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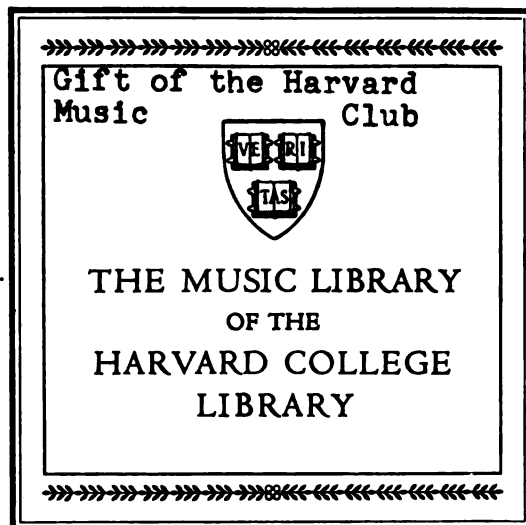
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**WAGNER LYRICS
FOR SOPRANO**

WAGNER LYRICS

FOR SOPRANO

EDITED BY

CARL ARMBRUSTER



BOSTON : OLIVER DITSON COMPANY

NEW YORK : CHAS. H. DITSON & CO. CHICAGO : LYON & HEALY

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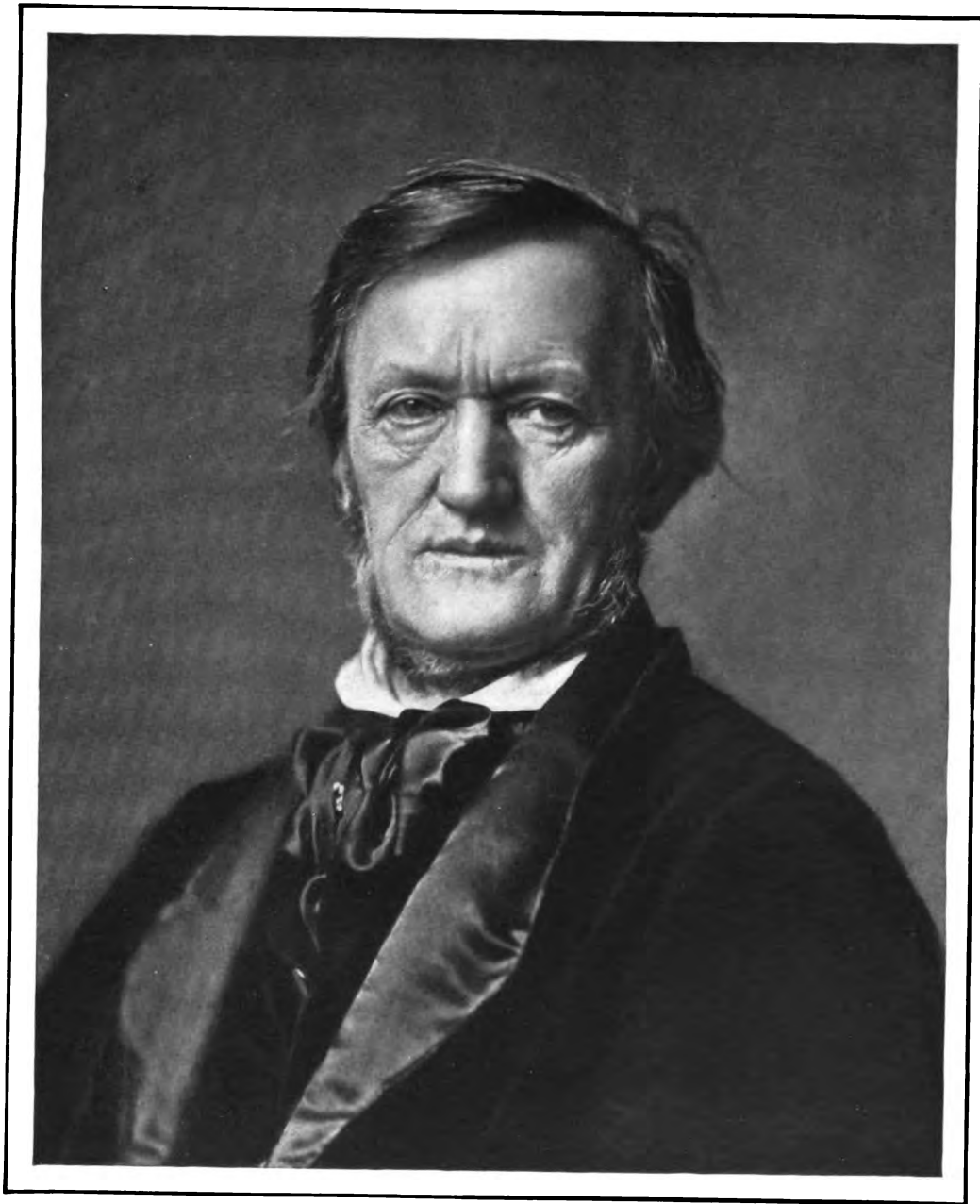
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CONTENTS

	PAGE
THREE MELODIES (TROIS MÉLODIES)	
No. 1. Lullaby (<i>Dors, mon enfant</i>)	1
No. 2. The Rose (<i>Mignonne</i>)	6
No. 3. Waiting (<i>Attente</i>)	11
FIVE POEMS (FÜNF GEDICHTE)	
No. 1. The Angel (<i>Der Engel</i>)	16
No. 2. Stand Still! (<i>Stehe still!</i>)	20
No. 3. In the Greenhouse (<i>Im Treibhaus</i>), Study for "Tristan and Isolda"	26
No. 4. Grief (<i>Schmerzen</i>)	30
No. 5. Dreams (<i>Träume</i>), Study for "Tristan and Isolda"	33
RIENZI	
Song of the Messenger of Peace (<i>Arie des Friedensboten</i>), Act II, No. 1	37
THE FLYING DUTCHMAN (DER FLIEGENDE HOLLÄNDER)	
Spinning Song (<i>Spinnerlied</i>), Act II, No. 2	41
Senta's Ballad (<i>Senta's Ballade</i>), Act II, No. 3	50
TANNHÄUSER	
Song of Venus (<i>Gesang der Venus</i>), Act I, Scene 2	60
The Shepherd's Song (<i>Lied des Hirtenknaben</i>), Act I, Scene 3	65
Elizabeth's Aria (<i>Arie der Elisabeth</i>), Act II, Scene 2	68
Elizabeth's Prayer (<i>Gebet der Elisabeth</i>), Act III, Scene 1	74
LOHENGRIN	
Elsa's Dream (<i>Elsa's Traum</i>), Act I, Scene 2	78
Elsa's Song to the Breezes (<i>Elsa's Gesang an die Lüfte</i>), Act II, Scene 2	85
Elsa's Admonition to Ortrud (<i>Elsa's Ermahnung an Ortrud</i>), Act II, Scene 2	88
Bridal Song (<i>Brautlied</i>), Act III, Scene 1	92
TRISTAN AND ISOLDA (TRISTAN UND ISOLDE)	
Isolda's Narrative to Brangaena (<i>Isolde's Erzählung an Brangäne</i>), Act I, Scene 3	95
Brangaena's Reply to Isolda (<i>Brangäne's Antwort an Isolde</i>), Act I, Scene 3	110
Tristan and Isolda's Love Duet (<i>Tristan und Isolde's Liebesduett</i>), Act II, Scene 2	113
Isolda's Reply to Tristan (<i>Isolde's Antwort an Tristan</i>), Act II, Scene 3	121
Isolda's Love Death (<i>Isolde's Verklärung</i>), Act III, Scene 3	123
THE MASTERSINGERS OF NUREMBERG (DIE MEISTERSINGER VON NÜRNBERG)	
Eva's Baptismal Verse (<i>Eva's Taufspruch</i>), Act III, Scene 4	133
THE VALKYR (DIE WALKÜRE)	
Brünnhilde's Appeal to Wotan (<i>Brünnhilde's Bitte an Wotan</i>), Act III, Scene 3	138
SIEGFRIED	
Brünnhilde's Appeal to Siegfried (<i>Brünnhilde's Bitte an Siegfried</i>), Act III, Scene 3	148
THE DUSK OF THE GODS (GÖTTERDÄMMERUNG)	
Brünnhilde's Farewell to Siegfried (<i>Brünnhilde's Lebewohl an Siegfried</i>), Prologue	154
PARSIFAL	
Kundry's Narrative (<i>Kundry's Erzählung</i>), Act II, Scene 2	159



Bayreuth,
21 April 1872

Josephine
Richard Wagner

RICHARD WAGNER



RICHARD WILHELM WAGNER —by far the greatest composer since Beethoven—was born at Leipzig on the 22d of May, 1813. He was the youngest of nine children, his father, a police official, dying when Richard was but six months old. A year afterward his mother married Ludwig Geyer, an actor engaged at the Dresden theatre, and to Dresden the family then removed. Geyer was fond of painting, and he wished young Richard to become an artist; but he died when the boy was only seven years old, and the study of art was then discontinued. Richard became a pupil at the “Kreuzschule,” and later on at the “Thomasschule,” at Leipzig, to which city the twice-widowed mother returned in 1827. So far not much had been done for Richard’s musical education; he had had a few lessons in pianoforte playing, but he preferred to try to play the operatic airs he had heard at the theatre instead of practising his exercises, and to his dying day Wagner never became a satisfactory pianist. But even at this early period of his life his eminent poetical gifts became evident. At the school his poem on the death of a fellow pupil won him the prize from a number of competitors, and soon afterward, incited by his study of the ancient Greek poets and Shakespeare, he resolved to write a tremendous tragedy. It is related that in the course of this absurd production—which, of course, was never completed—no less than forty-two persons died or were killed, so that when the young author reached the last act, he was short of characters and had to bring back several of them as ghosts!

His sister, Rosalie Wagner, was an actress, and through her the boy was constantly in touch with the theatre. The great success obtained by C. M. von Weber with *Der Freischütz* may have had a strong influence upon the career of Wagner. Still, it was only after the family’s return to Leipzig that it became clear to Richard what his vocation

really was. At the Gewandhaus concerts in that city he heard Beethoven’s symphonies and the music to *Egmont* for the first time; and he was so deeply impressed that he resolved to become a musician. In spite of determined opposition on the part of his family he carried out his resolution by beginning the study of harmony and counterpoint with Theodor Weinlig, then cantor at the Thomasschule. As the first results of his studies we have a sonata and a polonaise for pianoforte, also an overture with a final fugue, and later on a symphony for orchestra. The latter was performed at the Gewandhaus in 1833, with considerable success.

We next hear of Wagner at Würzburg, where his brother Albert was stage manager, and where Richard now became director of the chorus at the theatre. While there he wrote the libretto and composed the music of an opera, *Die Feen* (*The Fairies*), a juvenile work, which in his later years he did not think worthy of publication. It was, however, published after his death and performed at Munich; but these performances, apart from the historical interest attaching to them, added nothing to Wagner’s fame. His next work was an opera upon the subject of Shakespeare’s *Measure for Measure* called *Das Liebesverbot* (*Forbidden Love*); this he wrote while conductor at Magdeburg in 1836. It was performed there, and failed completely.

Wagner was now in bad pecuniary straits, which condition unfortunately lasted for some years. After being conductor at the theatre at Königsberg, he accepted the same post at the theatre of Riga in 1837. It was here that he began the composition of his grand tragic opera *Rienzi*, the first of his works which was published, and the first which eventually gained acceptance in Germany. The music of two acts of this opera was finished, when Wagner suddenly resolved to journey to Paris, in the hope of having the work produced

there. This was in 1839. He took passage on a sailing vessel bound from Pillau to London; the vessel encountered a succession of violent gales near the coast of Norway, and it was there that Wagner first heard the old legend of the Flying Dutchman from the sailors on board. Reaching Paris by way of London and Boulogne, he completed the score of *Rienzi*, but was unsuccessful in his efforts to get it performed at the Paris Opéra, and for some six months he was literally on the brink of starvation. At that time he was actually driven by want to arrange the fashionable operatic music of the day—airs from Donizetti's *Favorita* and Halévy's *Queen of Cyprus*—for the inartistic combination of piano-forte and cornet! He also composed some songs with a view to attaining popularity in the fashionable society of Paris; but they proved to be far too good for the taste of the public of that time. During his sojourn in the French capital he composed the music to *Der fliegende Holländer* (*The Flying Dutchman*), which shows enormous progress in style, compared with *Rienzi*. In April, 1842, Wagner left Paris for Dresden, where meanwhile *Rienzi* had been accepted for performance by the Royal Opera. It was given there on October 20 of that year with extraordinary success, which increased at every performance. Wagner was requested to prepare for an initial production of *The Flying Dutchman*, and this took place on January 2, 1843. It cannot be said that the public of that time fully appreciated the composer's vast artistic progress as shown in the new work. But this lagging behind of the public taste has always been, and probably always will be, apparent in the lives of men of genius.

