

# Rheingold Fantasy

Rossini Hayward (2018)

⑥ = D  
(♩ = 66) **Erste Scene** (Auf dem Grunde des Rheines)  
*Zeit und Raum*

*Natur*

Measures 1-8 of the score. The music is in D major and 6/8 time. It begins with a piano (*pp*) dynamic. The notation shows a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bass line features a series of chords and moving lines, with some notes beamed together.

Measures 9-15 of the score. The music continues with a treble clef and 6/8 time signature. The bass line shows a steady rhythmic pattern with various chordal textures.

Measures 16-19 of the score. The music continues with a treble clef and 6/8 time signature. The bass line features a series of chords and moving lines, with some notes beamed together.

Measures 20-25 of the score. The music continues with a treble clef and 6/8 time signature. The bass line features a series of chords and moving lines, with some notes beamed together. The text *Wellen und Werde* is written above the staff. Fingering numbers (0, 1, 1, 3, 2, 4, 1, 4, 1, 1, 2, 4, 1, 4, 2, 1) are placed above the notes. Chordal markings CVII and CX are present.

Measures 26-31 of the score. The music continues with a treble clef and 6/8 time signature. The bass line features a series of chords and moving lines, with some notes beamed together. The text *Wellen und Werde* is written above the staff. Fingering numbers (2, 3, 4, 1, 2, 2, 0, 1, 1, 4) are placed above the notes. Chordal markings CVII, CII, and CX are present.

Measures 32-36 of the score. The music continues with a treble clef and 6/8 time signature. The bass line features a series of chords and moving lines, with some notes beamed together. The text *Rhein* is written above the staff. Fingering numbers (4, 2, 1, 2, 3, 2, 1, 3, 2, 1, 2, 4) are placed above the notes. Chordal markings CVII and 4/6CVII are present.

Measures 37-42 of the score. The music continues with a treble clef and 6/8 time signature. The bass line features a series of chords and moving lines, with some notes beamed together. Fingering numbers (1, 2, 4) are placed above the notes.

40

*cresc.*

43

*Urharmonie*

*f*

Wei - a! Wa - ga!

46

1/2CIII

Wo - ge, du Wel - le, wal - le zur Wie - ge! wa - ga - la wei - a!

49

a m i

a m i

wal - la la wei - a la wei - a!

52

*Bewußtseinsblitz*

*p*

*CII*

Des Gol - des Schlaf hü - tet ihr

55

*cresc.*

schlecht! Bes - ser be - wacht des schlum - mern - den Bett, sonst

58 *a m i*  

 büst ihr bei - de das Spiel! *Rhein*

61

64

67 
 rit.

70 *(♩ = 60) Rheingoldfanfare*  

 accel.

75 *(♩ = 76) "Rheingold" - Ruf*  

 mf  
 Rhein - - gold! Rhein - - gold!

77 
 Leuch - ten-de Lust, wie lach'st du so hell und hehr!

79  
8  
Glü - hen-der Glanz ent - glei - set dir weih - lich im Wag!

81  
8  
hei - a ja - hei! hei - a ja - hei - a!

83  
8  
Wa - che Freund! wa - che froh!

85  
8  
Won - ni-ge Spie - le spen - den wir dir: flim - mert der

87  
8  
Fluss, flam - met die Fluth, um - flies - sen wir tau - chend. tan - zend und

89  
8  
sin - gend im se - ligen Ba - de dein Bett!

91  
8  
*ff*

94 *Vorform des Rings*

98

101 *Rheintöchter "Ha ha ha ha ha ha!"* *Alberich klettert und stürzt*

104

108 *Drohmotiv* *Alberichs Liebesverfluchung* (♩ = 56) *allargando* *ff*

So ver-fluch ich die

112 *Rheingoldfanfare (moll)* *Entsagungsmotiv*

Lie-be! Nur wer der Min-ne Macht ent-sagt, nur wer der

117 *cresc.*

Lie-be Lust ver-jagt, nur der er-zielt sich den Zau-ber, zum

120 *Ring* *rit.*

Reif...

Zweite Scene (Freie gegend auf Bergeshöhen)

(♩ = 56) *Walhall*

123

*p*  
*sehr weich*

128

132

137

*ritard.*

141

(♩ = 50) *Riesen*

*ff*

144

*Vertragsmotiv*

*sfz*

(♩ = 100)

Fasolt "Was du bist, bist du nur durch Verträge"

147

*p* *cresc. poco a poco*

Was du bist, bist du nur durch Verträge.....

151

155

159

Loge

*p* *cresc.*

163

167

171

176

8

181

8

185

8

Dritte Scene (Nebelheim)  
(♩ = 100) Schmiedemotiv

189

8

192

8

195

8



198

*ff* *dim.*

202

*Schmiede + Wehe*

*f* *f* *f*

206

*rit.*

(♩ = 80)

211

*Tarnhelm*

*pp*

(♩ = 50) *Riesenschwamm* (♩ = 80) *Tarnhelm*

227

*cresc.* *ff* *pp*

235

*Kröte*

⑤ ④ ⑤ ④

248

6 6 6

Vierte Scene (Freie Gegend auf Bergeshöhen)  
(♩ = 90) Schmiedemotiv

251

6 6 6 ⑥ = C

Tune down 6th string to C checking  
with 7th fret harmonic G against open string

253

*Hort + Schmiede*

256

*Hort + Schmiede + Wehe*

259

262

265

268

271

275 CV CV

8

*cresc.*

279

8

283 CV CVII

8

***ff***

rasgueados until pizz.

285

8

***ff***

287

8

289 CVII

8

***fff***

291 CI

8

*dim.*

293

8

295

8

*p*

298

8

*p* *pp* pizz.

302

*Hass-Synkopen* *Alberich "Bin ich nun frei?"*

CVI

8

pizz. rit.

Bin ich nun frei?

305

(♩ = 70) *Fasolt und Fafner nahen von fern*

CVII

8

Wirk-lich frei?

*p*

309

8

314

8

319

*Goldene Äpfel*

8

323

*mf* *cresc.*

327

*Froh "Traurig ging es uns allen,*  
Trau - rig ging es uns al - len, ge -

331

*Riesen*  
trennt für im - mer von ihr

334

*Hort + Schmiede + Riesenrhythmus*  
*p* *cresc.*

337

339

*Vertrag*  
*fff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*  
Tambura auf dem Steg

342

*Ring*  
*p* *rit.*

(♩ = 70) *Walhall*

345

*p* *cresc. poco a poco*

347

349

351

353

355

357

359

8

2

7

361

8

3

6

6

363

8

3

3

6

*allargando*

365

(♩ = 70) *Schwert*

8

*ff*

3

4

3

6/4

367

8

3

3

3

(♩ = 60) *Wotans Gestaltungskompetenz*

368

8

*fff*

3

3

3

3

370

8

3

3

3