

Richard Wagner Siegfried

Corno I & II.

I. Aufzug.

VORSPIEL und I. SCENE.

Allegro moderato. Corno ingl.

67

in Es.
pp in Es. *cresc.*

poco a poco più animato
in F.
ff *ff* *pp* in F.

Tempo I. Un poco più mosso.
cresc. *ff* *molto cresc.*
17

Tempo I.
ff 2

Corno I & II.

accel.

p cresc. cresc. f

rallent. Tempo I.

ff pp p

2 1 5 2

marc. ten.

mf p molto cresc. f

4 23

in C.

Mime.

der Nib-

p marc. p

4 2 1

in F.

ten. accel.

p cresc. sf > p mf ten.

1 2

Animato.

Tempo I.

f p > mf rallent.

4 4

ff

2

Corno I & II.

p *cresc.* *più f*

Vivace. *in C.* *in F.*
ff *1* *8* *cresc. in C.* *f* *più f* *ff* *P* *in F.*

cresc.

f **16**

Siegfr.
 in tie - fen Wal - de mein Horn liess ich hal - lend da er - tö - nen: ob sich froh mir ge - sell - te ein

in D. *Solo A.* *un poco ritard.*
ten. *p* *in D.* *2* *f* *dim.* *p* *5* *3*
 gu - - ter

Vivace. *Molto accelerando.* *Siegfr.*
9 Was frommt sei - ne hel - le Schnei - de, ist der Stahl nicht hart und

Corno I & II.

in F. *fest!* *in F.* *f*

Molto vivace. *più f* *ff* *f* 1 *f* 1 *f* *più f*

ff 3 *f* *ff*

p 1 *p* 1

1 1 *poco cresc.* 4 *f* 1 *f* 1

f *ff* 17 *f*

ff 1 *ff* 1 *ff* 1

Corno I & II.

ff *f* *meno f*

1 1 1 1

dim. *p*

1 1 1 1 16

poco a poco sempre meno mosso

Molto moderato e sempre più lento. Andante. Vivace. (Tempo I.) Più lento. Tempo I. un poco ritard.

6 6 4 2 3 9

Ancora più moderato.

poco a poco sempre più rallent.

Mime. *p*

3 Vom Spies - se bring'ich den Bra - ten: ver - such - test du gern den Sud?

Vivace.

(ancora più mosso come primo)

in F.

Mime. *p* *ff*

5 Für dich sott ich ihn gar. Das ist nun der Lie - be schlimmer

in F.

(d. = o)

dim. *p* *mf* *dim.*

1 24

Corni III & IV. in Es.

Corno ingl.

37

Corno I & II.

in F.

Meno mosso e tranquillo.

pp
in F.

poco cresc.

Più animato.

Molto vivace. *poco rall.*

p 2 *f* 23 8 2 6

Siegfr.

sempre un poco meno mosso

sch' ich dich stehn, 1 gen-gehn und geh'n, 1 kni-cken und ui-cken, mit den Au-gen

in F.
Vivace.

zwirren: beim Ge- *f* in F. *f* 2

Animato. *riten. a tempo*(animato.) *poco rallent. riten.*

f 12 8 2 13 4 5

Moderato.

Animato.

Siegfr.

6 Ich kaun dich ja nicht lei - den, ver - giss das nicht so leicht! 11

Corno I & II.

Moderato.

Siegfr.

34 9 das wä - ren Männchen und Weib - chen. Sie kos - ten so

in E.

lieb - lich, und lies - sen sich nicht; sie bau - ten ein Nest, und *p dolce* 1 *p dol.*

cresc.

cresc. *p* *p* *p*

cresc.

cresc. *dim.* *p* *p*

p

p *p* *p* *più p*

Mime.

molto cresc.

molto cresc. 9 in C. 6 6 Glauben sollst du, was ich dir *f* *ff dim.* *p*

Corno I & II.

un poco più animato

sa - ge, ich bin dir Va - ter und Mut - ter zu - gleich. **17** Glitzer er - schienen sie

in F. *f* in F.

gleich. *ma preciso* *pp*

p

poco a poco sempre più animato

p **10**

p

molto cresc. *f* *f* **1**

p

Vivace.

ff **7** *f* **2** *f* **2**

f

cresc. *f* **7** *cresc.* *più f* **1**

p

Lento. Corno IV. in F. *pespr.*

f *dim.* **23** **14**

Corno I & II.

in D. *ten.*

sp *p* *ff dim.* 3 *p molto delicato* *ten.* 6

in D.

Moderato. *rallent. a tempo*

12 gab sich der Gute für Noth! Als in F. 5

p *p*

in F. *un poco riten.* **Più animato. poco riten. Animato.**

p *p* 7 4 3 8

Un poco più lento. *poco a poco più animato*

Siegfr.

Ich hü - te - te dich wie die eig' - ne Haut! Dann frag' ich, wie hiess mein Va - ter?

Mime.

poco a poco più tranquillo

in F.

Mime.

Den hab' ich nie ge - sehnt! 1 *f* *ff* *ff* 4

Moderato. Animato. Siegfr.

8 9 Dir glaub' ich nicht mit dem Ohr, dir glaub' ich nur mit dem Aug,

in F. *poco rallent.*

welch' Zei - chen zeugt für dich? *ff* *dim.* 23 4

Corno I & II.

in F.
Animato.

ten.

First system of the musical score. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat (F major), and a 2/4 time signature. The bottom staff begins with a bass clef, the same key signature, and the same time signature. The music features a melodic line in the upper voice and a supporting line in the lower voice. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *ten.* (tenuto). There are two measures of rests in the top staff, with the number '16' written below them. The system concludes with a double bar line and a repeat sign.

Second system of the musical score. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The bottom staff begins with a bass clef, the same key signature, and the same time signature. The music continues with melodic and harmonic development. Dynamics include *p* (piano) and *cresc.* (crescendo). The system concludes with a double bar line and a repeat sign.

Third system of the musical score. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The bottom staff begins with a bass clef, the same key signature, and the same time signature. The music continues with melodic and harmonic development. Dynamics include *p* (piano), *cresc.* (crescendo), and *più f* (pianissimo forte). There are two measures of rests in the top staff, with the number '7' written below them. The system concludes with a double bar line and a repeat sign.