Through the death of Rastrelli a conductorship at the Dresden Opera had become vacant, and this post was now offered to Wagner. He entered upon his duties with enthusiastic energy and zeal, and some of the performances which he conducted, such as those of Gluck's operas, were models of excellence. His efforts to get his own operas produced in other cities were, however, not very successful; but this did not in the least interfere with his creative activity. At this period he was engaged in writing the libretto and com-

posing the music of *Tannhäuser*; and during a holiday tour and subsequent stay at Marienbad he sketched the libretto of a comic opera, *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*), which was originally intended as a humorous counterpart to *Tannhäuser*. The latter work was first performed at Dresden, on October 19, 1845; its success, like that of *The Flying Dutchman*, was but moderate at first. Wagner now turned to the Siegfried saga for dramatic material, and by the autumn of 1848 he had written the drama *Siegfried's Tod* (*Siegfried's Death*.) In the political events of that year he took such an active part with contributions to the press as well as with speeches that he was forced to sever his connection with the Royal Opera and to leave the country. He fled to Switzerland and settled at Zürich, where he published two important treatises entitled *Art and the Revolution* and *The Artwork of the Future*. In February, 1850, he again visited Paris, and thence he sent the newly completed score of *Lohengrin* to his friend Franz Liszt, who was then director of the music at the court of the art-loving Grand Duke of Saxe-Weimar. Liszt enthusiastically undertook the production of this work, and the first performance took place on August 28, 1850. So great was its success that the strong impression which the works of Wagner have imprinted upon the entire world of art may be said to date from that performance. After returning to Zürich, Wagner published early in 1851 a treatise entitled *Opera and Drama*, in which he fully expounds his epoch-making theory of the equal importance of poetry, music and the actor's art in the structure of a perfect musical drama,—a subject which had occupied his thoughts for years. He contends that in the musical drama the three arts should be indissolubly welded into a well balanced whole, in which no one should preponderate, but that each should support, amplify and intensify the others. On this topic a veritable war has since raged in artistic and literary circles, lasting over thirty years; but now very little doubt is left that Wagner's theory is the correct one; it has achieved a glorious victory wherever his works have been adequately performed.

The evolution of this great art doctrine was the result of years of study, reflection and severe self-criticism, and was of course not accomplished without a struggle. If we examine critically those of Wagner's works which he wrote before the publication of his *Opera and Drama*, we find that the music of his *Rienzi* is modelled upon the operas of Spontini and Meyerbeer, the two composers whose works reigned supreme upon the operatic stage when *Rienzi* was written. Wagner's originality in this work is almost hidden by the conventionalities of the prevailing style; but in *The Flying Dutchman* there is strong evidence of critical thought and consequent modification of this borrowed manner. The declamation in this work is far more impressive and powerful than in *Rienzi*; and this is still more strikingly the case in *Tannhäuser* and *Lohengrin*. However, the essential differences between the so-called "grand" opera of the period and Wagner's musical drama are enumerated farther on.

After completing *Opera and Drama* Wagner turned his attention to composing the music for *Siegfried's Death*; but upon reconsidering his material he finally resolved to treat the whole Nibelungen saga in a trilogy, and the work eventually grew to the colossal dimensions in which we now possess it, *i. e.* a series of four dramas (three of three acts each and an introductory one of one act) intended for performance on four consecutive days. He gave to the whole group the title *Der Ring des Nibelungen* (*The Ring of the Nibelungs*), and the four dramas are: *Das Rheingold* (*The Rhinegold*), *Die Walküre* (*The Valkyr*), *Siegfried*, and *Götterdämmerung* (*The Dusk of the Gods*). The libretto for the entire work was completed in two years (by 1853), but the musical composition occupied Wagner at intervals during the next nineteen years, many periods of interruption intervening. He had completed the first two dramas and two acts of *Siegfried*, when he was seized by the conviction that he could never get his great cycle performed. It was then that he turned his attention to *Tristan and Isolde*. The libretto of this work was finished in 1857, and the music two years later, during an extended visit to Venice.

Although the master's theory concerning the musical drama is consistently applied in *The Rhinegold* and *The Valkyr*, it must not be forgotten that these two works are but fragments of a greater whole, and that therefore *Tristan and Isolde* is the first complete work composed after his theory was fully formulated. This drama, together with *The Mastersingers of Nuremberg*, which was completed in 1867, is considered by many to mark the climax of Wagner's genius.

In 1860 he again went to Paris, where he arranged and conducted some concerts consisting of fragments of his works, and in March, 1861, his *Tannhäuser* was performed at the grand Opéra of that city, by command of the Emperor Napoleon III; it was hooted and hissed off the stage by the members of the Jockey Club, who resented the production of an opera which did not contain the customary ballet in the middle of the second act. During 1862 Wagner was principally occupied with the composition of *The Mastersingers*. At that time he was again terribly involved in pecuniary embarrassments, and attempted to improve his circumstances by giving concerts in various cities, among them Vienna, Prague, Leipzig, St. Petersburg, Moscow and Budapesth. The great turning point in his fortunes, however, did not come until May, 1864, when King Ludwig II of Bavaria called him to Munich and relieved him from the ever pressing cares and anxieties concerning his bare existence. It was at Munich that *Tristan and Isolde* and *The Mastersingers* were first performed in 1865 and 1868 respectively, the performances in each case being, perhaps, the best that have ever been given of these music dramas.

Wagner was now enabled to complete his great *Nibelungen* trilogy; and by 1872 the music of the monumental work was finished at Tribschen, near Lucerne, whither he had moved in 1867. Meanwhile the energetic efforts of numerous friends and the support of the king rendered possible the building of a special theatre for the proper performance of this exceptional work. In 1871 Wagner settled at Bayreuth in Bavaria, and there the new theatre was built. The first performance of the cycle took place in August, 1876, in the pre-

sence of an immense number of spectators, who had come from all parts of the civilized world; and its artistic success was beyond all doubt. Wagner might indeed have rested now upon his well earned laurels, but his mental activity knew no cessation. Even during the preparations for the *Nibelungen* performances he had sketched a new work, *Parsifal*, and now, with redoubled energy, he turned to its musical composition. It was completed early in 1882, and was first performed at Bayreuth in July of that year. In September Wagner left for Venice, there to rest from the fatigue he had undergone during the *Parsifal* performances; and it was there, on February 13, 1883, that he suddenly died.

The main cause of Wagner's unique position in the history of opera lies in the fact that he was not only a composer, but also a dramatic poet, and was thus enabled to carry out successfully the theory which he gradually developed. No graver mistake can be made than to look upon Wagner solely as a great musician. His originality of expression is as marked in the librettos of his works as in their music. His sense of color, of rhythm, of dramatic effect, no less than his insight into all the phenomena of human character, was wonderfully exact. A man of such many-sided genius was the only one who could achieve the emancipation of the musical drama from the old "grand" opera. Had it not been for Wagner's personal ability to realize in every detail his performances, he would never have been more than a visionary. His striking musical originality would have attracted attention, but as a musician alone he would, in all probability, have failed to revolutionize the operatic world in the epoch-making manner in which he has done so. As long as the musical and dramatic elements of an operatic work are elaborated by different individuals, one will always be found to lean upon or to be sacrificed to the other.

It would be difficult to point to any other musician, with the single exception, perhaps, of Beethoven, whose career exhibits such continued growth. Much as Wagner in his early days was

inspired by the romantic fire of a Spontini (of which this master's *La Vestale* and *Fernando Cortez* give proof), much as he delighted in his own *Rienzi*, because it seemed to him to be the happy combination of the explosive materials of an heroic drama with all the pomp and circumstance of French "grand" opera, yet he was severe enough in his self-criticism to recognize the fact that he never could reach artistic independence on those lines. So in spite of the success obtained by *Rienzi* he abandoned this style of composition, and turned to new ways in *The Flying Dutchman*. In this drama we first meet with so-called "leading motives" (*Leitmotiven*), which are short but pregnant musical phrases, intended to portray the various personages of the action, the different passions which animate them or the sentiments they express. It is specially due to the use of these leading motives that Wagner's music is so wonderfully impressive, because by combining them or varying them in the most admirable manner, they become true plastic images of the figures of the drama in all their manifold relations towards each other. It is through the thematic character of Wagner's music that the drama obtains its intense force and clearness. Liszt has aptly remarked: "He makes the orchestra reflect; in his hands it reveals to us the soul, the passions, the sentiments, the slightest emotions of his personages; with him the orchestra becomes the echo, the fine veil through which he lets us perceive all the vibrations of their hearts; one might say that they palpitate in this medium, and across its sonorous and diaphanous walls we are alive to the most impetuous as well as to the slightest emotions."

In a brief article it is, of course, impossible to estimate with adequate detail Wagner's cardinal importance to art. But a concise statement of the essential points of difference between his musical drama and the old, so-called "grand" opera, which reigned supreme upon the lyric stage when Wagner began to write, will at least give the reader an insight into the far-reaching nature of the reforms which he accomplished through the ripening of his great theory. These points may be classified under nine heads: *First* as concerns the subjects

of his works, we find that his poems, after *Rienzi*, are exclusively national ones. He discards the historical opera, and turns to legends, myths and sagas as the only proper source of material for his art. Thus he emphasizes the motives which govern human nature at all times, and are quite independent of any given historical period. The *second* point concerns the poetical treatment of the text, as well as of the dramatic structure. The latter is always true to the canons of the best art; all that is not essential to the action is eliminated, and the dramatic basis is formed from accurate emotional analysis and the consistent delineation of character. The librettos are highly poetical, and possess an excellent literary style, rarely to be found in such works. The *third* point is the altered relation between music and poetry. While in the "grand" opera the music seldom had any other object but self-exploitation, the text being merely the incidental frame upon which it was hung and which it fitted more or less closely, Wagner places music and poetry upon a plane of perfect equality. Words and music interpret each other: the poetry determines the manner of its musical treatment, the music refines and ennobles the poetical expression.

The *fourth* point relates to the treatment of the orchestra, which from a mere accompaniment is raised to an independent factor of symphonic character. Wagner employs it in a sense quite other than the Italian opera composer, in whose hands it was nothing but "a huge guitar" for accompanying the singers. Through the employment of leading motives, expressing definite occurrences in the drama, or characteristic moods or sentiments, the orchestra becomes the modern equivalent of the Chorus of antique tragedy, forming a running comment upon the action of the drama. The *fifth* point of importance is the abolition of the customary set operatic forms, in so far as they are not the logical result of the dramatic

situation. Wagner discards bravura singing; his works offer no opportunity for the display of vocal gymnastics; and ensemble singing occurs only when dramatically justified. The position of chief importance he gives to the dramatico-musical dialogue, and, of course, he discards the ballet. The *sixth* point concerns the exclusion of any spoken dialogue or that kind of recitative which was customary in "grand" opera between the different set numbers. Wagner's recitative is melodic singing; his song is musical declamation. The *seventh* point concerns the melodic invention and harmonic treatment of the music. These are so specifically characteristic of Wagner that other composers who have tried to use the new style have for the most part become mere plagiarists, falling—perhaps involuntarily—into his melodic and harmonic trend of thought. This, however, is by no means a necessary consequence of Wagner's art-principles; it is merely a proof of his powerful individuality and of his immense influence upon his contemporaries. The *eighth* point relates to the totally different demands made upon the performers. The singers must be both good musicians and good actors, since singing, musical phrasing, declamation and acting must all go hand in hand, and the neglect of any of these elements is fatal. And for the *ninth* and last point, we find a specially picturesque element in the scenic setting, the utmost plasticity in the grouping, and an impressive dignity in the bearing of the performers.

All these factors together form that complete art-work, to which all the individual arts contribute a share. Thus we have the so-called "Art-work of the Future," once so bitterly attacked, but finally victorious, which has nothing, not even the name, in common with "grand" opera. To the bold creator of this most perfect art-work we may fittingly apply Shakespeare's words:

"He does bestride the narrow world like a Colossus!"

Carl Ambroster.

April 15, 1904.

