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Ex. 1: Das Rheingold, scene 3, tempo modification possibilities<sup>1</sup>

(a) 'rhythmic' accompaniment, bars 2354-8

Al - len! Ho - hen Muth ver - leiht dei - ne Macht

*f* *p* *fp* [etc.]

*non legato*

(b) 'melodic' accompaniment, bars 2370-74

Das ist für heut' ein kärg - lich Häuf - chen!

*p*

<sup>1</sup> All musical examples reproduce passages from Wagner, Das Rheingold, vocal score (London/Mainz/Brussels/Paris: Schott & Co., 1882).

Ex. 2: Das Rheingold, end of scene 2, orchestral transformation,  
areas of contrasting tempi

(a) Bars 1817-21

Musical score for bars 1817-21. The score is in 3/4 time and E-flat major. It features a piano (p) dynamic. The first section, labeled 'Destiny Accepted', spans bars 1817-18 and is marked with a hairpin crescendo. The second section, labeled 'Loge', spans bars 19-21 and is marked with a hairpin crescendo (cresc.). The tempo changes from a slow, steady pace to a faster, more rhythmic pace.

(b) Bars 1831-2

Musical score for bars 1831-2. The score is in 3/4 time and E-flat major. It features a piano (p) dynamic. The first section, labeled 'Loge', spans bars 1831-1832 and is marked with a hairpin crescendo (cresc.). The tempo changes from a slow, steady pace to a faster, more rhythmic pace.

(c) Bars 1835-6

Musical score for bars 1835-6. The score is in 3/4 time and E-flat major. It features a piano (p) dynamic. The first section, labeled 'Loge', spans bars 1835-1836 and is marked with a hairpin crescendo (cresc.). The tempo changes from a slow, steady pace to a faster, more rhythmic pace. The score ends with the notation [etc.] in the right hand.

Ex. 3: Das Rheingold, scene 4, tempi fluctuations at the entrance of Erda

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The tempo is marked **Langsam** (Slow). The score is divided into three tempo sections: **tempo 1**, **tempo 2**, and **tempo 3**. The vocal line begins with a rest, followed by the entrance of Erda with the lyrics "Wei - che, Wo - tan! wei - che!". The piano accompaniment features a variety of dynamics: *ff* (fortissimo) in the first section, *p* (piano) in the second, *dim.* (diminuendo) in the third, and *p* in the fourth. The piano part includes a complex rhythmic pattern in the left hand, with a **c** (crescendo) marking at the beginning of the first section. The vocal line is marked with **ERDA** above the first note of the phrase.

Ex. 4(a): Das Rheingold scene 2, Loge motif, Lebhaft, bb.1195-7  
[Richter tempo  $\text{♩} = 120$ ]

*p* [etc.]

Ex. 4(b): Das Rheingold scene 3, Loge motif, Sehr lebhaft, bb.2355-7  
[Richter tempo  $h. = 80$ ]

LOGE.

Ho - hen Muth ver - leiht dei - ne Macht;

*fp*

Ex. 5: Das Rheingold, musical material connected by Richter's tempo of  $\text{♩} = 72$

(a) the 'renunciation of love' motif, scene 1, bb.617-19

Zurückhaltend. Etwas langsamer.

WOGLINDE

Nun wer der Min - ne Macht ent - sagt,

*p* *piu p* *pp* [etc.]

(b) 'Valhalla', Scene 2, bb.769-70

Ruhiges Zeitmaß

*p molto dolce*

(c) 'giants' motif, Scene 2, bb.984-6

Sehr wuchtig und zurückhaltend im Zeitmass

*ff*

(d) Scene 3, bb.2476-9

**Mäßig langsam**  
ALBERICH

Auf won - ni - gen Höh'n, in se - li - gem We - ben

*p dolce* *piu p*

(e) 'Tarnhelm', Scene 3, bb.2656-9

**Mäßig langsam**

*p*

(f) Scene 4, bb.3093-6

**Langsam** ALBERICH

Zer - trum - mert! Zer - knicht!

*sf* *p* *piu p*

(g) return of 'giants' motif, scene 4, bb.3264-5

**Langsamer**

*p* *cresc.* *f*

(h) 'Erda' motif, scene 4, bb.3456-60

**Langsam**

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