Fourth system of the musical score. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff begins with a bass clef, the same key signature, and the same time signature. The music continues with melodic and harmonic development. Dynamics include *più f* (pianissimo forte), *f* (forte), and *ff* (fortissimo). There are two measures of rests in the top staff, with the number '3' written below them. The system concludes with a double bar line and a repeat sign.

Fifth system of the musical score. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff begins with a bass clef, the same key signature, and the same time signature. The music continues with melodic and harmonic development. Dynamics include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *f* (forte). There are two measures of rests in the top staff, with the number '8' written below them. The system concludes with a double bar line and a repeat sign.

Sixth system of the musical score. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff begins with a bass clef, the same key signature, and the same time signature. The music continues with melodic and harmonic development. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), *p* (piano), *p cresc.* (piano crescendo), and *più f* (pianissimo forte). There are two measures of rests in the top staff, with the number '1' written below them. The system concludes with a double bar line and a repeat sign.

Corno I & II.

First system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *ff*, *f*, *ff*, and *f*. The lower staff has dynamics *f*, *f*, *f*, and *f*. There are first endings marked with a '1' in both staves.

Second system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *f*, *f*, *ff*, and *f*. The lower staff has dynamics *f* and *f*.

Third system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *ff*, *f*, *più f*, and *ff*. The lower staff has dynamics *f* and *ff*.

Fourth system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *dim.*, *p*, *p*, *dim.*, *più p*, and *rallent.*. The lower staff has dynamics *dim.*, *più p*, and *3*. There are first and third endings marked with '1' and '3' respectively.

Moderato.

Fifth system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *f* and *p*. The lower staff has dynamics *f* and *f*. There are first and fifth endings marked with '1' and '5' respectively. The lyrics "hab ich die neu - e" are written below the upper staff.

animando sempre più animato poco a poco riten.

Sixth system of musical notation for Corno I & II. It consists of two staves. The upper staff has dynamics *ff* and *ff*. The lower staff has dynamics *ff* and *ff*. There are first and eighth endings marked with '1' and '8' respectively. The lyrics "Des Nib-lun-gen Neid," are written below the upper staff.

Corno I & II.

in F.
Moderato ed un poco maestoso.

II. SCENE.

First system of musical notation for the horn part. It consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 4/4. The first staff contains a melodic line starting with a half note F#4, followed by quarter notes G4, A4, B4, and C5. Dynamics include *p* and *p dolce*. A first ending bracket covers measures 1 through 4.

Second system of musical notation. It includes tempo markings *Animato.*, *accel.*, and *Moderato.*. The first staff has a melodic line with dynamics *p*. The second staff has a bass line. A first ending bracket covers measures 1 through 4.

Third system of musical notation. It includes tempo markings *accel.*, *a tempo*, and *accel.*. The first staff has a melodic line with dynamics *cresc.*, *fritard.*, *p dol.*, and *dim.*. The second staff has a bass line. A first ending bracket covers measures 2 through 7.

Fourth system of musical notation. It includes the tempo marking *a tempo*. The first staff has a melodic line with dynamics *p dol.*, *p*, *p cresc.*, *f*, and *dim.*. The second staff has a bass line. A first ending bracket covers measures 1 through 4.

Fifth system of musical notation. It includes tempo markings *accel.*, *rallent.*, *a tempo*, and *poco riten. a tempo*. The first staff has a melodic line with dynamics *p*. The second staff has a bass line. A first ending bracket covers measures 5 through 6. The publisher's name "Cornelli" is visible in the bottom right corner.

Sixth system of musical notation. It includes the tempo marking *accel.*. The first staff has a melodic line with dynamics *p*, *p cresc.*, and *f*. The second staff has a bass line. A first ending bracket covers measures 6 through 6.

Corno I & II.

Allegro non troppo.

ff **22** **6** *Mime.* Ver - fänglich muss ich ihn fra-gen. **1**

ff **5** **20** **2** *un poco ritenuto*

Più largamente.

Wandr. **8** Ei - nes Zau - ber - rin - ges zwin - gen - de Kraft zähmt' ihm das fleis - si - ge

in F.

animando

p dolce cresc. sf f più **1**

un poco riten.

Moderato. ritard. pesante e ritenuto

1 **2** **17** **2** **6** nei - de - ten Ni - belung's Wandr.

Macht; den ge - wal - ti - gen Hort ge - wan - nen sie sich, er - ran - gen mit ihm den Ring.

animando

in F.

p sf p cresc. f **4**

Corno I & II.

Tempo I.

*un poco animato
sempre più rallent.* **Molto moderato.**

Molto moder.

Wandr.

*un poco più animato
in F.*

Moderato. un poco riten.

Tempo I.

Mimo.

Molto tranquillo.

Corno I & II.

un poco riten.

f *dim.* **10** **4** *Mime.* Lang' schon mied ich mein Heimath-land,

lang' schon schied ich aus der Mut-ter Schooss:mir leuch-te-te Wo-tan's Au-ge *dolce*

un poco riten. **7** zu lö-sen des Zwer-gen Haupt.

Ancora un poco più moderato.

ten. *pp* *ten.* *pp* *ten.*

Più animato.

p **4** **8** **2** *p stacc.*

cresc. *mf* *p* *p*

cresc. *f* *f* **11** **16**

Corno I & II.

animando
Wandr. *b^b* *b^e*

un poco riten. **Animato.** in F.

Wel-ches Schwert muss Siegfried nun schwingen, taug'es zu Faf-ner's Tod?

mf *dim.* *p*

p *mf* *dim.* *p dim.*

5

1 *p* *mf* 5 *p*

cresc. *mf* *p*

molto cresc. *f*

in D. **Molto vivace.**

dim. 3 *p cresc.* *f* 25 1 Violini.

Corno I & II.

in F.

6 *f* *piu f* 19 weiss sich nicht Rath! 2

poco rallent.

ff *ff* *dim.*

Moderato.

poco animando

p 1 *p* 3 *f dim.* *p* *f dim.*

Animato.