CHRONOLOGICAL TABLE OF THE VOCAL WORKS OF RICHARD WAGNER

I. Operas and Music Dramas

TITLE	PLACE AND YEAR WHEN BEGUN	PLACE AND YEAR WHEN COMPLETED	PLACE AND DATE OF FIRST PERFORMANCE	CONDUCTOR OF FIRST PERFORMANCE
1. DIE FEEN (<i>The Fairies</i>)	Würzburg, 1833	Würzburg, 1833	Munich, June 29, 1888	Franz Fischer
2. DAS LIEBESVERBOT (<i>Forbidden Love</i>)	Leipzig, 1834	Magdeburg, 1836	Magdeburg, March 29, 1836	Richard Wagner
3. RIENZI, DER LETZTE DER TRIBUNEN (<i>Rienzi, the Last of the Tribunes</i>)	Riga, 1838	Paris, 1840	Dresden, October 19, 1842	Karl Gottlieb Reissiger
4. DER FLIEGENDE HOLLÄNDER (<i>The Flying Dutchman</i>)	Paris, 1841	Paris, 1841	Dresden, January 2, 1843	Richard Wagner
5. TANNHÄUSER, UND DER SÄNGERKRIEG AUF WARTBURG (<i>Tannhäuser, and the Singing Contest on the Wartburg</i>)	Dresden, 1844	Dresden, 1845	Dresden, October 19, 1845	Richard Wagner
6. LOHENGRIN	Dresden, 1846	Dresden, 1847	Weimar, August 28, 1850	Franz Liszt
7. DER RING DES NIBELUNGEN (<i>The Ring of the Nibelungs</i>)	(The complete work) Dresden, 1848	Bayreuth, 1874	Bayreuth, August 13, 14, 16, 17, 1876	Hans Richter
Consisting of four dramas: (a) DAS RHEINGOLD (<i>The Rhinegold</i>)	(Separately) Zürich, 1852	Zürich, 1854	Munich, September 22, 1869	Franz Wüllner
(b) DIE WALKÜRE (<i>The Valkyr</i>)	Zürich, 1854	Zürich, 1854	Munich, June 26, 1870	Franz Wüllner
(c) SIEGFRIED	Zürich, 1855	Lucerne, 1869	Bayreuth, August 16, 1876	Hans Richter
(d) GÖTTERDÄMMERUNG (<i>The Dusk of the Gods</i>)	Lucerne, 1869	Bayreuth, 1874	Bayreuth, August 17, 1876	Hans Richter
8. TRISTAN UND ISOLDE (<i>Tristan and Isolde</i>)	Zürich, 1857	Venice, 1859	Munich, June 10, 1865	Hans von Bülow
9. DIE MEISTERSINGER VON NÜRNBERG (<i>The Mastersingers of Nuremberg</i>)	Dresden, 1845	Lucerne, 1867	Munich, June 21, 1868	Hans von Bülow
10. PARSIFAL	Bayreuth, 1876	Bayreuth, 1882	Bayreuth, July 26, 1882	Hermann Levi

II. Songs

1. DER TANNENBAUM (<i>The Fir-tree</i>)	Riga, 1838	Riga, 1838		
2. DIE BEIDEN GRENADIERE (<i>The Two Grenadiers</i>)	Paris, 1840	Paris, 1840		
3-5. TROIS MÉLODIES (<i>Three Melodies</i>)	Paris, 1840	Paris, 1840		
6-10. FÜNF GEDICHTE (<i>Five Poems</i>)	Zürich, 1857	Biebrich, 1862		

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NOTE: The Wagner literature has grown to such dimensions that a detailed account of the same would far exceed the limits of this volume. The fact that the editor confines himself exclusively to an enumeration of the more important works requires no further justification.

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EDITOR'S NOTE

In providing this edition with additional signs of expression (enclosed in parentheses to distinguish them from the composer's own signs), as well as with explanatory notes, the editor has no wish to advance his views as infallible. Nor, as regards the proper execution of the various ornaments, does he suppose that the manner he has indicated is the only correct one. He readily admits that accomplished singers or players may often hold a different opinion. But he is at least conscious that he has not misrepresented the essential character of the various pieces. He hopes that through his labors, based upon the practical experience of many years, both teachers and students may find the proper performance of many of the more difficult pieces somewhat facilitated, this being the main object he has had in view.

**WAGNER LYRICS
FOR SOPRANO**

LULLABY

(DORS, MON ENFANT)

(Composed in 1840)

AUTHOR UNKNOWN
Translator unknown

(Original Key)

RICHARD WAGNER
"Three Melodies" (*Trois Mélodies*) No. 1

Edited by Carl Armbruster

Andantino (♩ = 68) *mezza voce*

VOICE

Slum - - - -
Dors - - - -

dolcissimo

PIANO

pp

- ber, sweet child, — thou know'st no sad mor - row; Peace - -
en - tre mes bras, En - fant plein — de char - mes! Tu

- ful and mild, — thy dreams have no sor - row; Bright vi - sions are
ne con - nais pas Le sou - cis, — les lar - mes; Tu ris en dor -

pp.

(calando)

thine, thou smil-est while sleep-ing; Thy moth-er is weep-ing: Sleep,
 mant, A ton doux sou-ri-re Mon cœur se dé-chi-re: Dors,

(poco rit.) *a tempo*

dar-ling of mine, sleep,
 ô mon en-fant! Dors,

pp

(rit.) *(a tempo)*

dar-ling of mine! Sleep
 ô mon en-fant! Dors

pp

(calando)

— on the breast of thy moth-er for - sak - en; Mer -
 sur les ge - noux De ta pau - vre mè - re, Car

mf *(calando)*

- ci - less fate thy fond fa - ther has tak - en; Now lone - ly I
 le sort ja - loux Tà ra - vi - ton pè - re; Je veille en trem -

poco f *sf*

(poco rit.)

pine! One joy still I see now, My hope is in thee now. Sleep,
 blant Sur ta faible en - fan - ce, Dors mon es - pè - ran - ce, Dors,

p

dar-ling of mine, sleep, dar-ling of
 ô mon en - fant, Dors, ô mon en -

p *(poco rit.)*

mine! Sleep on with - out harm, se - cure till the
 fant! Dors, et ne crains rien, Car si tu som -

a tempo *(calando)*

pp

mor - row; Thy an - gels' fond arm shall guard thee from
 meil - les, Ton an - ge gar - dien Ta me - re t'è -

sor - row; Sweet slum - bers be' thine; Laugh on in thy sleep - ing, Thy
 veil - le, Le re - pos des - cend Sur ton front can - di - de, Dors

dolce *(poco rit.)*

pp

watch I am keep - ing. Sleep, dar - ling of
 sous mon é - gi - - de, Dors, ô mon en -

p *(rit.)*

mine, sleep, dar - ling of
fant, Dors, ô mon en -

pp *(rit.)*

mine!
fant!

pp

(decresc.) molto rit. *ppp*

THE ROSE (MIGNONNE)

PIERRE de RONSARD (1524-1585)
Translated by Frederic Field Bullard
Edited by Carl Armbruster

(Composed in 1840)

(Original Key)

RICHARD WAGNER
"Three Melodies" (*Trois Mélodies*) No. 2

Allegretto (♩ = 72)

VOICE

PIANO

p dolce *dim.*

Maid - en,
Mi - gnon -

— come with me to the rose - bud Which at the dawn to - day dis -
ne, al - lons voir si la ro - se, qui ce ma - tin a - vait des -

clos - ed, All blush - ing, her robe to the sun; See if to -
clo - se sa ro - be de pourpre au so - leil, a point per -

night the bloom has fad - ed A -
du cet - te ves - pré - e, les

(dim.)

way from her robe, pur-ple - shad - ed, And her cheek, like
 plis de sa ro - be pour - pré - e, et son teint au

thine, dear - est one.
 vos - tre pa - reil.

pp *cresc.*

See, a-las! in these few short hours, Maid - en mine! her pet - als, dropping in
 Las! voy - ez comme en peu d'es - pace, Mi - gnon - ne, elle a, des - sus - la

pp *p*

show - ers, Fall, fall! and her beau-ties take flight! Tru - ly,
 pla - ce, las! las! ses beau - tés lais - sé cheoir! O vrai-

(mp) *p* *cresc.* *mf* *p*

na - - ture mer - cy ab - jur - eth, When such a
ment *ma - ra - stre na - tu - - re,* *puis qu'u - ne*

love - ly flow'r en - dur - eth But for the space 'twixt dawn and
tel - le fleur *ne du - re* *que du ma - tin* *jus - ques au*

night! When such a love - ly flow - er en -
soir! *puis - qu'u - ne* *tel - le fleur* *ne*

dur - eth But for the space 'twixt dawn and night!
du - re *que du ma - tin* *jus - ques au soir!*

p

(dolciss.)

Hark - en un - to me, then, my
Or - - - - - donc, é - cou - tez moi, Mi -

(calando)

maid - en; While yet thy years with flow'rs are la - den, While thou art
gnon - ne, tan - dis que vostre â - ge fleu - ron - ne en sa plus

young and life is fair, Cher - ish these gold - en days, I
ver - te nou - veau - té, cueil - lez, cueil - lez vos - tre jeu -

(poco accel.)

pray - - - - - thee, For, like ro - ses, age will be -
nes - se: comme à cet - te fleur la - - - - - vieil -

(con espressione)

tray thee, And take from thee thy beau - ty rare, Maid - en!
 les - se fe - ra ter - nir vos - tre beau - té, Mi - gnon - ne!

For, like ro - ses, age will be - tray thee, And take from thee thy
 comme à cet - te fleur la vieil - les - se fe - ra ter - nir

pp

a)

beau - ty rare!
 vos - tre beau - té.

pp

dim. *morendo* *pp*

a)

WAITING

(ATTENTE)

(Composed in 1840)

(Original Key)

VICTOR HUGO (1802-1885)
Translator unknown
Edited by Carl Armbruster

RICHARD WAGNER
"Three Melodies" (*Trois Mélodies*) No. 3

Allegro (♩ = 76)

VOICE

PIANO

p *cresc.*

mf *p*

Mount, squir-rel, and like light-ning
Monte, é - cu-reuil, monte au grand

scam - per To the top of the tall tree clam - ber, That
ché - ne, Sur la bran - che des cieux pro - chai - ne Qui

cresc. trem - bles like the reed be - low; *p* Thou stork, of tow'rs the guest un -
plie et tremble comme un jonc! Cigogne aux vieil - les tours fi -

(senza rit.) fail - ing, Oh, leave thy ponds and, up - ward sail - ing, Stand a -
 de - le, Ô - vo - le et monte à ti - re d'ai - le De l'è -

loft where yon spire is hail - ing The gold - en sun's, — the gold - en sun's last
 glise à la ci - ta - del - le, Du haut — clo - cher, du haut clo - cher au

f

cresc.

fare - well glow! *p* O ea - gle, from the deep a -
 grand don - jon! Vieux ai - gle, mon - te de ton

fz *p*

byss - es Soar where the ling' - ring glo - ry kiss -
 ai - re A la mon - ta - gne cen - te - nai -

es Yon-der peaks of e - ter - nal ice!
 re Que blan - chit l'hi - ver é - ter - nell

p Thou, too, who min - glest thy trill - ing With light, through the
 Et toi qu'enta couche in - qui - è - te Jamais l'au - be ne

(senza rit)
 morn - ing air thrill - ing, Sky - lark! up - ward wing thy way,
 vit mu - et - te, Mon - te, mon - te, vive a - lou -

fill - ing Heav'n with the mu - sic of par - a - dise!
 et - te, Vive a - lou - et - te, monte au ciel!

And now say, all: from tree and stee - ple, From
 Et main - te - nant, du haut de l'ar - bre, Des

senza Ped.

cresc.
 tow'rs that rooks, loud murm'ring, peo - ple, From the realm of blue a -
 flê - ches de la tour de mar - bre, Du grand mont, du ciel enflam -

bove, Mark ye a - far a bright plume dan - cing, A steed swift as
 mê, A l'ho - ri - zon par - mi la bru - me, Voy - ez - vous flot -

(poco accel.)

thought rap - id glan - cing, With blood - stream - ing flanks ad - van - cing? Oh, tell me
 ter u - ne plu - me, Et cou - rir un che - val qui fu - me, Et re - ve -

(riten. - - - -)

true! Oh, tell me true! Saw you my love, saw you my love, my
 nir mon bien - ai - mé? Voy - ez - vous re - ve - nir mon bien - ai -

f (molto rit.) *(a tempo)*

love? Oh, tell me true!
 mé. Mon bien - ai - mé?

cresc. *ff*

THE ANGEL

(DER ENGEL)

MATHILDE WESENDONCK
 Translated by S. J. Adair-Fitzgerald
 Edited by Carl Armbruster

(Composed in 1857)
 (Original Key)

RICHARD WAGNER
 "Five Poems" (*Fünf Gedichte*) No. 1

In very quiet motion
(Sehr ruhig bewegt)

VOICE

In my child-hood's ear - ly
 In der Kind-heit früh - en

PIANO

gently and tenderly
(sehr zart und weich)

p

p

p

pp

days I of - ten heard of an - - - gels ho - ly, Who would
 Ta - gen hört' ich oft von En - - - geln sa - gen, die des

leave their heav'n - ly home For some dwell - ing sad and
 Him - mels heh - re Won - ne tau - schen mit der Er - - den -

pp

p

(pp)

low - ly, There to suc - cor some poor heart ——— Weight-ed down with grief and
 son - ne, dass, wo bang ein Herz in Sor - gen schmachtet vor der Welt ver-

(p)

sor - row, And so there, with si - lent sym -
 bor - gen, dass, wo still es will ver - blu -

in a raised but soft voice
(gesteigert aber zart)

(mp)

- pa-ty, Give cour-age for the mor - row. Where one prays ——— in pain and
 - ten, und ver-gehn in Thrä - nen - flu - then, dass, wo brün - stig sein Ge-

poco rit. *(p)*

an - guish ——— To rest for ev - er - more, To that
 bet ein - zig um Er - lö - sung fleht, da der

a tempo *tenderly*
(zart)

soul the an - - - gels fly And bear it gen - tly to the
 En - gel nie - - - der schwebt, und es sanft gen Him - mel

a tempo
p *più p* *very*
(sehr)

p^o

very quietly
(sehr ruhig) *(pp)*

sky. Yea, and e'en to me an an -
 hebt. Ja, es stieg auch mir ein En -

tenderly
(zart) *pp*

p

- - gel call - eth, And on wings of gold - en love
 - - gel nie - der, und auf - leuch - ten - dem Ge - fie - der

poco cresc.

with enthusiasm
(mit Enthusiasmus)

gently
(sanft)

Wafts my soul from pain and care To the realms of
führt er fer - ne je - dem Schmerz, mei - nen Geist nun

più cresc. *mf* *dim.* *p*

bliss a - bove.
him - mel - wärts!

più p *p* *cresc.* a)

dim. *più p* (*poco rit.*) *pp*

a) Wagner has used this phrase in "The Rhinegold," *vide* "Loge's Narrative!"

