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to accompany Wotan's gloomy reflection on the price that he paid for his castle.

In the following example, the horn and bassoon play the Ring motive in combination with the strings. Tremolo violin, viola, and cello are added to represent Fafner's mental instability as he grabs for the ring, which he believes is the payment owed him.¹

Ring Ex 4: iv, 747; Hn, Fag, Trem. Vn, Br, Vc. Fafner: The ring is mine!

There is also a combination that includes a cello with the horn-bassoon scoring.

Ring Ex 5: i, 566;. Hn, Fag, Vc Alberich: I wrest from the rock the gold, forging the ring of revenge.

This example occurs toward the end of the first scene, where Alberich, after attempting to court the Rheinmaidens, decides to compensate for his rejection by stealing their gold as his "payment."

While the horn-bassoon scoring of the Ring motive refers to the ring as payment, Wagner scores the Ring motive in the horns alone to refer to the ring's connection with the gods of Valhalla on three separate occasions.

Ring Ex 6: Int. 1, 48; Hn. (Discussed in Int. 1 analysis.)

Ring Ex 7: ii, 74; Hn. Wotan: Did Fricka harbor such greed when she craved for the hall?

Ring Ex 8: ii, 679; Hn. Fricka: Would the golden trinket make some jewelry?

All three examples refer to the gods of Valhalla, most notably Fricka. In the interlude example, Wagner lays the groundwork for future horn references by placing the motive directly before the overture to the second

¹ Wagner often uses string tremolo to add a surreal dimension to certain moments. At times, the device is used to represent mental instability. (See article on tremolo.)

scene as Wotan and Fricka lie asleep in a flowery bank.² The second example occurs when Wotan reminds Fricka of the glory of the hall. The setting appears again when Fricka asks Loge about why the gods want the Rheingold. Since the horn is generally connected with other godly references in Das Rheingold³, it seems that Wagner used the horn to establish a reference to the gods of Valhalla that a listener might identify as an underlying unifying quality in the work.

² This overture is made up of the first statements of the Valhalla motive, which is scored for full brass with tubas used in place of horns. This will be discussed further in the article concerning the Valhalla motive.

³ Notably, the strongest statement of the Golden Apples motive (ii, 323) appears in the horn accompanying the voice.