



Richard
WAGNER

Der Ring des Nibelungen

compilation of excerpts for Low Brass

from

The Ring of the Nibelung

compiled by

Stephen Fissel

Score



Cherry Classics Music
www.CherryClassics.com

Performance Notes for the Compilation of Ring Excerpts for Low Brass

(Beyond the Ride of the Valkyries)

For the low brass enthusiast, opportunities to perform this music are, unfortunately, rare. As a result, not only is its study value often overlooked, but also the artistic satisfaction of performing it seldom realized. This collection of excerpts from *Der Ring des Nibelungen* represents some of the major portions of this great music that Richard Wagner composed for low brass. The selection of these excerpts comes from my own experience in preparing and performing the Ring with Seattle Opera. In conjunction with Ring performances in Seattle, my colleagues and I would often rehearse these sections and present them in a concert along with commentary to explain their importance, either elucidating a musical aspect or an element of plot narrative, or from the standpoint of the development of the low brass instruments of the orchestra.

Wagner's use of the orchestra and instrumentation was both innovative, from the listener's perspective, and challenging from the player's, as exemplified by the significant parts he wrote for the Wagner Tubas, the Bass Trumpet, the Contrabass Trombone, and the Contrabass Tuba. The instrumentation called for in this collection of excerpts is the same as Wagner's scores, however the excerpts can be presented in various ways, given the availability of instruments and players. For example, if there is no Bass Trumpet available, Tenor Trombone can be substituted or the optional cuts can be utilized. In the case of the Trombone IV part, I have noted the places where Wagner specifies that they be played on Contrabass Trombone; however, if one is not available, the modern Bass Trombone can readily perform these passages.

Of all the Ring music, the Ride of the Valkyries is one of the most well known passages to the average listener and for this reason it opens this collection of excerpts. Other than this, the excerpts are in the same order that they appear in Wagner's Ring and are identified by their act and scene number. The tempos indicated are suggested, based on my experience of some 30 Ring performances. There are, of course, places where a tempo may move forward or hold back and further study of the excerpts in their full orchestral context will yield interpretive insight that heightens the musical effect for greater enjoyment, particularly in the music of the final excerpts of both *Die Walkure* and *Gotterdammerung*. Additionally, in this final scene (known as the Immolation Scene), I have taken the liberty of incorporating the Valhalla themes from the Wagner Tuba parts into the Trombone parts in order to achieve a greater musical effect for concert presentation. Aside from this one exception, everything is as Wagner originally scored it.

Stephen Fissel
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DIE WALKÜRE

Act III, Scene I, Ride of the Walküres

Excerpt #1

Vivace (♩. = 96 -100)

Bass Trumpet
(optional Trombone)

Trombone I

Trombone II

Trombone III (Bass)

Trombone IV
(Bass and Contrabass) *

Tuba

B. Tpt.

Tbn. I

Tbn. II

Tbn. III
(Bass)

Tbn. IV
(Contra)

Tba.

attaca

* preferred instrument designation
is noted in the Trombone IV part

DAS RHEINGOLD

Scene II "Entrance of the Giants"

Excerpt #3

Molto pesante e moderato il Tempo (♩ = 100)

in Eb

216

Musical score for measures 216-220, measures 1-4 of the excerpt. The score is for six parts: B. Tpt., Tbn. I, Tbn. II, Tbn. III (Bass), Tbn. IV (Contra), and Tba. The key signature is E-flat major (two flats) and the time signature is 4/4. The tempo is 'Molto pesante e moderato il Tempo' with a quarter note equal to 100 beats per minute. The dynamic is *ff* (fortissimo). The music features a rhythmic pattern of eighth and sixteenth notes with accents. The Tbn. III and Tbn. IV parts have a *ff* dynamic marking. The Tba. part has a *ff* dynamic marking. The score is marked with double bar lines at the beginning and end of the excerpt.

220

Musical score for measures 220-224, measures 5-9 of the excerpt. The score is for six parts: B. Tpt., Tbn. I, Tbn. II, Tbn. III (Bass), Tbn. IV (Contra), and Tba. The key signature is E-flat major (two flats) and the time signature is 4/4. The tempo is 'Molto pesante e moderato il Tempo' with a quarter note equal to 100 beats per minute. The dynamic is *p* (piano). The music features a rhythmic pattern of eighth and sixteenth notes with accents. The Tbn. III and Tbn. IV parts have a *p* dynamic marking. The Tba. part has a *p* dynamic marking. The score is marked with double bar lines at the beginning and end of the excerpt.