STAND STILL! (STEHEN SIE STILL!)

MATHILDE WESENDONCK
Translated by Frederic Field Bullard
Edited by Carl Armbruster

(Composed in 1857)

(Original Key)

RICHARD WAGNER
"Five Poems" (Fünf Gedichte) No. 2

Con moto (Bewegt)

PIANO

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics range from *p* to *mf*.

(*p*) (*cresc.*) (*mf*)

Mad - ly re - volv - ing old Wheel of Time, Meas - uring e - ons
Sau - sen - des, brau - sen - des Rad der Zeit, Mes - ser du der

The first system of the vocal score features a vocal line with lyrics and a piano accompaniment. The piano part includes a *cresc.* marking. Dynamics are *p*, *cresc.*, and *mf*.

(*f*) (*p*) (*cresc.*)

vast, sub - lime; Lu - mi - nous spheres in the realms of space,
E - wig - keit; leuch - ten - de Sphä - ren im wei - ten All,

The second system continues the vocal and piano accompaniment. The piano part features a *f* dynamic and a *cresc.* marking. Dynamics are *f*, *p*, and *cresc.*.

(*mf*) (*f*) (*p*) (*cresc.*)

Whirl - ing a - bout this earth, a - pace! Stay, might - y Cre -
die ihr um - ringt den Wel - ten - ball; ur e - wi - ge

The third system concludes the vocal and piano accompaniment. The piano part includes a *f* dynamic and a *cresc.* marking. Dynamics are *mf*, *f*, *p*, and *cresc.*.

(mf) a - tion, hear my be - hest; E-nough of liv - ing! let
 Schö - pfung, hal - te doch ein, ge-nug des Wer - dens, lass

me rest!
 mich sein!

(ff)

(p) Cease from thy work life - bring - ing Word, Might - y thought of cre -
 Hal - te an dich, zen - gen - de Kraft, Ur - ge - dan - ke, der

(cresc.)

(p) a - tion's Lord. Sti - fle the life - breath, pal - sy the will,
 e - wig schafft! Hem - met den A - them, stil - let den Drang,

(cresc.)

Oh, for one mo-ment let all be still! Fet - ter the pul - ses
 schwei - get nur ei - ne Se - kun - de lang! Schwel - len - de Pul - se,

throb - bing with-in! Let the e - ter - nal night be -
 fes - selt den Schlag; en - de, des Wol - lens ew' ger

gin! In ob - liv - ion
 Tag! dass in se - lig

bliss - ful - ly dream - ing, I'd fain of all
 sü - ssem Ver - ges - sen ich mög' al - le

(*p*)

joys learn the mean - ing. When eye
 Won - nen er - mes - sen! Wenn Aug'

poco a poco - p

from eye de - light is drink
 in Au - ge won - nig trin

rit.

p

ing, Soul in kin
 ken, See le ganz

(*pp*)

- dred soul then is sink - ing.
 in See - le ver - sin - ken;

piu p

Più moderato (mässiger als zuvor)

Be - ing finds broth - er in broth - er - be - ing, And
 We - sen in We - sen sich wie - der fin - det, und

pp *pp* *più p*

hope - her long - sought goal now is see - ing. The
 al - les Hof - fen's En - de sich kün - det; die

p *pp*

lips now are mute in si -
 Lip - pe ver - stummt in stau -

pp *più p* *pp*

as if totally losing one's self
(wie gänzlich sich verlierend)

lence - and won - der, And the mind its thoughts can
 nen - dem Schwei - gen, kei - nen Wunsch mehr will - das

pp *pp*

Slowly (Langsam)
with heightened emphasis
(mit gesteigertem Vortrage)

speak — no long — er. Then man — shall learn — th'E —
 Inn' — re zeu — gen: er — kennt — der Mensch — des

pp

gradually increas-
(mit allmählicher Stei -

ter — nal — way, And bear thy se — cret,
 Ew' — gen — Spur, und löst dein Rät — sel,

ing in power
gerung der Stärke)

pp

And *La*

(f)

Na — ture, a — way!
 heil' — ge Na — tur!

(senza rit.)

f

And *pp*

dim. *p* *più p* *pp*

IN THE GREENHOUSE (IM TREIBHAUS)

Study for "Tristan and Isolda"

MATHILDE WESENDONCK
Translated by Frederic Field Bullard
Edited by Carl Armbruster

(Composed in 1857)
(Original Key)

RICHARD WAGNER
"Five Poems" (*Fünf Gedichte*) No. 3

Slowly and heavily
(*Langsam und schwer*)

a)

PIANO

Might - y domes and leaf - y bow - ers, Em -'rald arch - es grand and
Hoch - ge - wölb - te Blät - ter - kro - nen, Bal - da - chi - ne von Sma -

high, Ye were born 'neath trop - ic show - ers. Sad ye seem - ah, tell me
ragd, Kin - der ihr aus fer - nen Zo - nen, sa - get mir wa - rum ihr

b) *espressivo*
p (*ausdrucksvoll*) *p*

why! Slow and still your arms are weav - ing Mys - tic fig - ures in the
klagt? Schwei - gend nei - get ihr die Zwei - ge, ma - leß Zei - chen in die

- a) In the drama, the "Wounded Tristan" motive.
- b) Slightly varied from the motive of "Tristan's Longing"

p

air, And a per - fume, an - guish breath - ing, Sor - row -
 Luft, und der Lei - den stum - mer Zeu - ge, stei - get

pp *espressivo*
p (ausdrucksvoll)

sweet, a - ris - es there. How ye
 auf - wärts sü - sser Duft. Weit in

p

pp

show de - sire and long - ing In your might - y arms' em - brace,
 seh - nen - dem Ver - lan - gen brei - tet ihr die Ar - me aus,

cresc. *f dim.*

(p)

Grasp - ing, while vain hopes are thron - g - ing, On - ly air and emp - ty space.
 und um - schlin - get wahn - be - fan - gen ö - de Lee - re nicht - gen Graus.

più p *poco rall.* *pp*

strictly in time
(streng im Takt)

(mp)

I, too, know it, pris-ond palm-trees! One, our lot, one pain we
 Wohl ich weiss es, ar-me Pflanz-ze: ein Ge-schi-cke thei-len

(p) *(molto cresc.)* *(f)* *(dim.)*

bear. Tho' we're bathed in ra-diant sun-beams, Yet our home-land is not
 wir, ob um-strahlt von Licht und Glanz-ze, uns'-re Hei-math ist nicht

(p)

here! And, so oft the sun at eve-ning Parts in twi-light from the
 hier! Und wie froh die Sonne schei-det von des Ta-ges lee-rem

p heavily (schwer) *p* *più p*

a)

(pp)

day, Each of us, in si-lent griev-ing, Bides the mor-row as he may.
 Schein, hül-let der, der wahr-haft lei-det, sich in Schwei-gens Dun-kel ein.

a) The bass significantly. It is the "Wounded Tristan" motive.

(ppp)

Now 'tis still, and yet a sigh - ing
 Stil - le wird's ein säu - selnd We - ben

Thro' the palm - house goes and grieves. Heav - y
 fül - let bang den dun - klen Raum: schwe - re

trem.

ppp *pp* *(p)*

(pp)

tear-drops now are ly - ing On the mar-gins of the leaves.
 Tro - pfen seh' ich schwe - ben an der Blät - ter grü - nem Saum.

p a *più p* *pp*

più p (poco rit)

a) Note the falling dew-drops in the accompaniment.

GRIEF

(SCHMERZEN)

(Composed in 1857)

MATHILDE WESENDONCK
Translated by Arthur Westbrook
Edited by Carl Armbruster

(Original Key)

RICHARD WAGNER
"Five Poems" (*Fünf Gedichte*) No. 4

Slowly and broadly (*Langsam und breit*) (*f*)

VOICE

PIANO

a) *f dim.*

(dim.)

weep - est ev - 'ry e - ven Till thy splen - did glance is
wei - nest je - den A - bend dir die schö - nen Au - gen

red, When from heav'n un - to the o - cean All too soon thou sink - est
roth, wenn im Mee - res - spie - gel ba - dend dich er - reicht der frü - he

dead; But thou ris - est in the morn, Glo -
Tod; doch er - stehst in al - ter Pracht, Glo -

(p) *(cresc.)* *(f)*

p *cresc.*

a) The tempo should not be taken too slowly. The character of this song is altogether different from that of the preceding one.

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- ry of the dark - en'd earth, While new splen-dors thee a - dorn, He - ro
 - ri - e der dü - stren Welt, du am Mor - gen neu er - wacht, wie ein

thou of proud - est worth! Why should
 stol - zer Sie - ges - held! Ach, wie

I with vain re - gret - ting Load with heav - i - ness my heart? E'en the
 soll - te ich da kla - gen, wie, mein Herz, so schwer dich sehn, muss die

sun must find a set - ting, In de - spair each eve de - part.
 Son - ne selbst ver - za - gen, muss die Son - ne un - ter - gehn?

with heightened expression
(mit grosser Steigerung)

(mf)

Death but leads to high - er liv - ing, and from pain comes heav'n - ly
 und ge - bie - ret Tod nur Le - ben, ge - ben Schmer - zen Won - nen

cresc.

(ff) molto rit. *a tempo*

bliss. Oh, I thank thee, kind - ly na - ture, Who dost
 nur: O wie dank' ich, dass ge - ge - ben sol - che

ff molto rit. *a tempo dim.* *p* *cresc.*

Lead *

give such pain as this!
 Schmer - zen mir Na - tur!

f *f*

rit. *a tempo*

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

Lead *

DREAMS

(TRÄUME)

Study for "Tristan and Isolda"

(Composed in 1857)

(Original Key)

MATHILDE WESENDONCK

Translated by Isabella G. Parker

Edited by Carl Armbruster

RICHARD WAGNER

"Five Poems" (*Fünf Gedichte*) No. 5

In very moderate time, but not dragging
(*Sehr mässig bewegt, aber nie schleppend*)

pp a) *dolcissimo*

PIANO

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords in a 3/4 time signature, with a tempo marking of 'In very moderate time, but not dragging' and a German translation '(Sehr mässig bewegt, aber nie schleppend)'. The left hand plays a similar chordal pattern. The dynamic marking is 'pp' (pianissimo) with a note 'a)' and the instruction 'dolcissimo' (very soft).

un poco cresc.

The second system of the piano accompaniment continues the chordal pattern from the first system. It includes a dynamic marking of 'un poco cresc.' (un poco crescendo).

dim.

The third system of the piano accompaniment continues the chordal pattern. It includes a dynamic marking of 'dim.' (diminuendo).

p Tell me what these dreams of won - der all my
Sag' welch wun - der - ba - re Träu - me hal - ten

pp

The fourth system features a vocal line on a single staff with lyrics in English and German. The English lyrics are 'Tell me what these dreams of wonder all my' and the German lyrics are 'Sag' welch wunder - ba - re Träu - me hal - ten'. The vocal line is marked with a dynamic of 'p' (piano). Below the vocal line is the piano accompaniment for this system, marked with 'pp' (pianissimo).

a) The accompaniment as evenly as possible, always remembering that the time beats in music are like the pulse in life, not the regular rhythm of a pendulum.

soul in bonds en-chain - - ing, Not like bub-bles burst a -
 mei-nen Sinn um-fan - - gen, dass sie nicht wie lee - re

sun - - der, Leav-ing naught but foam re-main-ing? Vi - -
 Schäu - - me sind in ö - des Nichts ver-gan-gen? Träu - -

(pp) *(mp)*

sions ev - er bright-er grow-ing Ev-'ry day and ev - 'ry hour, With a heaven-born
 me die in je - der Stun-de, je - dem Ta - ge schö - ner blüh'n und mit ih - rer

(cresc.)

poco cresc.

lus-tre glow-ing, Might - y in their ho - ly power. Vi - -
 Him-mels - kun - de se - lig durch's Ge - mü - the ziehn? Träu - -

(mf) *(dim.)* *p*

mf *dim.* *più p.* *pp* *pp*

animated
(belebt) *(cresc.)*

sions, rays of glo - ry ta - king, Bring - ing rap - ture none can meas - ure,
me die wie heh - re Strah - len in die See - le sich ver - sen - ken,

cresc. *mf*

p rit. *accl.*
(steigernd)

In my heart her im - age ma - king. All for - got - ten save my treas - ure
dort ein e - wig Bild zu ma - len: All - ver - ges - sen, Ein - ge - den - ken!

dim. *pp cresc.*

f a tempo *p quicker*
(bewegt) *(cresc.)*

Vi - - sions as when Spring-time voi - ces Call from snow the blos - soms
Träu - - me, wie wenn Früh - lings - son - ne aus dem Schnee die Blü - then

f *p* *cresc.*

Ed. *slacken*
(nachlassend)

sweet. Ev - ry ti - ny bud re - joi - ces, Glad the new - born day to greet. — Let the
küssst, dass zu nie ge - ahn - ten Won - ne sie der neu - e Tag be - grüsst, — dass sie

p *dim.*

slacken more and more
(immer mehr nachlassend)

flow-ers bloom-ing bright - ly, Soft ex - hale their fra-grant breath.—
wach - sen, dass sie bliü - hen, träu - mend spen - den ih - ren Duft,—

p dolce *tenderly p (weich)*

La * La * La *

On thy bos - om rest - ing light - ly, Let them, fa - ding, sink to death.
sanft an dei - ner Brust ver - gliü - hen, und dann sin - ken in die Gruft.

pp *(ppp)* *più p* *morendo* *pp*

più p

(morendo) *pp*

SONG OF THE MESSENGER OF PEACE*

(ARIE DES FRIEDENSBOTEN)

"Ich sah die Städte"

RIENZI

Translated by Arthur Westbrook
Edited by Carl Armbruster

(Original Key)

RIENZI

Act II, No 1

RICHARD WAGNER

Andante quasi allegretto

VOICE

PIANO

A - round, wher-eer my
Ich sah die Stä - dte,
foot-steps fell Fair na - ture's gifts with joy I saw, And peace a-mong all
sah das Land, ich zog ent - lang des Mee - res Strand, so weit das Land der
folk doth dwell, Oh! may she leave us nev - er-more, Yea! peace in
Rö - mer reicht, trug mich mein Fuss be - schwingt und leicht. Und Frie - den
ev - ry land doth reign,
fand ich ü - ber - all,

b) Voice and accompaniment strictly together in this and all similar ornaments.

more simple and unaffected the manner in which this song is sung, the greater the effect will be. The whole composition is peace and rest.

