehr lebendig) *f*

Sehr langsam. Lebhaft.

molto rit.

f

Sehr feierlich.

III. Man.

ZENEAKADÉMIA
LISZT MŰZEUM

(Zur Kürzung von Seite 8)

♩ *Feierlich langsam, wie anfangs, ebenso die Registrierung.*

ff I. Man. *II. Man. cresc.*

3

First system of the musical score. It consists of three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure of the top staff has a *p* dynamic and is marked *III. Man.*. The second measure of the top staff has a *cres - cen* marking. The third measure of the top staff has a *3* marking. The first measure of the middle staff has a *3* marking. The second measure of the middle staff has a *3* marking. The third measure of the middle staff has a *3* marking. The first measure of the bottom staff has a *3* marking. The second measure of the bottom staff has a *3* marking. The third measure of the bottom staff has a *3* marking.

Second system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure of the top staff has a *do* marking. The second measure of the top staff has a *ff* dynamic and is marked *Man. I.*. The third measure of the top staff has a *3* marking. The first measure of the middle staff has a *3* marking. The second measure of the middle staff has a *3* marking. The third measure of the middle staff has a *3* marking. The first measure of the bottom staff has a *3* marking. The second measure of the bottom staff has a *3* marking. The third measure of the bottom staff has a *3* marking.

Third system of the musical score. It consists of three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure of the top staff has a *dim.* marking. The second measure of the top staff has a *3* marking. The third measure of the top staff has a *3* marking. The first measure of the middle staff has a *3* marking. The second measure of the middle staff has a *3* marking. The third measure of the middle staff has a *3* marking. The first measure of the bottom staff has a *3* marking. The second measure of the bottom staff has a *3* marking. The third measure of the bottom staff has a *3* marking.

Fourth system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure of the top staff has a *(Man. III. (weich))* marking. The second measure of the top staff has a *pp* dynamic. The third measure of the top staff has a *pp* dynamic. The first measure of the middle staff has a *Man. II.* marking. The second measure of the middle staff has a *pp* dynamic. The third measure of the middle staff has a *pp* dynamic. The first measure of the bottom staff has a *pp* dynamic. The second measure of the bottom staff has a *pp* dynamic. The third measure of the bottom staff has a *pp* dynamic.

Man. III. Oboe 8' Geige 8, Salic. 8' Wienerflöte 8' mit Schwellung

The musical score consists of three systems, each with three staves. The first system includes a treble staff with a key signature of two flats and a 3/4 time signature, and two bass staves. The second system continues the notation with various dynamics and articulations. The third system features a treble staff with a key signature of two flats and a 3/4 time signature, and two bass staves. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *cresc.*, *f*, *pp*, and *poco cres*. There are also articulations like *cen* and *do*. The score is marked with a large watermark reading "ZENAKADÉMIA" and "ISZT. MŰZÉUM".

*) Falls es nicht zu stark schwingt.)

HAUPTMANUAL mit Trompet 8' Principal 8 Bourdon 16' u. 8' etc) durch Col.

piu cresc. **f**

lektivzüge allmählig verstärkt zum Vollen Werk.
(alle Accordtöne
möglichst halten)

fff

Man. II.

Man. I

Alles auf Man.I. *ad lib.* *ad lib.*

ff

Man.II. (wie zuvor)

p

Man.I.

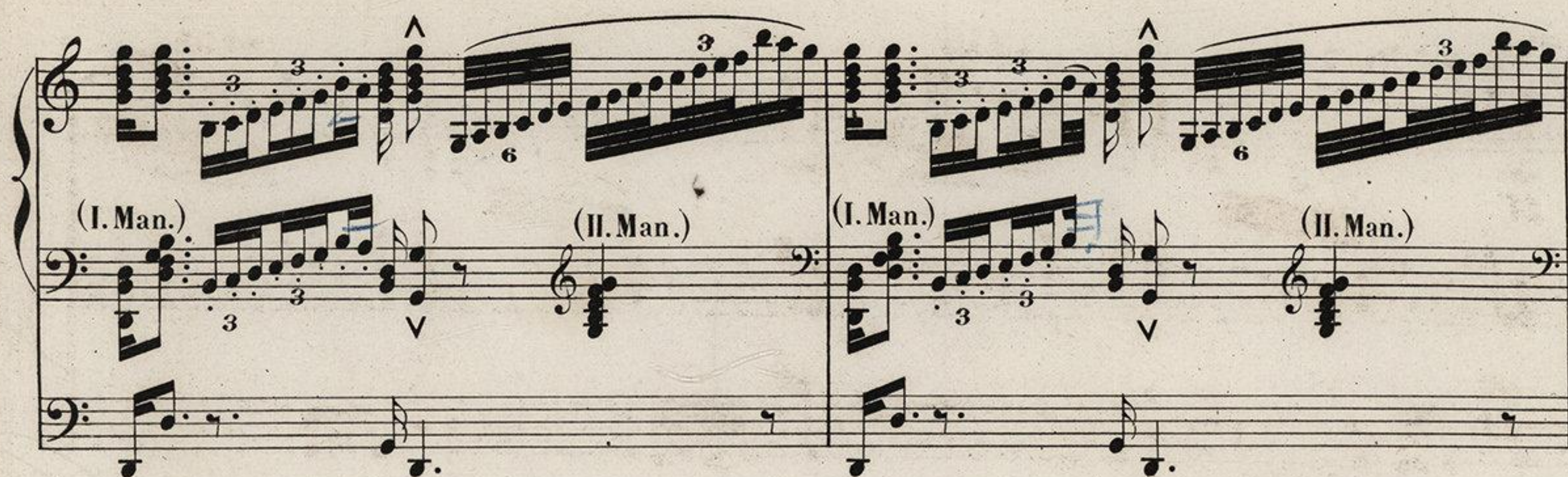
ff (Alles auf Man.I.)

(Volles Werk)

(oder)

I.M.

(II.M.)



First system of musical notation. It features a grand staff with three staves. The top staff contains complex rhythmic patterns with triplets and sixteenth notes, marked with accents (^) and a '6' below. The middle staff is divided into two parts, labeled '(I. Man.)' and '(II. Man.)', each with its own melodic line. The bottom staff provides a bass line. The system concludes with a repeat sign.



Second system of musical notation. The top staff continues the complex rhythmic patterns. The middle staff has a dynamic marking of *fff* and includes a section labeled '(oder)' with an alternative melodic line. The bottom staff continues the bass line. The system concludes with a repeat sign.



Third system of musical notation. The top staff features a melodic line with many sharps, indicating a key signature of one sharp (F#). The middle and bottom staves continue the accompaniment. The system concludes with a repeat sign.



Fourth system of musical notation. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The system concludes with a double bar line.

1996 JÚN - 4



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