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

Tempo I.

piu f *ff* 6

Lento, Animato.

f 1 7 5 *f* *ff dim.* *p*

p *molto cresc.*

Corno I & II.

III. SCENE.

Ob. Picc. in F.

3 2 *f* 9

in F.
Animato.

f 18 Fl. Ob. Clar. *p* 9

poco cresc. 1 *cresc.* *f*

più f *accel.* *ff* 5

f 3 *p* *cresc.* *f* 6 *f* 9

mf *più f* *f* 7 *fp* *fp* *f*

Corno I & II.

f 4 *p cresc.* - - *f p* *cresc.* *f dim.*

Poco a poco meno mosso, molto riten. Tempo I. (animato.)

p 3 *f* 4 8 1 1 Wie bring ich das Fürchten ihm

sf

Poco a poco più tranquillo.

p cresc. - - *f f* *dim.* *più p* 7 *gestopft.*

p *cresc.* *ff*

2 *gestopft.* 2 *cresc.* *ff* 2

sf *sf* *p* *p*

ff 15 Fürchten ge - lernt. *f più f ff* 1

sf *cresc. f* *p*

Moderato. in E.

13 wil-des Brunnennüber *sf cresc. f* *p* 11 schüttelt die Glieder.

sf *cresc. f* *p*

Corno I & II.

in F. *ff*

poco a poco rallent. *ff* *dim.* *più p* **1** *dolcissimo* *pp*

dolce *cresc.* *mf* *p* *poco rallent.* **5** **4**

in E. *Ancora più rallent.* *pp* *dolce* **4** *in F.* *pp* *pp* *cresc. sf* *p* *sf* *p*

in F. *p dolce* *sf* *in E.* **7** **1** *pp* *sf*

in F. *Vivace.* *accel. cresc.* *cresc. f* *f* *f* *f* *f*

Corno I & II.

First system of musical notation for Corno I & II. It consists of two staves. The upper staff contains a melodic line with various dynamics and articulations. The lower staff contains a bass line. Dynamics include *f* (forte) and *p* (piano). There are slurs and accents throughout. A measure number '4' is visible in the lower staff.

Second system of musical notation. The upper staff has a melodic line with dynamics *dim.* (diminuendo) and *p*. The lower staff has a bass line. A measure number '13' is present, followed by the text 'die Kunst. *p*'.

Third system of musical notation. The upper staff has a melodic line with dynamics *cresc.* (crescendo) and *f*. The lower staff has a bass line. A measure number '3' is present at the end of the system.

Fourth system of musical notation. The tempo marking 'Vivace.' is at the top. The upper staff has a melodic line with dynamics *f*, *ff* (fortissimo), and *f*. The lower staff has a bass line. There are measure numbers '2' and '3' in the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with dynamics *f* and *mf* (mezzo-forte). The lower staff has a bass line. There are measure numbers '10' and '3' in the lower staff. The text '*p stacc.*' (piano staccato) is written above the lower staff.

Sixth system of musical notation. The tempo marking 'poco riten.' (poco ritardando) is at the top. The upper staff has a melodic line with dynamics *p* (piano). The lower staff has a bass line. A measure number '1' is present at the end of the system.

Corno I & II.

a tempo

p *cresc.* *f* *f* *f* *stacc.*

18 Wie willst du den Stahl zerstampfen?

p *f* 3

3 *p* *ff* *ff* *p dolce*

in E.

in E. *p* *ff* *ff* *p*

1 *f*

f *f*

Corno I & II.

Corno I & II.

ff *più f* *ff tenuto*

p *cresc.* *più f* *f* *fp* *p*

f *più f* *p* *f*

ff *più f* *ff* *dim.*

Poco a poco sempre più animato. *gestopft.* *sempre più animato accel.*

più p *ff* *dim.* *p* 3 *in E.* *cresc.* *f* *dim.* 4

in E. *a tempo* **Più animato e sempre più accelerando.** Corni.

f *a tempo* 2 19 *con sord.*

Ancora più accelerando. VI. VIII. Cor V. VII. *sempre più animato* *in F.* *a tempo*

ff senza sord. *ff* *dim.*

Corno I & II.

p *f* *dim.* *p* *cresc.*

Vivace. *f* *4* *ff* *ff* *ff* *ff*

poco a poco riten. *ff* *dim.* *p* *1* *p* *dolce* *più p*

Molto moderato. *Un poco più animato.* *p* *3* *1* *f*

1 *ff* *p*

f *f* *dim.* *p* *2* *ff* *3* *3* *Più mosso.*

dim. *p* *p* *3*

Corno I & II.

un poco riten. a tempo rallent.

p *stacc.* 3 7 4 6

Moderato, tempo I.

p *Fagotti.* 3

in F.

f 3 1 *f*

dim. *p* 11

Pesante e risoluto, Allegro non troppo.

3 *ff* 2 *ff* *ff*

3 *p* *fp* *fp* *cresc.* *f*

ff *ff* 3 *p* *cresc.* *cresc.*

Corno I & II.

First system of musical notation for Corno I & II. It consists of two staves. The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *f*. There are two measures with a first ending bracket labeled '1'. The system concludes with a dynamic marking of *p* and the instruction *cresc.*. There are also some triplets indicated by a '3' above the notes.

Second system of musical notation for Corno I & II. It consists of two staves. The first staff has a dynamic marking of *più f*. The second staff has a dynamic marking of *ff*. The system concludes with a dynamic marking of *ff*.

Third system of musical notation for Corno I & II. It consists of two staves. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. The system concludes with a dynamic marking of *ff*.

Fourth system of musical notation for Corno I & II. It consists of two staves. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. The system concludes with a dynamic marking of *ff*.

Fifth system of musical notation for Corno I & II. It consists of two staves. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. There is a first ending bracket labeled '4'. The system concludes with a dynamic marking of *f* and the instruction *cresc.*.

Sixth system of musical notation for Corno I & II. It consists of two staves. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. There is a first ending bracket labeled '6'. The system concludes with a dynamic marking of *f*.