Oh! may she e'er with us re - main!
froh tönt des Ju - bels Wie - der - hall;

Peas-ants their herds may pas - ture,
 frei treibt der Hirt die Heer - de hin,

Corn rip-ens fast their hands have sown. A - gainst re - volt - the - cas - tles No
 reich prangt der Fel - der Frucht - ge - winn; der Bur - gen Wäl - le - stür - zen ein, denn

long - er make their tur - rets frown; A - gainst re - volt - the - cas - tles No
 frei will je - der Rö - mer sein; der Bur - gen Wäl - le - stür - zen ein, denn

a)

long - er make their tur - rets frown. A -
 frei - will je - der Rö - mer - sein. So

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line contains a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *p* and *mp*. There are also markings for *tr* (trills) and *a)* (first fingering).

round, wher-e'er my foot - steps fell, Fair
 weit das Land der Rö - mer reicht, tönt

The second system continues the musical score. The vocal line has a triplet of eighth notes. The piano accompaniment features a more active right hand with chords and a steady bass line. Dynamics include *p* and *mp*. There are also markings for *tr* (trills) and *a)* (first fingering).

na - ture's gifts with joy I saw, fair na -
 froh des Ju - bels Wie - der - hall, tönt froh

The third system of the musical score. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line. Dynamics include *p*. There are also markings for *tr* (trills) and *a)* (first fingering). A *ped. p* marking is present at the end of the system.

- - - - - ture's gifts I saw. A -
 des - - - - - Ju - bels Hall; - - - - - der -

The fourth system of the musical score. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line. Dynamics include *p*. There are also markings for *tr* (trills) and *a)* (first fingering). A *ped. p* marking is present at the end of the system.

a) b)

Two small musical diagrams labeled 'a)' and 'b)' showing specific fingering techniques for the piano accompaniment. Diagram 'a)' shows a triplet of eighth notes with a specific fingering pattern. Diagram 'b)' shows a similar triplet with a different fingering pattern.

gainst re-volt the cas - tles No long-er make their tur - rets frown, no
 Bur - gen Wäl - le stür - zen ein, denn frei ——— will Je - der sein, denn

long - er make ——— their tur - rets frown.
 frei ——— will je - der Rö - mer sein.

a) b)

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

p *più p* *pp*

a) b)

'SPINNING SONG

(SPINNERLIED)

„Summ' und brumm', du gutes Rädchen“

DER FLIEGENDE HOLLÄNDER

Translated by John Troutbeck

Edited by Carl Armbruster

(Original Key)

THE FLYING DUTCHMAN

Act II, No 2

RICHARD WAGNER

Allegretto (♩ = 66)

PIANO

pp

(gaily)

Hum, hum,
Summ' und

p

*) Arranged for one voice from the original chorus of women

a)

b) The player must carefully distinguish between the groups of six sixteenth notes in the bass, and the division into *eight* thirty-second notes (as it were) in the treble. The f# in the treble comes *after* not *on* the e in the bass

hum, good wheel, be whirl - ing,
brumm' du - gu - tes Räd - chen,

Gai - ly, gai - ly turn thee
mun - ter, mun - ter dreh' dich

round! Spin, spin, spin, the threads be
um! Spin - ne, spin - ne tau - send

twirl - ing; Turn, good wheel, with
Fäd - chen, gu - tes Räd - chen

hum - ming sound! My
 summ? und brumm! Mein

poco rit. (♩ = 50)

love now sails on dis - tant seas; His faith - ful heart for
 Schatz ist auf dem Mee - re draus, er denkt nach Haus an's

poco rit.

ben tenuto

cresc.

home doth year; Could'st thou, good wheel, but give the breeze, my
 from - me Kind: mein gu - tes Räd - chen braus' und saus! Ach

p *cresc.* *f*

dim. *rit.*

love would soon to love me re - turn! My love would
 gäbst du Wind, er käm' ge - schwind! Ach gäbst du

dim. *p* *rit.*

pp *f a tempo*

soon to me re - turn!
Wind, er - käm' ge - schwind!

pp *f a tempo* *p* *cresc.*

f

Spin we du - - ly!
Flei - - ssig Mäd - - chen!

f *p*

f

Wheel go tru - ly
Gu - tes Räd - - chen!

f

Tra la ra la la la la la! Tra la ra la
Tra la ra la la la la la la! Tra la ra la

p

la la la la! Tra la ra la la la la la
la la la la! Tra la ra la la la la la

This system contains the first system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a melodic phrase of eighth notes, followed by a longer note with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

la la la la lal
la la la la lal

f *ff*

This system contains the second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment includes dynamic markings *f* and *ff*. There are also some 'x' marks on the piano staff, possibly indicating fingerings or specific performance instructions. The system ends with an 8-measure rest for the vocal line.

This system contains the third system of the musical score. It continues the piano accompaniment with eighth-note patterns and chords. There are some 'x' marks on the piano staff. The system ends with an 8-measure rest for the vocal line.

Hum, hum,
Summ' und

p

This system contains the fourth system of the musical score. The vocal line has the lyrics "Hum, hum, Summ' und". The piano accompaniment includes a dynamic marking *p* (piano). The system ends with an 8-measure rest for the vocal line.

hum, good wheel, be whirl - ing,
brumm' du gu - tes Räd - chen,

Gai - ly, gai - ly turn thee
mun - ter, mun - ter dreh' dich

round! Spin, spin, spin, the threads be
um! Spin - ne, spin - ne tau - send

twirl - ing; Turn good wheel, with
Fäd - chen, gu - tes Räd - chen

hum - - - - - ming sound! On
 summ' und brumm! Mein
 un
 un

poco rit. (♩ = 50)

dis - tant seas my love doth sail; In south - ernlands much
 Schatz da draus - sen auf dem Meer, im Sü - den er viel

poco rit.
ben tenuto

gold he wins; Then turn, good wheel, nor tire nor fail; The
 Gold gewinnt: ach, gu - tes Räd - chen saus! noch mehr! Er

p *cresc.* *f*

gold for her, who du - ly spins! The gold for
 giebt's dem Kind, wenn's flei - ssig spinnt! Er giebt's dem

dim. *rit.*
dim. *p* *rit.*

pp *f a tempo*

her, — who du - ly spins!
 Kind, — wenn's flei - ssig spinn!

pp *f a tempo* *p* *cresc.*

f

Spin — we du - ly!
 Flei - - - - - ssig Mäd - - - - - chen!

f *p*

f

Wheel, — go tru - ly!
 Gu - - - - - tes Räd - - - - - chen!

f

Tra la ra la la la la la!
 Tra la ra la la la la la!

p



la la la la! Tra la ra la la la la la
la la la la! Tra la ra la la la la la

This system contains the first three measures of the piece. The vocal line features a melodic phrase starting with 'la la la la!' followed by 'Tra la ra la la la la la'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand.




la la la la la!
la la la la la!

f *ff*

This system contains measures 4-6. The vocal line continues with 'la la la la la!' and 'la la la la la!'. The piano accompaniment features dynamic markings of *f* and *ff*. A first ending bracket labeled '8' spans the final two measures of this system.



This system contains measures 7-9. The piano accompaniment continues with the eighth-note bass line and melodic line in the right hand. A first ending bracket labeled '8' spans the final two measures of this system.



This system contains measures 10-12. The piano accompaniment continues with the eighth-note bass line and melodic line in the right hand. A first ending bracket labeled '8' spans the final two measures of this system.

SENTA'S BALLAD'

(SENTA'S BALLADE)

„Traft ihr das Schiff“

DER FLIEGENDE HOLLÄNDER

Translated by John Troutbeck

Edited by Carl Armbruster

(Original Key)

THE FLYING DUTCHMAN

Act II, No 3

RICHARD WAGNER

Allegro non troppo (♩ = 63)

PIANO

f trem. ben marcato *ff*

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The second system continues the melodic line in the treble clef and the accompaniment in the bass clef, ending with a final chord.

The second system of the piano introduction continues the melodic line in the treble clef and the accompaniment in the bass clef. It includes fingering numbers (2 1 2 1 2 5 4 5 4 2) and a dynamic marking of *ff*.

(long pause) *p* a) *f* *p*

Yo - ho - ho! Yo - ho - ho - ho! Ho -
Jo - ho - hoel! Jo - ho - ho - hoel! Ho -

dim. e rit. *p* (long pause)

3 1 5 1
3 1 5

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes (3 1 5) and a dynamic marking of *p*. There is a long pause in the piano part.

ho - ho! Yo - ho! A ship the rest - less
ho - hoel Jo - hoel Traft ihr das Schiff im

f *f* *mf* *p*

The second system of the song continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* and *p*.

a) Senta sings these introductory bars as if she were in a trance.

o - cean sweeps; Blood-red her sails and black her masts; Her
 Mee - re an, blut - roth die Se - gel, schwarz der Mast? Auf

spec - tral cap - tain nev - er sleeps, But watch - ful glan - ces
 ho - hem Bord der blei - che Mann, des Schif - fes Herr, wacht

round him casts. Hui! The wind is
 oh - ne Rast. Hui! wie saust der

trem.

shrill! Yo - ho - hel Yo - ho - hel
 Wind! Jo - ho - hel Jo - ho - hel

Hui! _____ The wind is shrill! Yo-ho-he!
 Hui! _____ Wie pfeift's im Taul Jo-ho-hel

fp *f* *p*

Yo-ho-he! Hui! Like an ar-row he flies, With-out
 Jo-ho-hel Hui! Wie ein Pfeil fliegt er hin, oh-ne

f *mf* *(accelerando)*

aim, with-out rest, with-out end.
 Ziel, oh-ne Rast, oh-ne Ruh!

(ben sostenuto) *f* *dim.* *rit.*

a) Più lento (♩ = 100)
 (long pause) Yet this the spec-tral man from his life-long curse may de-
 Doch kann dem blei-chen Man-ne Er-lö-sung ein-stens noch
 (dolcissimo)

p *p* *pp*

a) This motive depicts the Dutchman's salvation.

liv - er, Find he a maid - en faith - ful and true to love him for e - ver.
wer - den, fänd' er ein Weib, das bis in den Tod ge - treu ihm auf Er - den.

pp *p*

(with the most intense devotion)

Ah, might - est thou, spec - tral sea - - man, but
Ach! wann wirst du, blei - cher See - - mann, sie

pp *trem.*

find her! Pray ye that Heav'n may soon at his need grant him this
fin - den? Be - tet zum Him - mel, dass bald ein Weib Treu - e ihm

pp *pp* *p*

Tempo I

boon.
hält!

A - Bei

p marcato *cresc.* *f* *dim.* *p* *mf*



b) The pause must have the value at least of a full measure.

gainst a tem - pest's ut-most wrath A-round a cape he
bö - sem Wind und Stur-mes-wuth um - se - geln wollt' er

p *pp* *mf* *p*

once would sail. He curs'd, and swore a fool - ish oath: "Be -
einst ein Cap: er flucht und schwur mit tol - lem Muth. „In

mf *p* *mf*

fall what may, I will pre-vail!" Hui!
E - wig - keit lass ich nicht ab?" trem. Hui!

ff *fp*

And Sa - tan heard! Yo-ho-he! Yo-ho-he!
Und Sa - tan hörts, Jo - ho - he! Jo - ho - he!

f *p* *f*

Hui! he mark'd his word, Yo-ho-hel.
 Hui! Nahm ihn beim Wort. Jo-ho-hel!

Yo-ho-hel! Hui! and con-demn'd him to sail on the
 Jo-ho-hel! Hui! Und ver-dammt zieht er nun durch das

(*accel.*)

sea, with-out aim, with-out end!
 Meer oh-ne Rast oh-ne Ruh!

Più lento (♩ = 100)

(long pause) Yet this the wretch-ed man from his life-long curse may de-
 Doch dass der ar-me Mann noch Er-lö-sung fän-de auf



li - ver, Would but an an - gel show him the way his bond-age to
 Er - den, zeigt Got - tes En - gel ihm, wie sein Heil ihm einst kön - ne

sev - er. Ah, might - est thou, spec - tral
 wer - den: Ach! wann wirst du, blei - cher

Sea - man, but find it! Pray ye that
 See - mann, sie fin - den? Be - tet zum

Tempo I

Heav'n may soon at his need grant him this boon!
 Him - mel, dass bald ein Weib Treu - e ihm hält!

