

SELECTION
FROM
DIE WALKURE

Part II of the “Ring”
by

Richard Wagner

Arranged for Band by Frank Winterbottom

INSTRUMENTATION

	Condensed Conductor Score
10	C Flute & Piccolo
1	Db Flute and Piccolo
2	Oboe
1	1st Bassoon
1	2nd Bassoon
1	Eb Clarinet
3	Solo Bb Clarinet
3	1st Bb Clarinet
3	2nd Bb Clarinet
3	3rd Bb Clarinet
6	Eb Alto Saxophone
2	Bb Tenor Saxophone
3	1st Bb Cornet
3	2nd Bb Cornet
3	Bb Trumpets
2	1st & 2nd F Horns
2	3rd & 4th F Horns
2	Bb Baritone(TC)
2	Euphonium(BC)
2	1st Trombone
2	2nd Trombone
2	Bass Trombone
4	Basses
3	Drum
1	Timpani

SELECTION
FROM
DIE WALKÜRE
(THE VALKYRIE)

Conductor.

RICHARD WAGNER.
Arranged for Military Band
by Frank Winterbottom.

SYNOPSIS:—

THIS selection contains thirteen "motifs" introduced in the same order as they occur in the opera, and the following notes indicate the scenes to which they apply:—

(Wälsungenlied)—ACT I. (The interior of Hunding's dwelling.)

(Sieglinde)—Sigmund has arrived and is alone with Sieglinde.

(Hunding)—Hunding enters and takes off his armour whilst Sieglinde prepares supper.

(Geschwisterliebe)—Hunding looks keenly at Sigmund and Sieglinde and in his mind compares their features.

(Liebes)—Sieglinde gazes at Sigmund with intentness.

(Liebe)—Hunding has retired to rest — Sieglinde comes to Sigmund and he sings to her the song of "Love and spring."

(Walkürenritt)—ACT III. (On the summit of a rocky mountain.)

The Valkyries are calling to each other "Hoioho".

In the clouds (illuminated by a flash of lightning) two Valkyries appear on horseback each carrying a slain warrior on her saddle.

(Unmuth)—

(Walsungenliebe)—

(Schicksal)—

(Siegfried)—Wotan explains the "Fire-charm" and Brünnhilde

(Walsungenliebe)—deeply moved embraces him.

(Waberlohe)—This "motif" continues to the end, whilst through it can

(Siegfried)—be heard the "Siegfried" and later the "Schicksal," the

(Schicksal)—Selection (as in the opera) finishing peacefully with

(Waberlohe)—"Waberlohe", as Wotan disappears through the flames.

"Der Ring der Nibelungen"

- I. Das Rheingold - - - - - (Evening before)
II. Die Walküre - - - - - (First Day)
III. Siegfried - - - - - (Second Day)
VI. Götterdämmerung - - - - - (Third Day)

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Adagio. (molto lento ed espressivo) ♩ = 60

(Wälsungenlied) (Sieglinde)
Solo & 1st Clarts.

Euph. *pp* Bass. *pp*

Andante moderato. (non troppo lento) ♩ = 72

Saxophones. *p* *pp* (Hunding)
Baritone. *f* Bassoons. *f*

Horns. *f* Euph. *f* Bass. *f*

più p *ppp*

Saxophones. *p*

dim. Solo Clarts. *p*

1st Clart. *p*

2nd & 3rd Clarts. *p*

Bassoons. *p* Bass. *p*

2nd & 3rd Clarts. *p* *dim.* Baritone. *p*

Horns. *p* Euph. *p* Bass. *p*

The musical score is arranged in four systems. The first system is for Adagio (molto lento ed espressivo) at 60 beats per minute, featuring piano and woodwind parts. The second system is for Andante moderato (non troppo lento) at 72 beats per minute, featuring woodwind parts. The third system continues the woodwind parts. The fourth system continues the woodwind parts. Dynamics range from *ppp* to *f*. Articulations include accents and slurs. The score is for a military band arrangement.

(Geschwisterliebe)

p Bassoons. *dim.* *pp*

Solo & 1st Clarts. *pp*

2nd & 3rd Clarts. *pp*

p Oboe. *rall.*

1st Horn. *p*

p Euph.

Lento.