Excerpt #4

Scene II "Spear"

(♩ = 120)
in Eb

395

B. Tpt.

Tbn. I

Tbn. II

Tbn. III (Bass)

Tbn. IV (Contra)

Tba.

f

ff

ff

ff

ff

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Excerpt #5

Scene III "Dragon"

771 *Lento e sostenuto* (♩ = 100)
Solo

Tba.

p *p* *p* *molto cresc.*

8^{vb}

776 *Un poco piu animato* (♩ = 75)

Tba.

piu f *ff*

781 *poco a poco rit.*

Tba.

dim. *p*

DIE WALKÜRE

Act I Scene II "Walhalla"

Excerpt #8

Lento (♩ = 54)

in D

176

Bass Tpt.

Tbn. I

Tbn. II

Tbn. III (Bass)

Tbn. IV (Contra)

Tba.

ppp

lunga

Act II Scene V "Frustration of the Gods"

Excerpt #9

Lento (♩ = 92)

in D

175

182

186

rit.

Bass Tpt.

Tbn. I

Tbn. II

Tbn. III (Bass)

Tbn. IV (Contra)

Tba.

pp

pp

f

p

p

p

SIEGFRIED

Act II Vorspiel "Curse"

Excerpt #15

Commodo e sostenuto (♩ = 76)

55

Bass Tpt.

Tbn. I

Tbn. II

Tbn. III (Bass)

Tbn. IV (Contra)

Tba.

p (*molto preciso*)

molto cresc.

f dim.

pp

p

Bass Tpt.

Tbn. I

Tbn. II

Tbn. III (Bass)

Tbn. IV (Contra)

Tba.

cresc.

f

dim.

p

GOTTERDAMMERUNG

Vorspiel "Siegfried's Rhine Journey"

Excerpt #17

Molto tranquillo (♩ = 96)

in Eb

354

Bass Tpt. *ff*

Tbn. I *ff*

Tbn. II *ff*

Tbn. III (Bass) *ff*

Tbn. IV (Contra) *ff*

Tba. *ff*

358

Bass Tpt. *ff*

Tbn. I *ff* *dim.*

Tbn. II *ff* *dim.*

Tbn. III (Bass) *ff* *dim.*

Tbn. IV (Contra) *ff* *dim.*

Tba. *ff* *dim.*

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Bass Trumpet

DIE WALKÜRE

Act III, Scene I, Ride of the Walküres

Excerpt #1

Vivace (♩ = 96 - 100)
3

piu f *attacca*

Excerpt #2

Vivace (♩ = 92)
in D

ff *ff* *ff*

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Excerpt #3

Scene II "Entrance of the Giants"

Molto pesante e moderato il Tempo (♩ = 100)
in Eb

Tba. *ff*

Excerpt #4

(♩ = 120)

in Eb

f 3 5

Excerpt #5

Scene III "Dragon"

771 Lento e sostenuto (♩ = 100)

TACET

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Bass Trumpet in C

DIE WALKÜRE

Act III, Scene I, Ride of the Walküres

Excerpt #1

Vivace (♩ = 96 - 100)

3
piu f *attacca*

Excerpt #2

Vivace (♩ = 92)

129 *ff*
133 *ff*
137 *ff*

DAS RHEINGOLD

Excerpt #3

Scene II "Entrance of the Giants"

Molto pesante e moderato il Tempo (♩ = 100)

216 *ff*
220

Excerpt #4

(♩ = 120)

395 *f* 3 5

Excerpt #5

Scene III "Dragon"

771 Lento e sostenuto (♩ = 100)

TACET

Der Ring des Nibelungen

Trombone I

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DIE WALKÜRE

Excerpt #1

Act III, Scene I, Ride of the Walküres

Vivace (♩. = 96 - 100)

40

attacca

Excerpt #2

Vivace (♩. = 92)

128

133

137

DAS RHEINGOLD

Excerpt #3

Scene II "Entrance of the Giants"

216 Molto pesante e moderato il Tempo (♩ = 100)

220

Tba.

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Trombone II

DIE WALKÜRE

Excerpt #1

Act III, Scene I, Ride of the Walküres

Vivace (♩. = 96 -100)

Musical notation for Excerpt #1, measures 1-39. Bass clef, key signature of two sharps (D major), 9/8 time signature. Dynamics: *f*, *piu f*.