(with growing excitement)

He lands at ev' - ry seven years' end, To
Vor An - ker al - le sie - ben Jahr, ein

poco rit.

woo a wife he wan-ders round; But where-so-e'er his
Weib zu frei'n, geht er an's Land; er frei - te al - le

più lento *Lento* *a tempo* *Allegro*

steps he bend, For him no faith - ful wife - is found! Huil
sie - ben Jahr; noch nie ein treu - es Weib - er fand! *trem.* Huil

"Un-furl the sails!" Yo-ho-hel Yo-ho-hel
„Die An - ker los!“ Jo-ho-hel! Jo-ho-hel!

Hui! "The an - chor weigh!" Yo-ho - he!
 Hui! „Die Se - gel auf!" Jo - ho - he!

Yo-ho - hel Hui! "Love is false, faith is false, to the
 Jo - ho - hel Hui! Fal - sche Lieb, fal - sche Trew! Auf in

ff *f* *accel.*

sea, with-out rest, with-out end!"
 See oh - ne Rast, oh - ne Ruh!"

f *dim.* *rit. dim.*

a) *pp* Molto più lento (♩=ss)
 (long pause) Ah, where is she, to whose lov - ing heart the an - gel may guide thee?
 Ach, wo weilt sie, die dir Got - tes En - gel einst kön - te zei - gen?

p *pp dolce*

*

a) At the end of the last phrase Senta — in the drama — has broken down utterly exhausted. What follows (up to a) on the next page) is sung by her companions in four-part harmony and without accompaniment.

Where lin - gers she, thine own un - to death, what - ev - er be - tide thee?
 Wo trifftst du sie, die bis in den Tod dein blie - be treu ei - gen?

pp

a)
 Ah, might - est thou spec - tral sea - man, but
 Ach, mög - test du, blei - cher See - mann, sie

pp trem.

find her! Pray ye Pray that Heav'n may soon at his
 fin - den! Be - tet zum Him - mel, dass bald ein

pp *un poco rit.*

pp trem. *un poco rit.*

Tempo I
 need grant him this boon!
 Weib Treu - e ihm hält!

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

a) This close is added in accordance with the preceding verses, but is not contained in the drama. At this point Senta, carried away by a sudden inspiration, vehemently declares her resolve to bring salvation to the Dutchman herself; — thus the ballad comes to an abrupt end.

SONG OF VENUS (GESANG DER VENUS)

„Geliebter, komm“

TANNHÄUSER
Translated by Natalia Macfarren
Edited by Carl Armbruster

(Original Key, F#)

TANNHÄUSER
Act I, Scene II
RICHARD WAGNER

Moderato (♩ = 58)

PIANO

p

pp

p

Be - lov - ed, come!
Ge - lieb - ter, komm!

a) tremolo

pp

see, there in - vi - ting, the grot - to bath'd in
Sich dort die Grot - te, von ros' - gen Duf - ten

ro - sy hue; A scene the gods
mild durch - wallt! Ent - zü - cken bö't

pp

pp

a) The tremolo as rapid as possible.

them - selves de - light - ing, Is o - pen to thy
selbst ei - nem Got - te der süß' - sten Freu - den

mor - tal - view. Thy head the
Auf - ent - halt. Be - sänf - tigt

a) *pp*

moss - y pil - low press - ing, Pass from thy
auf dem weich - sten Pfüh - le flich' dei - ne

pp

mind all care and smart; The bree - zes soft thy brow ca -
Glie - der je - der Schmerz! Dein bren - nend Haupt um we - he

b) *p*
pp

a) This phrase is a violin solo in the full score, therefore to be played with the greatest delicacy.



SONG OF VENUS (GESANG DER VENUS) „Geliebter, komm“

TANNHÄUSER
Translated by Natalia Macfarren
Edited by Carl Armbruster

(Original Key, F#)

TANNHÄUSER
Act I, Scene II
RICHARD WAGNER

Moderato (♩ = 58)

PIANO

p

Be - lov - ed, come!
Ge - lieb - ter, komm!

a) tremolo

pp

see, there in - vi - ting, the grot - to bath'd in
Sieh dort die Grot - te, von ros' - gen Dief - ten

ro - sy hue; A scene the gods
mild durch - wallt! Ent - zü - cken böt'

pp

a) The tremolo as rapid as possible.

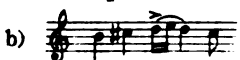
them - selves de - light - ing, Is o - pen to thy
selbst ei - nem Got - te der süß' - sten Freu - den

mor - tal view. Thy head the
Auf - ent - halt. Be - sänf - tigt

moss - y pil - low press - ing, Pass from thy
auf dem weich - sten Pfüh - le flich' dei - ne

mind all care and smart; The bree - zes soft thy brow ca -
Glie - der je - der Schmerz! Dein bren - nend Haupt um we - he

a) This phrase is a violin solo in the full score, therefore to be played with the greatest delicacy.



a)

ress - ing, Rap - tu - rous joy, shall thrill thro' thy
Küh - le, won - ni - ge Gluth durch - schwel - le dein

heart! Hear from a - far the
Herz! Aus hol - der Fer - ne

songs of sweet - est meas - ure, That call the
mah - nen sü - sse Klän - ge: das dich mein

soul to taste love's high - est pleas - ure! Drink from my
Arm in trau - ter Näh' um - schlän - ge; von mei - nen

a)

kiss - es draughts of love di - vine! See in my glan - ces, ev - er
 Lip - pen schlürfft du - Göt - ter - trank, aus mei - nen Au - gen strahlt dir -

(with increasing warmth)

I am thine! In joy - ous feast our nup - tial
 Lie - bes - dank! Ein Freu - den - fest soll uns - rem

rites be - plight - ed! A
 Bund ent - ste - hen, der

(stringendo) *f* b)

feast of love we'll cel - e - brate, u -
 Lie - be Fei - er lass uns froh be -

a) Let the shake be rapid and begin on the note itself, not on the one above it.

b)

(deciso)

ni - ted! No tim - id off' - ring to the
 ge - ken! Nicht sollst du ihr ein scheu - es

a)

shrine be this: no! with Love's God - dess
 O pfer weih'n: nein! mit der Lie - be

(ff)

share e - ter - nal bliss!
 Göt - tin schwel - ge im Ver - ein!

a) This is the climax of the song; it must be sung with the greatest enthusiasm.

THE SHEPHERD'S SONG

(LIED DES HIRTENKNABEN)

„Frau Holda kam aus dem Berg hervor“

(Original Key, G)

TANNHÄUSER

Translated by Arthur Westbrook
Edited by Carl Armbruster

TANNHÄUSER

Act I, Scene III
RICHARD WAGNER

Moderato (♩ = 84)

VOICE

PIANO

pp p

p

a)

b)

Dame "Hol - da came from the moun - tain's heart To
Frau Hol - da kam aus dem Berg - her - vor zu

b)

roam thro' val - ley and mead - ow, While sweet - est sounds a -
zieh'n durch Flu - ren und Au - en, gar sü - ssen Klang ver -

p

a) In the drama this song is unaccompanied.

b) The pauses should not be so prolonged as to interrupt the flow of the melody.

• Holda, according to Scandinavian mythology, was the goddess of Spring.

round me did start, Mine eyes longed to fol - low her shad - ow. And
 nahm da mein Ohr, mein Au - ge be - gehr - te zu schau - en. Da

p
 there dreamt I a hap - py dream, And when the day a - gain did
 träumt ich man - chen hol - den Traum, und als mein Aug' er - schlo - ssen

pp *cresc.*

f *f* *p*
 gleam, The sun fell warm a - round me, For May, sweet
 kaum, da strahl - te warm die Son - nen. Der Mai, der

f *f* *p*

May had found me. Gai - ly I now will sing and play, For
 Mai war kom - men! Nun spiel ich lu - stig die Schal - mei, der

May is come, the love - ly May!
 Mai ist da, der lie - be Mail

Allegro
f gaily *dim.* *rit.* *p*

ELIZABETH'S ARIA

(ARIE DER ELISABETH)

„Dich, theure Halle, grüss' ich wieder“

TANNHÄUSER

Translated by Arthur Westbrook

Edited by Carl Armbruster

(Original Key)

TANNHÄUSER

Act II, Scene II

RICHARD WAGNER

Allegro (♩ = 88)

PIANO

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth notes in groups of three, and a bass clef staff with chords. Dynamics include *ff* and *sfz*. The second system continues the treble melody and bass accompaniment, ending with a *ff* dynamic and a fermata over the final chord.

The second system of piano accompaniment shows the continuation of the treble and bass staves. The treble staff has a melody with a *p* dynamic and a *cresc.* marking. The bass staff provides harmonic support with chords.

The third system of piano accompaniment continues the musical development. It features dynamic markings of *ff* and *p*, and includes a *cresc.* marking. The treble staff has a melody with a *p* dynamic, and the bass staff has chords.

The fourth system contains the vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics: "O hall of song, — I give thee greet-ing! Hail Hail to thee, be-lov-ed / Dich, theu-re Hal - le, grüss' ich wie-der, froh grüss'ich dich, ge-lieb-ter". The piano accompaniment is in the bass clef, starting with a *f* dynamic.

hall
Raum!

In thee I dreamed of joy so fleet - ing, When on mine
In dir er - wach - en sei - ne Lie - der und weck - en

ear his song did fall; But since by him for - sa -
mich aus düst' - rem Traum. Da Er aus dir ge - schie -

a)

ken, A des - ert thou dost seem! Thy ech - oes
den, wie öd' er - scheinst du mir! Aus mir - oes ent -

a) There must be no trace of arpeggio in any of these chords. The singer must sing the whole passage, which is accompanied by the sustained chords, in strict time making no ritenuto nor accelerando.

on - ly wa - ken Re - mem - brance of a
 floh der Frie - den, die Freu - de zog aus

dream!
 dir! But
 Wie

p *pp* *p*

now my heart knows nought of sad - ness -
 jetzt mein Bu - sen hoch sich he - bet,

p

O no - ble hall! be bright once more!
 so scheinst du jetzt mir stolz und hehr;

cresc. *poco*

For he who fill'd us both with glad-ness No longer roams a -
 der mich und dich so neu be - le - bet, nicht weil er fer - ne

rit.

a poco

f rit.

f

far. ————— But now —————
 mehr! ————— Wie jetzt —————

a tempo

f *p* *cresc.*

ff

p

p

— my heart knows nought of sad - ness. O no - ble
 — mein Bu - sen hoch sich he - bet, so scheinst du

f

p

mf

hall be bright oncemore. For he who fill'd us
 jetzt mir stolz und hehr; der dich und mich so

mf

p

both with glad-ness From me no lon-ger roams a-far!
 neu be-le-bet, nicht län-ger weilt er fer-ne mehr!

p *cresc.* *f*

più mosso

Hail! Hail to thee!
 Sei mir ge-grüsst!

p *sempre staccato*

Hail! Hail to thee!
 Sei mir ge-grüsst!

p *cresc.*

Thou hall of glo-ry,
 Du theu-re Hal-le,

f

a) No ritenuto in this bar.

All hail to thee! All hail to thee, Thou _____
sei mir ge-grüsst! Sei mir ge-grüsst! Du _____



_____ hall of glo - ry, All _____
_____ theu - re Hal - le, sei _____



_____ hail to thee!
_____ mir ge-grüsst!



ELIZABETH'S PRAYER

(GEBET DER ELISABETH)

„Allmächt'ge Jungfrau, hör' mein Flehen!“

TANNHÄUSER
Translated by Natalia Macfarren
Edited by Carl Armbruster

(Original Key)

TANNHÄUSER
Act III, Scene I
RICHARD WAGNER

Lento (♩=60) (With great solemnity and devotion)

VOICE

O bless - ed Vir - gin, look up - on me, Thou.
All - mächt' - ge Jung - frau, hör' mein Fle - hen! Zu

PIANO

p *cresc.* *ff* a) *dim.* *più p*

star of heav - en, hear my pray'r! Low in the dust I bow be -
dir, Ge - pries' - ne, ru - fe ich! Lass mich im Staub vor dir ver -

fore thee, Oh, take me from this world of care, oh,
ge - hen, ol nimm von die - ser Er - de mich, o

più p (♩ = 66)

take me from this world of care! Let me, a maid - en
nimm von die - ser Er - de mich! Mach', dass ich rein und

più p *pp*

a) The chords must not bear the slightest trace of *arpeggiando*.

b) This phrase, like the corresponding solo passages on the next pages, slightly marked.

pure and white, En - ter thy heav'n - ly king - dom bright, Let me, a
 en - gel - gleich ein - ge - he in dein se - lig Reich, mach, dass ich

maid - en pure and white, En - ter thy heav'n - ly king - dom bright.
 rein und en - gel - gleich ein - ge - he in dein se - lig Reich!