(Liebes)

Bassoons. *p*

Euph. *pp*

Bass. *pp*

② Allegretto. ♩. 84

*) (If Saxophones absent Trombone or Cornet.)
Saxophones 8va lower

(Liebe) *pp*

3rd Clar. *pp*

1st Clar. *pp*

2nd Clar. *pp*

pp Euph. *pp*

Bass. *pp*

Solo Clarts. *pp*

*) The Conductor is reminded that in the opera this air is for a Tenor Voice.

Conductor.

First system of the musical score. It includes a grand staff for piano accompaniment (treble and bass clefs) and a single staff for Oboes. The piano part features a complex rhythmic pattern with many sixteenth notes. The Oboe part enters with a melodic line. A dynamic marking of *p* (piano) is present.

Second system of the musical score. It includes a grand staff for piano accompaniment and a single staff for Bassoons. The piano accompaniment continues with its intricate rhythmic texture. The Bassoon part enters with a melodic line. A dynamic marking of *pp* (pianissimo) is present.

Third system of the musical score, starting with a circled number 3. It includes a grand staff for piano accompaniment and staves for Solo Clarts (8va lower), 1st 2nd & 3rd Clarts, Cornets, Trombones, and Horns. The Solo Clarts part has a dynamic marking of *pp*. The Horns part has a dynamic marking of *pp*. The piano accompaniment continues with its rhythmic pattern.

Fourth system of the musical score. It includes a grand staff for piano accompaniment and a single staff for Horns. The piano accompaniment continues with its rhythmic pattern. The Horns part has a dynamic marking of *mf*. There are *cresc.* (crescendo) markings in the piano part.

④ Vivace. ♩ = 96
1st Cornet Solo.

p
Clarts. & Oboes.
p Bassoons 8va
Flute & Picc.
2nd & 3rd Clarts.
p Euph.
Eb Clar 8va

2nd Cornet & Horns.
p (Walküren-Ritt)
cresc.
2nd & 3rd Clarts. & Alto Sax.
8va lower
Eb Clar. 8va
Bassoons & Ten. Sax.
Baritone & Euph.
p one Bass.

f
dim.
p

Conductor.

The first system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a 'cresc.' (crescendo) marking. The second staff is a piano accompaniment with a continuous sixteenth-note pattern. The third and fourth staves contain piano accompaniment with chords and rhythmic patterns. The fifth staff is the bass line. A large watermark 'For reference only performance' is visible across the page.

The second system of the musical score consists of five staves. The top staff features a '1st Cornet Solo' with a melodic line. The second staff is a piano accompaniment with a continuous sixteenth-note pattern and a 'f dim.' (forte decrescendo) marking. The third and fourth staves contain piano accompaniment with chords and rhythmic patterns, including triplets. The fifth staff is the bass line.

The third system of the musical score consists of five staves. The top staff features a melodic line with a 'p' (piano) marking. The second staff is a piano accompaniment with a continuous sixteenth-note pattern and a 'f' (forte) marking. The third and fourth staves contain piano accompaniment with chords and rhythmic patterns, including triplets. The fifth staff is the bass line. Instrument markings include '1st Tromb. & 3rd & 4th Horns', '2nd Cornet', and '1st & 2nd Horns'.

Conductor.

2nd Cornet
& 1st & 2nd Horns.

1st Trombone
& 3rd & 4th Horns.

Trumpets.

p

f

dim.

p

cresc.

S. D.
Roll *pp*

Conductor.

5

cresc.

molto cresc.

ff
Cornets & Trumpets
Trombes & Bases.

2nd Clar. Ten. Sax.
& Baritone.

ff
Bass melody
col Trombones.

Solo & 1st Clarts.

Flutes & Picc. & 3rd Clar.
Alto Sax. 8va

ff

Horns. Bassoons
& Euph.

Cymb.

ff Triangle.

continued

First system of musical notation for the conductor. It consists of four staves: a vocal line (top), a piano accompaniment line (second), a piano accompaniment line (third), and a bass line (bottom). The key signature is one flat (B-flat). The first measure of the vocal line has an accent (>) over the first note. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The bass line has a simple rhythmic pattern with quarter notes and rests.