Seventh system of musical notation for Corno I & II. It consists of two staves. The first staff has a dynamic marking of *più f* and the instruction *accel.*. The second staff has a dynamic marking of *ff*. There are four measures with a dynamic marking of *ff*, followed by a measure with a dynamic marking of *dim.*. The system concludes with a dynamic marking of *f* and the instruction *Animato.*. There is a first ending bracket labeled '1' and a measure number '34'. The system concludes with a dynamic marking of *f*.

Corno I & II.

sempre più animato

Mime.

Der ver-achte-te Zwerg, wie wird er ge-ehrt! 3 Zu dem Hor-te hin drängt sich Gott und Held. 7

in F.

ff *ff* *dim.* *p* 3 *p* 3

5 6 4 *p* *p* *p*

p *p* 1 *p* *cresc.*

2 *cresc.* *f* 2 *fp* *cresc.* *f* *p* *cresc.*

ff

Corno I & II.

First system of musical notation for Corno I & II. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a supporting line in the lower staff. Dynamics include *dim.* (diminuendo), *p* (piano), and a triplet of eighth notes. The system ends with a fermata.

Second system of musical notation for Corno I & II. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a supporting line in the lower staff. Dynamics include *p* (piano), *f* (forte), and *p* (piano). There are numerical markings 5, 2, and 2. The system ends with a fermata.

Molto vivace ed ancora più accel.

Third system of musical notation for Corno I & II. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music is more rhythmic and driving. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), *f* (forte), and *f* (forte). There are numerical markings 7, 1, and 1. The system ends with a fermata.

Prestissimo.

Fourth system of musical notation for Corno I & II. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music is very fast and rhythmic. Dynamics include *ff* (fortissimo). There is a numerical marking 3. The system ends with a fermata.

Fifth system of musical notation for Corno I & II. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music continues with a fast, rhythmic pattern. Dynamics include *ff* (fortissimo). The system ends with a fermata.

Sixth system of musical notation for Corno I & II. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music continues with a fast, rhythmic pattern. The system ends with a double bar line and a fermata.

Corno I & II.

II. Aufzug.

VORSPIEL und I. SCENE.

Commodo e sostenuto. Tuba.

Viola. 3 p p p 18

Tuba. in F. sf in F. ff dim.

2 sf ff dim. p p p

Tromboni. 11 p f 4 p

Poco animando.

IV. 2 in E. sf sf p

1 in F. f dim. cresc.

Corno I & II.

Tromba bassa. *Un poco rallent.* *Piu animato.*

2 *f* *piu f* *ff* *dim.*

Tempo I. Un poco animando.

8 11 Ban-ger Tag, hebst du schon auf. Dämmerst du dort durch das Dun-ke-l.

Un poco animato. in E.

p *cresc.* *f* *p* *cresc.* *f* *fp* *f* *p* *cresc.* *p* *cresc.* *f* *piu f* *p* *cresc.* *f* *piu f* *p* *cresc.* *f* *piu f*

Corno I & II.

rallent.
Tromboni. *f*

dim. Das Licht er-lischt, **1** der Glanz barg sich dem

Tempo I.

in E.

Blick. **1** Nacht ist *in E.* *espressivo* *più p* *cresc.*

Più animato. *rallent.* **Moderato.**

3 Zur Neid-hü-le fuhr ich bei Nacht: wen ge-wahr' ich im Dun-ke-l

in F. *accel.* **Animato.**

p dolce *in F.* *cresc.* *f* *p* *f* *p* *cresc.* *f*

più f *ff* Schwarzathrich, schweißst du hier? Hü-test du Faf-ners Haus? *cresc.* *sp* *sp*

sp *sp* *sp* *sp* *sp* *sp* *sp* *cresc.* *sf* *sf* *sf* *f*

ff Zu schau-en kam ich, nicht zu *p*

Corno I & II.

musical notation for Horns I & II, first system. Dynamics include *molto cresc.*, *f*, *p*, *sf*, and *cresc. f*. A fermata is present over the first measure.

Furioso.

Violino.

musical notation for Violino, second system. Dynamics include *f* and *pdolce*. Includes the lyrics "mein Ring zahlt - te der Rie - sen".

musical notation for Violino, third system. Dynamics include *f*. Includes the lyrics "Was mit den Trotz' - gen einst du ver -".

Fag.

musical notation for Fagotto, fourth system. Dynamics include *p*, *fp*, and *cresc.*. Includes the Roman numeral "IV." and the number "1".

musical notation for Violino, fifth system. Dynamics include *fp*, *cresc.*, and *più f*.

musical notation for Violino, sixth system. Dynamics include *ff*, *f*, and *p*. Includes the number "1" and the lyrics "durch Ver - tra - ges Treu - e".

musical notation for Violino, seventh system. Dynamics include *f*, *f*, *f*, and *f*. Includes the number "1", the lyrics "dich beugt er mir", and the Roman numeral "IV.".

Corno I & II.

in F. *ben tenuto e marcato* *poco accel.* *Fag.*

p *cresc.* *sf dim.* *più p* 10 2

Clar. *in F.* *dim.* *p*

Dann zit-tre der Hel - - den e-wi-ger

f *f* *f* *ff* *ff*

Hü - ter

rallent. Moderato. *dim.* *p* 1 *p* 1 *acc.*

Wie dun-kei sprich-st du

in D. *in F.* *sempre più anim.*

was ich deut-lich doch

Animato. marcato *rallent.* *Moderato.* *Animato.* *Allegro.*

Mi-me kun-det ihn

rallent. Moderato. *f* *dim.* *p* *p* 1 *p* *cresc.*

Corno I & II.

Animato.

Au-ßer dir be-geht er ein-zig das Gold. *f* 1 Ein

Hel-de naht, den Hort zu be- *f* 2 *ff* *p* *sf* *p* *sf* wer ihn raft, hat ihn ge-

p *cresc.* *f* *p* 2 wil-lig wohl liess er den

2 Faf-ner! 1 Faf-ner! Er-wa-che, Wurm!

Più animato.

in Es. 5 5 7 Wa-che, Faf-ner!

Pesante.

Wa-che du Wurm! Ein star-ker Hel-de naht: Dich heil'-gen will er be-stehn. Timp. 2

Un poco più stringendo.