(♩ = 72) *un poco più mosso*
 If vain de-sires and earth - ly long - ing Have turn'd my
 Wenn je in thör'-gem Wahn be - fan - gen mein Herz sich

heart from thee a - way, The sin - ful hopes - with - in me
 ab - ge - wandt von dir, wenn je ein sün - di - ges Ver -

Lento

throng-ing Be - fore thy bless - ed feet I lay; I'll wres - tle with the
 lan - gen, ein welt - lich Seh - nen keimt' in mir: so rang ich un - ter

love I cherish'd, Un - til in death its flame hath perish'd.
 tau - send Schmer - zen, dass ich es tödt' in mei - nem Her - zen.

a) Tempo I

Yet, if my rue be un - a - vail - ing: Oh, let me claim thy
 Doch konnt' ich je - den Fehl nicht bü - ssen, so nimm dich gnä - dig

gra - cious aid, — let me claim thy gra - cious aid! That by thy
 mei - ner an! — nimm dich gnä - dig mei - ner an! Dass ich mit

a) Tempo I, i.e. un poco più mosso

mer - cy nev - er fail - ing, I still may live and die thy maid.
 de - muth - vol - lem Grü - ssen als würd' - ge Maid dir na - hen kann,

Then on thy boun - ty will I call, That heav'n - ly grace on him may
 um dei - ner Gna - den reich - ste Huld nur an - zu - fleh'n für sei - ne

fall, Then on thy boun - ty will I call, That heav'n - ly grace on
 Schuld, um dei - ner Gna - den reich - ste Huld nur an - zu - fleh'n für

him may fall.
 sei - ne Schuld!

ELSA'S DREAM

(ELSA'S TRAUM)

„Einsam in trüben Tagen“

LOHENGRIN

Translated by Natalia Macfarren

Edited by Carl Armbruster

LOHENGRIN

Act I, Scene II

RICHARD WAGNER

Andante moderato
(Mässig langsam)

(Original Key)

PIANO

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with a dynamic marking of *p* (piano) and later *pp* (pianissimo). The left hand provides harmonic support with chords and moving lines. The tempo is marked *Andante moderato* (Mässig langsam). The key signature has two flats (B-flat and E-flat).

The second system features a vocal line on a single staff and piano accompaniment on two staves. The tempo is marked *Andante*. The vocal line begins with a dynamic marking of *pp* (pianissimo) and later *p* (piano). The piano accompaniment continues with chords and moving lines. The key signature remains two flats.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "lone - ly, I un-to Heav'n have pray'd; One boon I ask'd for, Ta - gen hab' ich zu Gott ge - fleht, des Her - zens tief - stes". The piano accompaniment provides harmonic support. The key signature remains two flats.

a) Elsa's mind is completely filled with the dream-vision she has had and which she now relates.

on - ly, To send the or - phans aid; I pray'd in tears and
Kla - gen er - goss ich im Ge - bet: da drang aus mei - nem

trem. a)
pp

sor - row, With heav - y heart and sore, Hop - ing a bright - er mor - row
Stöh - nen ein Laut so kla - ge - voll, der zu ge - walt' - gem Tö - nen

cresc. *accel.*

Yet was for us in store. .A - far my words were
weit in die Lüf - te schwoll: ich hör't ihn fern - hin

ff *rit.* *(mp)*

ff *rit. dim.* *p*

waft - ed I dreamt not help was nigh, But One on high vouch - saf'd it, While
hal - len, bis kaum mein Ohr er traf; mein Aug' ist zu - ge - fal - len, ich

dim. *p* *(più rit.)* *pp*

(pp) *più p* *pp*

a) The tremolo must be as rapid as possible.



ML-465-7

lento
I in sleep did lie.
sank in sü - ssen Schlaf.

(a tempo)

lento *pp* *poco cresc.*

dim. *pp* *p* *più. p*

a)

un poco (ein wenig leb-)

I saw in splen - dor shi - ning A Knight of glo - rious
In lich - ter Waf - fen Schei - ne ein Rit - ter nah - te

pp trem. b)

più mosso (hafter im Zeitmaass) *(mf)*

mien; On me his eyes in - clin - ing With tran - quil gaze se -
da, so tu - gend - li - cher Rei - ne ich kei - nen noch er -

p c)

a) Motive of the "Holy Grail!"

b) See note a) on page. 79. c) The attention of the player is drawn to the fact that the composer here and in many subsequent bars prescribes *two* dots (with a following thirty-second note) not one only.

rene; A horn of gold be-side him, He leaned up-on his sword;
 sah; ein gol-den Horn zur Hüf-ten, ge-leh-net auf sein Schwert;-

sempre p

Thus when I first es-pied him, 'Mid clouds of light he
 so trat er aus den Lüf-ten zu mir, der Re-cke

*La **

soar'd; His words so low and ten-der Brought
 werth; mit züch-ti-gem Ge-bah-ren gab

(p)

*La **

life re-new'd to me. My guard-ian, my de-
 Trö-stung er mir ein: des Rit-ters will ich

raising her voice (mit erhobener Stimme)
(mf)

rapturously
(schwärmerisch)

fend - er, Thou shalt my cham - pion be! Thou
wah - ren, er soll mein Strei - ter sein! Er

f *p*

cresc. *f* *p*

— shalt my champion be!
— soll mein Strei-ter sein!

rit. *a tempo*

rit. *p*

My guard - ian, my de -
Des Rit - ters will ich

(mf)

p *cresc.*

fend - er, Thou shalt my cham - pion be!
wah - ren, er soll mein Strei - ter sein!

f *dim.* *p*

3

(mf) This is the prize I of - fer To him whom Heav'n shall
 Hört, was dem Gott - ge - san - den ich bie - - te für Ge -

send: The lands and crown I prof - fer, My
 währ: - in mei - nes Va - ters Lan - den die

sire to me did lend; As Lord I will de -
 Kro - ne tra - ge er; mich glück - lich soll ich

più p

(mp) clare him And glo - ry in his fame, If
 frei - sen, nimmt er mein Gut da - hin, - will

(mf) *(ff)* *(p) lento*

in his heart he'll wear me, I'll give him all I
er Ge - mahl mich heis - sen, geb' ich ihm, was ich

pp trem. *f* *p* *f* *p*



am. binl *poco a poco più lento*



rit. *dim.* *più p* *pp*



ELSA'S SONG TO THE BREEZES (ELSA'S GESANG AN DIE LÜFTE)

„Euch Lüften, die mein Klagen“

LOHENGRIN

Translated by Frederic Field Bullard
Edited by Carl Armbruster

(Original Key)

LOHENGRIN

Act II, Scene II
RICHARD WAGNER

Andante

PIANO

p *p* *dolce*

p *più p*

pp *p* *pp*

O breez - es, who my sad - ness So oft with me have
Euch Lüf - ten, die mein Kla - gen so trau - rig oft er -

shared, — Now all my joy and glad - ness Shall be to you de -
füllt, — euch muss ich dan - kend sa - gen, wie sich mein Glück ent -

a) The clarinet melody which begins here must be well marked.

clared.
hüllt.

To me gent - ly ye bore him,
Durch euch kam er ge - zo - gen,

dolce

p *pp*

La *

b)

Ye smiled up - on his way, 'Mid storm - y waves watched o'er him, And
ihr läch - el - tet der Fahrt, auf wil - den Mee - res - wo - gen habt

mf *p*

pp

La *

guard - ed him al - way. Full oft ye dried the
ihr ihn treu be - wahrte. Zu trock - nen mei - ne

p *p*

La *

c)

tear - drops That down my cheeks did flow; Now cool, O friend - ly
Zäh - ren hab' ich euch oft ge - müht; wollt Küh - lung nur ge -

p *pp* *poco rit.*

pp *poco rit.*

a)

b)

c)

mf *p*

breez - es, The cheeks with love a - glow, Now
 wä - ren der Wang' in Lieb' er - glüht! Wollt

espressivo

più p *p*

Ad *

p *p*

cool, O friend - ly breez - es, The
 Küh - lung nur ge - wä - ren der

a)

mf *p*

cheek with love, with love, with love a -
 Wang' in Lie - be, in Lie - be, in Lieb' er -

b)

mf *p* *pp* *più p*

glow!
 glüht!

With love!
 In Lie - - be!

pp *p*

Ad *

a) b) see a)

ELSA'S ADMONITION TO ORTRUD

(ELSA'S ERMAHNUNG AN ORTRUD)

„Du Aermste kannst wohl nie ermessen“

(Original Key)

LOHENGRIN
Translated by Natalia Macfarren
Edited by Carl Armbruster

LOHENGRIN
Act II, Scene II
RICHARD WAGNER

Moderato (Ziemlich langsam) Freely declaimed
(etwas frei vorzutragen)

VOICE

Oh, that thy heart could know the
Du Aerm-ste kannst wohl nie er-

PIANO

f *dim.* *p* *colla parte*

a) *rit.* *a tempo*

treas-ure Of love that knows not fear — or doubt! No child of earth that
mes - sen, wie zwei - fel - los mein Her - ze liebt? Du hast wohl nie das

b)

bliss — can meas - ure, Who doth not dwell in faith de -
Glück — be - ses - sen, das sich uns nur durch Glau - ben

piu p *piu p*

a) b) as at a)

Firmly, in tempo moderato
(fest, in mässig langsamen Zeitmasse)

kindly (freundlich)

vout. Rest thee with me, Oh, let me
gibt? Kehr' bei mir ein! Lass' mich dich

teach thee How trust doth hal - low joy — and love!
leh - ren, wie süß die Won - ne rein - ster Treu!

Turn — to our faith, I do be -
Lass' — zu dem Glau - ben dich be -

molto rallentando
(immer langsamer werdend)

seech thee, Our faith di - vine, our faith di - vine, for God is
keh - ren: es gibt ein Glück, es gibt ein Glück, das oh - ne

molto tranquillo, ma non lento
(Sehr ruhig, doch nicht langsam)

love!
Reu! Oh, let me teach — thee how
Lass' mich dich leh - ren, wie

p *piu p*

*La. * La. **

trust — doth — hal — low joy — and love!
siiss — die — Won — ne rein — ster Treu — e;

b)

Turn, — oh, — turn — to our faith, I be —
lass, — zu dem Glau — ben dich neu — be —

p c)

*La. **

dim. p *dim. p rit.*
 seech — thee, Our faith di — vine, our faith di — vine, oh,
keh — ren: es giebt ein Glück, es giebt ein Glück, ein

dim. p rit.

*La. * La. * La. * La. **

a) b) c) see a)

turn — un - to our faith di - vine for God is love!
 Glück, — das oh - ne Reu', ein Glück, das oh - ne Reu'!

f. dim. p pp

a tempo

p cresc. - f dim. p più p p molto espressivo e

legato

mf dim. p

più p pp

a) see a) on previous page. b) see b) on previous page

ML-467-4

*BRIDAL SONG (BRAUTLIED)

LOHENGRIN

Translated by Natalia Macfarren
Edited by Carl Armbruster

„Treulich geführt ziehet dahin“

(Original Key)

LOHENGRIN

Act III, Scene I
RICHARD WAGNER

VOICE *Con moto moderato (Mässig bewegt)* *p*

Faith-ful and true, we lead ye
Treu-lich ge-führt zie-het da-

PIANO *p*

forth, Where love tri-umph-ant shall crown ye with joy! Star of re-
hin, wo euch der Se-gen der Lie-be be-wahr! Sieg-rei-cher

nown, flow'r of the earth, Blest be ye both, far from all life's an-
Muth, Min-ge-winn eint euch in Treu-e zum se-lig-sten

noy. Cham-pion vic-to-rious, go thou be-fore!
Paar. Strei-ter der Tu-gend, schrei-te vor-an!

mf

*) Arranged for one voice from the original mixed chorus.

a) This song, like that of the Shepherd in "Tannhäuser," is simplicity itself.

p Maid bright and glo - rious, go thou be - fore. Mirth's nois - y rev - el
 Zier - de der Ju - gend, schrei - te vor - an! Rau - schen des Fes - tes

(mp) ye've for - sa - ken; Ten - der de - lights for you now a - wa - ken!
 seid nun ent - ron - nen, Won - ne des Her - zens sei euch ge - won - nen!

p Fra - grant a - bode en - shrine ye in bliss; Splen - dor and state in
 Duf - ten - der Raum, zur Lie - be ge - schmückt, nehm' euch nun auf, dem

p joy ye dis - miss. — Faith - ful and true we lead ye forth,
 Glan - ze ent - rückt. — Treu - lich ge - führt zie - het nun ein,

Where love tri - umph - ant shall crown ye with joy. Star of re -
 wo euch der Se - gen der Lie - be be - wahr! Sieg - rei - cher

The first system of the musical score features a vocal line in G major with a key signature of one flat. The lyrics are: "Where love tri - umph - ant shall crown ye with joy. Star of re - wo euch der Se - gen der Lie - be be - wahr! Sieg - rei - cher". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are two asterisks (*) under the piano part, one in the first measure and one in the fourth measure. The dynamic marking *mf* is present in the fourth measure.

noun, Flow'r of the earth, Blest be ye
 Muth, Min - ne so rein, eint euch in

The second system continues the vocal line with lyrics: "noun, Flow'r of the earth, Blest be ye Muth, Min - ne so rein, eint euch in". The piano accompaniment includes triplets in the right hand and a bass line in the left hand. Dynamic markings include *(p)* in the first measure, *(mf)* in the second measure, *mf* *cresc.* in the fourth measure, and *mf* *cresc.* in the fifth measure. There are two asterisks (*) under the piano part, one in the second measure and one in the fourth measure.

both, far from all — life's an - noy, from
 Treu - e zum se - lig - sten Paar, zum

The third system continues the vocal line with lyrics: "both, far from all — life's an - noy, from Treu - e zum se - lig - sten Paar, zum". The piano accompaniment features a variety of dynamics: *f* in the first measure, *dim.* in the second, *f* in the third, *p* in the fourth, *p* in the fifth, and *f* in the sixth. There are two asterisks (*) under the piano part, one in the fifth measure and one in the sixth measure.

all life's an - noy! —
 se - lig - sten Paar! —

The fourth system concludes the vocal line with lyrics: "all life's an - noy! — se - lig - sten Paar! —". The piano accompaniment includes dynamics *p*, *p dolce*, and *pp*. There are two asterisks (*) under the piano part, one in the first measure and one in the sixth measure.