Musical notation for Excerpt #1, measures 40-79. Bass clef, key signature of two sharps (D major), 9/8 time signature. Dynamics: *attacca*.

Excerpt #2

Vivace (♩. = 92)

Musical notation for Excerpt #2, measures 80-129. Bass clef, key signature of three sharps (F# major), 9/8 time signature. Dynamics: *ff*.

Musical notation for Excerpt #2, measures 130-135. Bass clef, key signature of three sharps (F# major), 9/8 time signature. Dynamics: *ff*.

Musical notation for Excerpt #2, measures 136-165. Bass clef, key signature of three sharps (F# major), 9/8 time signature. Dynamics: *ff*.

DAS RHEINGOLD

Scene II "Entrance of the Giants"

Excerpt #3

216 Molto pesante e moderato il Tempo (♩ = 100)

Musical notation for Excerpt #3, measures 216-219. Bass clef, key signature of one flat (Bb major), 4/4 time signature. Dynamics: *ff*.

Musical notation for Excerpt #3, measures 220-229. Bass clef, key signature of one flat (Bb major), 4/4 time signature.

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Trombone III (Bass)

DIE WALKÜRE

Act III, Scene I, Ride of the Walküres

Excerpt #1

Vivace (♩ = 96-100)

Musical notation for Excerpt #1, measures 40-49. The key signature is two sharps (D major). The time signature is 9/8. The music is written in bass clef. It begins with a forte (*f*) dynamic and includes accents and a *piu f* marking. The excerpt ends with an *attacca* instruction.

Excerpt #2

Vivace (♩ = 92)

Musical notation for Excerpt #2, measures 129-137. The key signature is three sharps (F# major). The time signature is 9/8. The music is written in bass clef. It begins with a fortissimo (*ff*) dynamic and includes accents. The excerpt ends with a fortissimo (*ff*) dynamic.

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Excerpt #3

Scene II "Entrance of the Giants"

216 Molto pesante e moderato il Tempo (♩ = 100)

Musical notation for Excerpt #3, measures 216-220. The key signature is one flat (B-flat major). The time signature is 4/4. The music is written in bass clef. It begins with a fortissimo (*ff*) dynamic and includes accents. The excerpt ends with a fortissimo (*ff*) dynamic.

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Trombone IV (Bass and Contrabass) *

DIE WALKÜRE

Excerpt #1

Act III, Scene I, Ride of the Walküres

Vivace (♩ = 96 - 100)

Bass Trombone

40

attacca

Excerpt #2

Vivace (♩ = 92)

Bass Trombone

128

133

137

DAS RHEINGOLD

Excerpt #3

Scene II "Entrance of the Giants"

216 Molto pesante e moderato il Tempo (♩ = 100)

Contrabass Trombone

Tba.

220

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Tuba

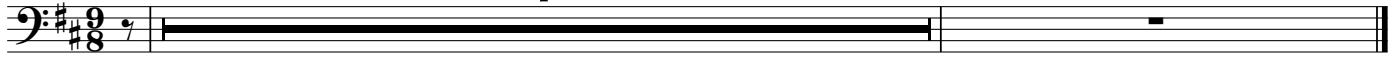
DIE WALKÜRE

Act III, Scene I, Ride of the Walküres

Excerpt #1

Vivace (♩ = 96 -100)

7



attacca

Excerpt #2

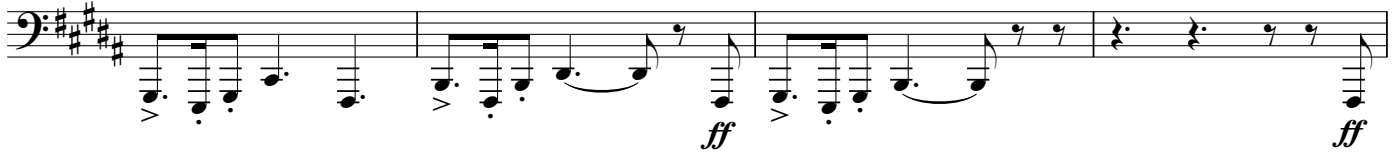
Vivace (♩ = 92)



129



134



138



DAS RHEINGOLD

Scene II "Entrance of the Giants"

Excerpt #3

216 Molto pesante e moderato il Tempo (♩ = 100)



220