Kühn ist des Küh-des in F. marcato 1 2 so

Corno I & II.

anora più accel. *rallent.* **Più lento.** **Animato.**

wend ich den Streit, du wah-rest den Hort, und ruh - ig lebst du lang. **13** Nun, Al-ber-ich! das schlug

f *dim.* **Un poco più** *fug.*

fehl. doch schilt mich nicht mehr Schelm! Diess Ei - ne rath' ich, ach-te noch wohl!

moderato. **in F.** **Più animato.**

p dolce **1** *più p* **1** *poco cresc.* **1** **3**

Ich lass dir die Stüt - te,

Cello e Basso. **III.** **in F.** **IV.** *p cresc.* *f* *f*

Vivace. *ff* *ff* **3** *f dim.*

p **1** *p espress.* *p* *più p* **15** **15** *rallent.* **Lento.**

Corno I & II.

II. SCENE.

L'istesso tempo. in F. stacc.

Tuba. *p* Solo, marcato

p poco cresc. stacc.

mf *f dim.* 1 *mf* *f* *p* *f* *dim.*

più p 22 grim-mig ist er und gross, ein schreck-li-cher ha-chen reisst sich ihm *fp cresc. - in F*

Fug. *sf* 12 *p* *f* *p* *f* *p* *cresc.* *f* *p molto*

Ob. marcato *cresc.* *f* 3 *p* 4

Corno I & II.

ritard.

Kna-be, da führt's auch der Wurm. Jetzt kommt dir das Fürch-ten wohl an?

f *f* 2

Vivace.

f *f* *sf* *sf* *p* *cresc.*

Ob. Clar. Fag.

(♩ = ♩)

f 11 *pür f* *ff accel.* *a tempo* 4 ge-denkst wie

Poco a poco più moderato.

(♩ = ♩)

f 16 8

Un poco più animato.

p *più p* 1 3

in F. *f stacc.* *più f* *ff* 4

in Es.

und komm nie mehr zu

ff *f dim.* *p* 9 *f* *ff* *f dim.*

in F.

0 - der, wenn dir das

Corno I & II.

Moderato.

ppp 10 dass der mein Va-ter nicht

in E. pp 1 2 3 4 5 6 7 8 9 10 11 12 13

14 15 16 17 18 19 20 21 22 3 11

Moderato.

24 3 Ich mag ihn nicht mehr sehn Clar. Solo. pp 3

pp 13 14 15 16 17 18 19 20 21 22 23 Cello Solo. con sord. pp con sord.

dim. 8 9 10 11 12 senza sord. in E. p senza sord. in E. pp

pp 12 13 14 15

Corno I & II.

Ob. I. Clar.

in E.

pp cresc. *f dim.* *più pp*

4 Ge-wiss sag't es mir was, vielleicht

in E. Solo

von der lie-hen Mut-ter?

p *dolce* *più p*

2

Ein zank-en-der Zwerg hat mir erzählt, der Heil ich ver-such's, sing' ihm nach; auf dem Rohr tön' ich ihm

4 *f*

ähnlich; entrath' ich der Wor-te, achte der Weise, sing' ich so sei-ne Sprache, ver-steh' ich wohl auch was

f

ähnlich; entrath' ich der Wor-te, achte der Weise, sing' ich so sei-ne Sprache, ver-steh' ich wohl auch was

2 *ff* *dim.*

Corno I & II.

Corno ingl.

più p

6 1 1 3 8

12 4 13

Wald-wei-se, wie ich es kann, der lus-ti-gen sollst du nun

p

in F.

Clar. Solo

p

10

Moderato.

f Corno Solo in F sul theatro.

molto f e lungo tenuto

p dolce stacc.

accel.

Moderato.

cresc.

f dim.

p

p dolce

p

p

poco cresc.

f dim.

più p

pp

Corno I & II.

Allegro e sempre più animato.

p *cresc.* *sempre più f*

molto vivace *ff* *ff*

ff *p* *cresc.*

Poco a poco sempre più sost.

Moderato.

ff 6 30 Rätlich und

Timp. *poco cresc.* *in F.*
 fromm doch scheint's, du verrecktest hier oh-ne Hab Acht, Brüller! *f* *ff*
in F. *f*

Animato.

2 *f stacc.*

9 *ff*

Corno I & II.

Più Molto moderato.
rall. Lento. lento. Tromboni.

in E.
Solo *ben tenuto*

un poco riten.
Tromba bassa. **Tempo I.**

cresc. **6** Wo-her ich stamme, ra-the mir noch, wei-se Ja scheint du Wilder im

Solo *ben marc.*
in F. **3** Zur Kunde taugt kein

in F. Trombe. **45**

in F.

Corno I & II.

III. SCENE.

Vivace e pesante.

5 Wo-hin schleichst du ei-lig und schlau, schlimmer Ge-sell? 2

in F. Geizt es dich, Schelm, nach meinem Gold? Verlangst du mein Gut? *f* 2 *f* 11

Wer schuf den Tarnhelm, der die Ge-stalten tauscht? Der sein be-dürfte, erdachtest *f f f* 2

4 Was du ver-lorst mei-ne List er- *f* 2

sf 3 *sf p* *cresc.*

p f cresc. sf sf 1 *p*

Corno I & II.

poco a poco ritenuto

Moderato.

cresc. **ff** **f** **p** **p** **3**

in F.

Più animato.

accel.

Vivace.

in F. **3** **2** **1** *p>* **1** **>** **2** **2** **Selbst nicht**

tau- **f** **stacc.** **f** **f** **f** **sf**

f **f** **f** **f** **f** **f**

Moderato.

f **f** **f** **f** **9**

Clar.

in F.

pp **dolciss.**

in F.

pp **dolciss.** **in F.**

dolce **dolce** **2**

Corno I & II.

p *poco cresc.* 2 *più cresc.*

molto cresc. *dim* *f* *più p* *pp* 1

III. *p* *pp* in E. IV.

5 *p dolce* *pp* *espressivo*

Molto moderato.

pp *più p* *pp* 9 Fl. I. *dim.* *pp* 24

poco accel. a tempo 1 Nur sach-te! Nicht lan-ge siehst du mich mehr: 3 *sf* *p* *sf* *p*

sf in E. *p dolce* *poco cresc.* *f dim.* *p* 4 in E.