Second system of musical notation for the conductor. It consists of four staves: a vocal line (top), a piano accompaniment line (second), a piano accompaniment line (third), and a bass line (bottom). The key signature is one flat (B-flat). The first measure of the vocal line has an accent (>) over the first note. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The bass line has a simple rhythmic pattern with quarter notes and rests. The third measure of the piano accompaniment line has a circled triplet of eighth notes.

Third system of musical notation for the conductor. It consists of four staves: a vocal line (top), a piano accompaniment line (second), a piano accompaniment line (third), and a bass line (bottom). The key signature is one flat (B-flat). The first measure of the vocal line has an accent (>) over the first note. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The bass line has a simple rhythmic pattern with quarter notes and rests. The third measure of the piano accompaniment line has a circled triplet of eighth notes. The text "Trombes & Basses." is written in the right margin of the system.

Conductor.

6

Trumpets.

✦ Cornets.

7

Cornets & Trumpets.

cresc.

fff Fl. & Picc. & Clarts.
Sva.

fff 2nd & 3rd Clarts.

Alto Sax.

fff Ten. Sax. 1st Bassoon
& Baritone.
Trombones.

Timp. *f*

fff Drums.

Horns. *ff*

Clarts. *dim.*

rit. molto e dim.

Clarts. *mf*

Bassoons. *p*

Clarts. *p*

Bass. *mf*

Bass. *p*

Trombones *pp*

Timp. *pp*

A cut can be made from (8) to (13)

8 Adagio. ♩ = 60

(Unmuth) Euph. *pp*

Alto Sax. *p*

1st Bassoon. *p*

(Wälsungenliebe)

Oboe. *p*

Ten. Sax. *p*

Oboe. *pp*

2nd Clar. *pp*

1st Bass. *pp*

3rd Clar. *p*

3rd Clar. *p*

2nd Bass. *p*

9

Alto Sax. *p*

1st Bassoon. *p*

(Schicksal) 4th Horns (muted) *pp*

Euph. *pp*

10 1st Cornet Solo.

1st Cornet Solo. *pp*

Oboe. *mf*

Alto Sax. *f*

1st Bassoon. *f*

Ten. Sax. *f*



p

f Alto Sax.
f 1st Bassoon.
f 2nd Clar.
 Ten. Sax.
pp Euph.
p

p

cresc.

f Oboe.
f Oboe.
 Alto Sax.
f 2nd Clar.
p 3rd Clar.
p 1st Bassoon.



p

Alto Sax. *espress.* Oboe. Alto Sax. *espress.* Oboe.
p 2nd Clar.
p 1st Bassoon.
p 3rd Clar.
p Euph.
 Alto Sax.

Oboe. *cresc. molto* *ff* *dim.*
cresc. molto *ff*

Conductor.

a tempo *Allargando.* *ff* Euph. 8va
 Saxophones. Fl. & Picc. 8va *fff* Clarts. Fl. & Picc.
 Trombone. *fff* Horns. *dim.*

poco rall.
 Alto Sax. & 2nd & 3rd Clarts. *p* Cornets *pp*
 1st Basses & Ten. Sax. Euph. & Baritone.

15 **Tranquillo.** ♩ = 72
 (Waberlohe)

Clarts. Fl. & Picc. 8va
 Clarts. Horns. Trumpets. 2
 Basses. Saxoph. Barit. Euph.
 Fl. & Picc. continue semiquavers & 2nd & 3rd Clarts. tremolo to the end.
 (Siegfried) Trombones. *cresc.*

cresc.
 Trombones. Cornets & Trumpets 8va
 Bases. *mf*

cresc. *dim.*
 B. D.

16

1st Horn, Alto Sax.
2nd Horn, Ten. Sax. & Baritone.
Trombones.

p *dim.* *dim.*

17

Glockenspiel
Horns, Saxophones.
Bassoons, Barit. & Euph.

p dolce *pp*

Solo Clar. & Eb Clar.
Cornet Solo, 1st Clar. & Oboe.
Fl. & Picc.
Glockenspiel.
Horns.
(Schicksal)
Trombones & Cornet.

dim. *pp* *pp*

Trombone & Cornet.
Horns.
Cornets & Trumpets.
Trombones.
B. D. & Timp.

pp *pp* *pp*

B. D. & Timp.

pp *poco allargando* *ppp*