Corno I & II.

Siegfried! Hör doch, mein Söhnchen!

3 *f dim.* 3 *p* *cresc.*

f dim. *p stacc. legg.* *cresc.* *f dim.*

Oboc. in E.

p 4 *p*

Clar.

cresc. *dim.* *p* 1 8

in F.

p

un poco accel. **Allegro assai.** *poco ritard.* **Tempo I. accel. Animato.**

Hort, Hi hi hi hi hi

fz *dim.* *p* 2 5 8 6

Moderato. *poco accel. rallent. a tempo* *poco a poco sempre più animato*

5 3 2 7 10

leicht könnt' ich die Beu - te nehmen und

Corno I & II.

Fas. **in F.**
p cresc. *f dim.* **5** *sp cresc.*

Lento. *Fl. I.* **Poco a poco**
f **6** *p* *mf dolce dim.*
 Denn hasste ich

più animato. **in E.**
 dich auch nicht so sehr, und hätt' ich des Schimpfs und der schändlichen Mü- he auch nicht so viel zu rächen;
mf dolce dim.
in E.

accel. **Moderato.**
sf **1** **3** *cresc f* *p < f* *p < f* **1**

in F. *più f* *sf* *più f* **ff** **ff**

Ha ha ha ha ha ha ha ha ha ha ha! **ff** **4** **4** **4** **4**
 Nei - des Zoll zahlt Nothung: da - zu darf' ich ihn

Tromboni. **in F. Solo**
 schmieden. **5**

Corno I & II.

in F. *cresc.* *f* *espressivo*

dim. 12 Da lieg' auch du, dunkler

Timp. *più p* Lento. Wurm! 8 1 in F. *fp* 1

Un poco più animato. Un poco sostenuto.

fp 1 *p* *espressivo* 5

espress. *dolce* *pp* *dim.* *più p* 2

Animando.

2 *p dolce* 14 10

Animato. Viol. 6 *dim.*

Corno I & II.

Poco a poco più moderato.

III. e IV.

in F.

in F. 1 6 *dim.* *dolciss.*
p *p*

Viol. *pp* 4 11

Viol. *Vivace.* in F. *f*
 weckt' er die Braut, Brün-hil - de wäre dann sein *molto cresc.*
f *fp*

f *p cresc.* *f* *f* *f* 3
f *fp* *f* *f*

rall. *Moderato.* in F. *Animato.*
f *dim.* *p* 12 - Sch - nen-de kennen den Siun. *f* *fp*
f

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

Corno I & II.

cresc. *p cresc.* *f ff f dim. p più p* *rallent.* *Moderato. pp* *Flauti.*

animato. *Animato. in E.* *accel.* *cresc. f* *f* *più f* *1* *Wie find' ich zum Fel-sen den*

Vivace. *p* *cresc.* *f*

sempre f *f f*

ten. *f f* *più f* *ten.* *ff* *più f* *ff* *ff*

ff *ff* *5* *f*

Corno I & II.

III. Aufzug.

VORSPIEL und I. SCENE.

Animato, ma pesante.

Clar. basso e Tuba bassa.

in F.

10

p

p in F.

f

This system shows the beginning of the piece for Clarinet and Tuba. It starts with a 4/4 time signature and a key signature of one flat (F major). The first measure contains a fermata over a whole note, with the number '10' written below it. The music then begins with a piano (*p*) dynamic, moving through several measures with various rhythmic patterns. The system concludes with a forte (*f*) dynamic.

ff

f

This system continues the musical piece. It features a fortissimo (*ff*) dynamic in the first measure, followed by a forte (*f*) dynamic. The music consists of eighth and sixteenth notes, with some rests. The key signature remains one flat.

in C.

f

This system shows a key change to C major, indicated by the text 'in C.' in the right-hand part. The music continues with a forte (*f*) dynamic, featuring eighth and sixteenth notes.

in F.

in Es.

in Es.

This system contains two key changes. It begins in F major ('in F.'). After two measures, it changes to E-flat major ('in Es.'). After another two measures, it changes to E major ('in Es.'). The music continues with eighth and sixteenth notes.

in F.

in F.

sempref

This system returns to F major ('in F.'). The music is marked 'sempref' (sempre forte), indicating a constant forte dynamic. It continues with eighth and sixteenth notes.

f

This final system on the page continues the piece in F major with a forte (*f*) dynamic. It features eighth and sixteenth notes, ending with a fermata over a whole note.

Corno I & II.

in Es.
f

in Es.
f
piuf
in F.
piuf

ff
in F.
ff
in Es.

in F.
ff
dim.

p 5 *pcresc.* *f* *piuf* *ff* *pmolto cresc. f*

f *dim.* *p* *pcresc. sf* *pcresc.* *f* *dim.* 2

Corno I & II.

in F.

First system of musical notation for Corno I & II. It consists of two staves with treble clefs. The music features a melodic line with various note values and rests. Dynamics include *p* (piano) in both staves.

Second system of musical notation for Corno I & II. It consists of two staves with bass clefs. The music continues with similar melodic patterns. Dynamics include *p*, *cresc.*, and the number *1*.

Third system of musical notation for Corno I & II. It consists of two staves with treble clefs. The music includes triplets and various dynamics: *pocof*, *cresc.*, *mf*, *f*, and *rit.* (ritardando).

Molto piu lento.
con sord.

con sord. poco accel.

Tempo I.
senza sord.

Fourth system of musical notation for Corno I & II. It consists of two staves with treble clefs. The music is marked *Molto piu lento.* and *con sord.*. Dynamics include *p*, *mf*, *f*, and the numbers *1*, *2*, and *3*.

Fifth system of musical notation for Corno I & II. It consists of two staves with treble clefs. The music includes accents and various dynamics: *fp*, *pocof*, *pp cresc.*, *pdolce*, and *dolce*.

Sixth system of musical notation for Corno I & II. It consists of two staves with treble clefs. The music includes triplets and dynamics: *poco cresc.*, *p*, and *cresc.*.

Seventh system of musical notation for Corno I & II. It consists of two staves with treble clefs. The music includes triplets and various dynamics: *cresc.*, *f*, *p*, *cresc.*, *f*, *f*, *fpiuf*, and *ff*.

Corno I & II.

rit. Più lento. *con sord.* *in E. senza sord.*

ERDA

1 2 *rit.* 2 *me in Träumen* *Sin - nen.* *p* *con sord.* *più f* *senza sord.*

p *in E.*

Un poco più mosso.

pp 5 *p* *f dim.* *p sf*

accel.

Tempo I.

un poco ritenuto **Moderato.**

in Es.

1 *f* *f* *f* 2 *p dolce* 1 *pp* 3 *rit.*

in Es.

a tempo

p dolce

p

Tromba III.

in F.

Animato.

poco cresc. 4 6 7 8 9 *p*

in F. *pp*

f *f* 4 *fp* 2 *f* 4 *cresc. f* 1 *cresc.*

un poco rit.

f 1 *sf* 1 *sf* 2 *p* *cresc.* 4 2

Corno I & II.

espressivo *con sord.*

Clar. *pp* *con sord.* 2 2 1 *pp*

poco a poco animato *poco rit.*

ERDA. *p* *cresc.* *molto cresc. ff* 1 4

Der die Rech-te wahr, der die El - de

Animato. *un poco rit.*

f *f* *f* 9

Più animato.

Clar. *p* *cresc.* *f* *mf* 1 *f*

ff 5 *p cresc.* *f più f* 3 *p* *f più f*

Moderato.

Clar. *ff* *ff* *pp* 1 *p molto cresc.* *ff*

ff 4 *ff* 5 *p cresc.* *ff* *p* *cresc.* *ff*

Corno I & II.

1 aperto *sf* *fp* *p* *cresc.* *fp* *cresc.*

fp cresc. *ff* *dim.* *p* *p*

cresc. *f* *p*

p *cresc.* *f*

Molto tranquillo.

p cresc. *f* 2 *p dolce* *p dolce* *p cresc.*

f *p* *f* *dim.* 9 *p dolce* *cresc.*

f *p* *f* 1 *dim.* *piùp* *pp* 3

Corno I & II.

II. SCENE.

Moderato in F.

3
Corno IV.
p
poco marcato
p
p

3/4
3/4

p
p
cresc.
3
in F. #.

riten.

sf
p
6
p
1
p cresc.

f
1
f
piu f
f

in Es.

1
p
p
stacc.
stacc.
in Es.

Corno I & II.

poco a poco sempre più tranquillo

Tranquillo. Molto moderato.

in F.

Più moderato

in F.

Moderato

Tempo I. un poco riten. ma un poco più animato

Molto mod^{to}.

Corno I & II.

Più animato. in E. in F. in F.

1 *f* Cornoll. *f* *p* *cresc.* *f* *f*

f *p* *f* *p* 2 *f* *f* *stacc.* *stacc.*

p 1 *più cresc.*

Più moderato. in Es. in F. in F.

f 1 *f* *p* 9 *p dolce* 2 *p*

p in F. *p dolce*

un poco più animato *un poco acceler.* **Più moderato.**

f 2 2 4 Clar. basso.

Corno I & II.

Più moderato.

rit. un poco più animato

Wandr.

8 1 9 6

Dem ich so hold bin, All-zu-eh-rer!

Cello.

in F.

accel.

Vivace.

f=p 3 *cresc.* *ff* *f p* *fp* *cresc.* *f f f* 11

Wandr.

wer sie er-weck-te, wer sie ge-wän-ne, macht-los macht' er mich e-wig.

stacc.

p cresc. 1 *f*

cresc. f 5 *p cresc.* *fp fp*

fp *cresc.* *ff* *meno f* *ff=p* 1

Corno I & II.

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

stacc. *p* *p* *p* *p cresc.*

stacc. *cresc.* *f* *f* 8 *ff* *ff* 4 *ritard.*

Moderato.

2 *pp* 5 *marc.* *p* *p*

p *p sempre cresc.* *p*

Moderato.

cresc. *cresc.* *fp cresc.*

ff stacc. *ff* *sempre ff*

Corno I & II.

The musical score is arranged in seven systems, each with two staves. The notation includes various musical symbols and dynamics:

- System 1:** Features triplets in the upper staff and a *ff* dynamic marking in the lower staff.
- System 2:** Includes a *ff* dynamic marking in the lower staff.
- System 3:** Contains a *ff* dynamic marking and a *stacc.* articulation in the lower staff.
- System 4:** Shows a *ff* dynamic marking in the lower staff.
- System 5:** Features a tempo change to *meno mosso* and a key signature change to E major, indicated by "in E." above the staff. It includes first and second endings marked "1" and "2".
- System 6:** Returns to F major, indicated by "in F." above the staff. It features a *p dolce* dynamic marking and first and second endings marked "1".
- System 7:** Continues in F major, ending with a *dim.* (diminuendo) marking.

Corno I & II.

III. SCENE.

Molto moderato.

sempre più lento

più p 1 18 9 *p*

Siegfr.

Se - li - ge Or - de auf won - ni - ger Höh! 12 Was ruht dort schlummernd im

in E.

schat - ti *p* *più p* *pp dolce* sem-

pre dolce *cresc.* *poco f* *più f* *dim.* *p* 2

Das heh - re Haupt drückt wohl der Helm? 3 *p dolce*

un poco rallent.

più p *pp* *pp*

Corno I & II.

in F. Solo.

Molto vivace.

in E.

Molto appassionato.

Molto animato.

un poco rit. Molto moderato. poco riten.

Listesso tempo.

Siegfr.

Animato.

rall.

Animato.

in F.

in E. Moderato.

Corno I&II.

Animato.
in F. *poco a poco più tranquillo.*

in F. *con Sordini*

Vivace. **Tempo I.** *rit.*

Molto moderato.

riten. assai **Molto lento.**

in C. *cresc.*

Corno I & II.

rit. a tempo *rall. a tempo*

più f *ff* 4 *ff* 1 *f dim* *p* *rall.* *fp* 1 *f*

Meno largamente. Brunnh.

p cresc. *più f* *ff* 1 4

Wer ist der Held, der mich er-
rallent.

Molto largamente.
in F

p cresc. *più f* *p* *f* *p* *ff* *p*

in E.

cresc. *f* *p* *cresc.* *f* *più f* *ff dim.*

2 *p cresc.* *più f* *ff* *più p* 5

Molto largamente.
molto tenuto

f *f* *p* *f* *f* 2

Corno I & II.

First system of the musical score for Horns I and II. It consists of two staves. The first staff has dynamics *p*, *più p*, and *pp*. The second staff has dynamics *p* and *pp*. There are measure numbers 3, 1, and 2. A fermata is placed over the first measure of the second staff.

Second system of the musical score, featuring Violin (Viol.) and Oboe (Oboe). The Violin part has dynamics *p*, *f*, *2*, *f*, *p*, and *f*. The Oboe part has dynamics *p* and *f*. There are measure numbers 7, 2, and 2. Performance markings include *rall.*, *espress.*, and *pp*.

Third system of the musical score for Horns I and II. The first staff has dynamics *dim.*, *p*, *3*, *pp dolce*, *più p*, and *pp*. The second staff has dynamics *p* and *pp*. There are measure numbers 3 and 6. A fermata is placed over the first measure of the second staff.

Fourth system of the musical score, featuring Clarinet (Clar.). The first staff has dynamics *pp dolce cresc.*, *pp*, and *pp*. The second staff has dynamics *pp* and *pp*. There are measure numbers 2, 6, 1, and 5. Performance markings include *un poco più animato*, *rall.*, and *sempre più mosso*.

Fifth system of the musical score, featuring Cello (Cello) and Trombone (tr.). The Cello part has dynamics *pp*, *dim.*, and *rall.*. The Trombone part has dynamics *pp* and *p marc.*. There are measure numbers 2, 3, 1, and 1. Performance markings include *sempre più stringendo*, *riten.*, and *Molto moderato. in Es.*

Sixth system of the musical score, featuring Horn III (Corno III.) and Horn IV (Corno IV.). Horn III has dynamics *p marc.* and *più p*. Horn IV has dynamics *pp* and *pp*. There are measure numbers 3, 3, and 3. Performance markings include *in C.*, *dim.*, and *in F.*

Seventh system of the musical score for Horns I and II. The first staff has dynamics *pp* and *pp*. The second staff has dynamics *pp* and *pp*. There are measure numbers 10, 1, 6, and 2. Performance markings include *rall. a tempo* and *marc.*

Corno I & II.

Animato. *III. IV.* **Ancora più animato.** *rall.*

1 *f* *p* **in F.** *f dim.* *p* *sf* *f* *p* 1 *fp*

f *p*

Più moderato.

p *fp cresc.* *f* *fp* *cresc.* *f* 1

Animato.

in E. Solo 2 **in F.** *p* *f* *p* *fp* *cresc.* 1

sempre più animato

f *p* *f* 3 *f* *p* *ff* 1

Allegro.

p *cresc.* *f* *ff* *ff*

rall. **Moderato.** *animando*

2 *pp* **Tromb.** *p dolce* *più p* *pp* 1

a tempo *un poco meno mosso.* *animando*

3 *f* *sf* *f* *p* 2 *p* *cresc.* *p* 1

Corno I & II.

1 *ff* 11 *p* *cresc.* - - *pp*

Moderato.

6 *p dolce* - - *p cresc.* *mf dim.* > *p dolce* 7

7 *f* *f*

Molto vivace.

Più tranquillo.

4 4 *p poco a poco cresc.* *p cresc.*

cresc. *più f* < *ff* *f* *dim.* *p* < *f* *più f*

Molto tranquillo e moderato.

rit. *ff* *dim.* 7 7 1 *pp* *Viol. I.*

8 *p* *cresc.* *dim.* *p* 2

Corno I & II.

molto tranquillo **Più animato.** *sempre più animato*

4 *p* 2 *cresc.*

Allegro.

più f *f* *dim.* *dim.*

Più tranquillo, tempo I.

p *più p*

Più animato.

f *fp*

Molto vivace.

p 5 *fp cresc.* *f dim.* 2 *ff*

15 *p cresc.* *f*

Un poco largamente. **Animato.**

fp 1 *ff* *p cresc.* *f dim.* *p* *più f* *f*

Corno I & II.

1 *p* *cresc.* - - - *più cresc.* *ff* *dim.* 2 *p dolce*

più p 2 *p cresc.* < *f* *dim.* 2 *p cresc. f* in E.

1 *fp* 1 *p* *più f dim.* 4 *p* in F.

rall. a tempo Brünnh. *p* 1 Ob jetzt ich dein? *pp* 8 *f* 2 *p cresc.*

f 4 *Corno IV in Es.* 3

marc. *cresc.* 1 *fp* 8 *fp*

p *cresc.* - - *f* *più f* *ff* 5

Corno I & II.

in E.

in E.

Più moderato.

in F.

in F.

Allegro risoluto.

in F.

f molto forte
in C.

è ben tenuto, ma non legato

f ben tenuto

CORNO I + II

First system of musical notation for Horn I and II. It features a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes, followed by a half note, and then a quarter note. The lower staff has a similar melodic line. Dynamics include *dim.* and *ff*. A measure number '5' is written at the end of the system.

Second system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes, followed by a half note, and then a quarter note. The lower staff has a similar melodic line. Dynamics include *p*, *cresc.*, and *f*. A measure number '4' is written at the end of the system. The text "in F." is written below the first staff.

Third system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes, followed by a half note, and then a quarter note. The lower staff has a similar melodic line. Dynamics include *f*, *dim.*, *p*, and *f*.

Fourth system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes, followed by a half note, and then a quarter note. The lower staff has a similar melodic line. Dynamics include *p*, *cresc.*, *f*, *fp*, *f*, *p*, and *cresc.*.

Fifth system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes, followed by a half note, and then a quarter note. The lower staff has a similar melodic line. Dynamics include *f* and *ff*.

Sixth system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes, followed by a half note, and then a quarter note. The lower staff has a similar melodic line. Dynamics include *tr* (trills) and *tr*.

Seventh system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes, followed by a half note, and then a quarter note. The lower staff has a similar melodic line. Dynamics include *lungo* and *Fine.*