ISOLDA'S NARRATIVE TO BRANGAENA (ISOLDE'S ERZÄHLUNG AN BRANGÄNE)

„Erfuhrest du meine Schmach“

TRISTAN UND ISOLDE
Translated by H. & F. Corder
Edited by Carl Armbruster

(Original Key)

TRISTAN AND ISOLDA
Act I, Scene III
RICHARD WAGNER

Moderato vivace a)

VOICE

As thou hast learned my dis - grace,
Er - fuh - rest du mei - ne Schmach,

PIANO

p *< sf* *p* *< sf* *p* *< sf* *p cresc.* *sf* *piu f*

now
nun

hear,
hö

too, whence it has
re, was sie mir

ff *f*

Allegro molto, vacillando il tempo
(Sehr bewegt und wechselvoll im Zeitmasse)

grown.
schuf.

How scoff - ing - ly they sing a -
Wie la - chend sie mir Lie - der

f *f* *dim.* *(mp)*

bout me! quick - ly could I re - quite them!
sin - gen, wohl - könnt' auch ich er - wie - dern!

p *sf* *f* *dim.* *poco rall.*

a) In "Tristan and Isolde" Wagner's own dynamical signs and tempo indications are so copious, that the editor has confined himself to a very few additions in the vocal part only.

Più moderato (Müssiger)

(*p*)

What of the boat so poor and frail that float-ed by our
 Von ei-nem Kahn, der klein und arm an Ir-lands Kü-sten

dolce
p (*sehr weich*)

shore? What of the bro-ken, strick-en man, fee-bly, — ex-tend-ed
 schwamm, da-rin-nen krank ein sie-cher Mann e-lend — im Ster-ben

p

(*mf*) (—) (*mf*) (—)

there? I-sol-da's art he glad-ly own'd; with herbs, sim-ples
 lag. I-sol-de's Kunst ward ihm be-kannt, mit Heil-sal-ben

(—) (*p*) *rit.* (—)

and heal-ing salve the wounds from which he suf-fer'd she nursed in skil-ful
 und Bal-sam-saft der Wun-de, die ihn plag-te, ge-treu-lich pflag sie

p *3* *3* *3* *più p rit.* *dim.*

sempre animando
(immer belebter)

a tempo (*p*) (*mf*)

wise. Though "Tan - tris" the name that he took un - to him, as
da. Der „Tan - tris“ mit sor - gen - der List sich nann - te, als

Più presto (Schneller)

"Tris - tan" I - sol - da quick-ly knew him, when in the pa - tient's sword-blade
„Tri - stan“ I - sold' ihn bald er - kann - te, da in des Müß' - gen Schwer - te

she perceiv'd a notch had been made, wherein did fit a splin - ter bro - ken in Morold's
ei - ne Schar - te sie ge - wahr - te, da - rin ge - nau sich fügt' ein Split - ter, den einst im

head, the man - gled to - ken, sent home in ha - tred rare: this hand did find it
Haupt des I - ren - rit - ter, zum Hohn ihr heim - ge - sandt, mit kund'ger Hand sie

molto vivace (schnell) *(f)*

there. I heard a voice from dis - tance
 fand. Da schrie's mir auf aus tief - stem

dim! *(f)*
Grund!

With the sword in hand I came to
 Mit dem hel - len Schwert ich vor ihm

(f)

him. Full well I meant to slay him,
 stund, an ihm, dem Ü - ber - fre - chen,

poco rall. rit. *Molto moderato*
(Sehr mässig) *(p)*

for Mo - rold's death to pay him. But from his
 Herrn Mo - rolds Tod zu rä - chen. Von sei - nem

p dolce (weich) *dolcissimo (sehr zart)*

(mp) *(mf)*

sick-bed he look'd up, not at the sword,
 La - ger blickt' er her, nicht auf das Schwert,

(mf) *molto rit.* *(sehr zurückhaltend)* *(f)*

not at my arm; his eyes— on mine were fast - en'd,
 nicht auf die Hand, er sah— mir in die Au - gen.

p *p* *p molto cresc.* *ff* *p*

f *p* *(mf)* *Lento (Langsam)*

and his fee - ble-ness sof - tend' my heart, The sword fell from my
 Sei-nes E - len - des jam - mer - te mich; das Schwert, ich liess es

cresc.

Moderato (Mässig) *(mp)*

fin-gers! Though Mo-roid's steel had maim'd him, to health a - gain I re -
 fal - len! Die Mo-roid schlug, die Wun - de, sie heilt' ich, dass er ge -

p *p* *p*

claim'd him. when he had home-ward wended my e-mo-tion then might be
 sun - de und heim nach Hau - se keh - re, mit dem Blick mich nichtmehr be -

(p)

più p *espr.* *p* *più p*

ten. *

end-ed. schwe-rel

più mosso (schneller)

f *dim.*

The guest you some-time helped to nurse, his praise brisk - ly they
 Der Gast, den einst, du pfl - gen halfst, sein Lob hör - test du

(mp)

p *cresc.*

sing now: "Hail to our brave Tris - tan!"
 e - ben: „Heil un-ser Held Tri - stan!“

(f) *(ff)*

f *ten.*

(f) He was that dis-tress-ful man. *con brio*
 der war je-ner traur-ge Mann. (*sehr feurig*)

p *p molto cresc.*

(mf) A thou - sand vows he
 Er schwur mit tau - send

ff *meno f*

made then of faith and thanks e - ter - nall
 Ei - den mir ew' - gen Dank und Treu - el

dim. p *p* *cresc.*

(f) Hear now, how a knight feal - ty
 Nun hör; wie ein Held Ei - de

(ff) *(ff)*

knows!
hält!

When as
Den als

ff *dim.* *p*

Tan - tris un - for - bid - den he'd left me, as Tris - tan bold - ly back he
Tan - tris un - er - kannt ich ent - las - sen, als Tri - stan kehrt er kühn zu -

fp *p*

came; in state - ly ship from which in pride Ire - land's
rück; auf stol - zem Schiff, von ho - hem Bord, Ir - lands

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

heir - ess in mar - riage he ask'd, for Mark, the Cor - nish mon - arch, his kins - man, worn and
Er - bin be - gehrt er zur Eh' für Korn - walls mü - den Kö - nig, für Mar - ke, sei - nen

poco sostenuto
(f) (etwas gedehnt) *(dim.)* *(p)* *rall.*

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

Molto vivace
(Schnell)

old. In Mo - rold's life - time dar'd a - ny have
Ohm. Da Mo - rold leb - te, wer hätt' es ge -

dream'd to of - fer us such an in - sult? For the
wagt uns je sol - che Schmach zu bie - ten? Für den

tax - pay - ing Cor - nish prince to pre - sume to court Ire - land's
zins - pflicht' - gen Kor - nen - für - sten um Ir - lands Kro - ne zu

prin - cess! Ah, woe is mel! I it
wer - ben! Ach we - he mir! Ich ja

Moderato
(Mässig)

Con moto
(Belebt)

(p)

was who for my-self did shape this shame! With
 war's, die heim-lich selbst die Schmach sich schuf! Das

weich p

death - deal - ing sword should I have stabbd him weak - ly
 rä - chen - de Schwert, statt es zu schwin - gen, macht - los

(ff) *molto rit.* *(f)*

(mf) *Sempre più rit.* (Noch mehr zurückhaltend) *(p)* *Con moto, come primo* *f* (Wieder schnell)

it es-cap'd me! Now serf - dom I have shap'd me!
 liess ich's fal-len! Nun dien' ich dem Va - sal-len!

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

(mf)

When feal - ty, peace and
 Da Frie - de, Sühn' und

ff *meno f*

friend - - ship were sworn by both the
 Freund - - schaft von Al - - len ward be -

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

na - tions, what feast - ing you kept that day; you nev - er could think that
 schwo - ren, ihr freu - tet euch All' des Tag's, nicht ahn - tet ihr da, dass

I would suf - fer thus!
 mir es Kum - mer schuf?

p *f* *p* *f* *p* *cresc. molto*

O vi - - sion blin - ded! Veil'd per -
 O blin - - de Au - gen! Blö - - de

f *p* *f*

cep - tion! Spir - it weak! De - spair - ing si - lence! How
 Her - zen! Zah - mer Muth, ver - zag - tes Schwei - gen! Wie

(mf) *più moderato* *(mässig)* *(pp)*
 bold - ly Tris - tan's lips could boast of what I kept con - ceal'd! A wo - man's
 an - ders prahl - te Tris - tan aus, was ich verschlo - ssen hielt! Die schwei - gend

si - lence sav'd his life, from foe - men's venge - ance it guard - ed
 ihm das Le - ben gab, vor Fein - des Ra - che ihn schwei - gend

cresc. *(steigernd)* *accel.*
 him; the hid - den help he owed to her,
 barg, was stumm ihr Schutz zum Heil ihm schuf,

Vivace

f *(Schnell)* *f*

with her thus does he praise! How
mit ihr gab er es preis! Wie

La *

proud - ly this he - ro high, light at heart, point-ed me
sieg - prangend heil und hehr, laut und hell wies er auf

f *a)* *tr* *fp* *fp* *fp*

La *

Un poco più moderato
(Etwas mässiger) *(mp)*

out: "A prize
mich: „Das wär

b) *c)* *p*

Sempre più moderato
(Noch mässiger)

— be - hold, — my lord and King! She'd make a mod - el
— ein — Schatz, — mein Herr und Ohm; wie dünkt euch die zur

più p *dolce* *p* *dolce*

a) b) c) as at a)

a)

Animando
(Belebend) *(mf)*

queen! From Ire - land's court I'll bring the bride: The road and way full
 Eh? die schmu - cke I - rin hol' ich her; mit Steg und We - gen

Sempre più animato
(Immer lebhafter)

well I know; a word and I'll to Ire - land go, I - sold' for you I'll
 wohl - be-kannt, ein Wink ich flieg nach I - ren-land; I - sol - de, die ist

cresc.

f *ff*

cap - ture: I
 eu - er! mir

poco rit. *Vivacissimo*
(Sehr lebhaft) *ff*

hail the task with rap-ture!" Curse
 lacht das A - ben - teu-er!" Fluch

a)

him; the vil-lain!
dir Ver-ruch-ter

ff

Curse on his head!
Fluch dei-nem Haupt!

ff

Venge - - ance! Death!
Ra - - che Tod

ff

Death for me too!
Tod uns Bei - den!

ff

ff

BRANGAENA'S REPLY TO ISOLDA (BRANGÄNE'S ANTWORT AN ISOLDE)

„Wo lebte der Mann“

TRISTAN UND ISOLDE
Translated by H. & F. Corder
Edited by Carl Armbruster

(Original Key)

TRISTAN AND ISOLDA
Act I, Scene III
RICHARD WAGNER

Andante

VOICE

Love - - less thou?
Un - - ge - minnt?

PIANO

p dolce

p dolce

Where
Wo

p sempre legato

espressivo
(*ausdrucksvoll*)

lives - - there a man that would not love thee?
leb - - te der Mann, der dich nicht lieb - te?

Who could see I - sol - da and not
 der I - sol - den sah' und in I -

sink at once in - to bond - age
 sol - den se - lig nicht ganz ver -

p *molto dolce*
 (sehr weich)

blest? And e'en if it could be
 ging? Doch, der die er - ko - ren,

p *mf* *dim.* *p*

a - ny were cold, did a - ny mag - ic
 wär er so kalt, zög ihn von dir ein

mf *mf*

draw him thence, I'd bring the false
 Zau - ber ab: den Bö - sen wisst'

p *dim.* *più p*

La * La

one back to bond -
 ich bald zu bin -

pp *trem.* *pp* *poco a poco cresc.*

* La *

- - age and bind him in
 - - den, ihm bann - te der

trem. *(molto cresc.)*

links of love.
 Min ne Macht.

f

La *

TRISTAN AND ISOLDA'S LOVE DUET

(TRISTAN UND ISOLDE'S LIEBESDUETT)

„O sink' hernieder, Nacht der Liebe“

(Original Key)

TRISTAN AND ISOLDA
Act II, Scene II
RICHARD WAGNER

TRISTAN UND ISOLDE
Translated by H. & F. Corder
Edited by Carl Ambruster

Lento moderato (*Mässig langsam*)

PIANO

a) *pp*

SOPRANO

TENOR

(*p*)

O night of rap - ture,
O sink' her - nie - der,

(*p*)

O night of rap - ture, rest up - on
O sink' her - nie - der, Nacht der Lie -

rest up - on Lift our lives'
Nacht der Lie be, gieb Ver - ges -

poco cresc.

a) The player must give careful attention to the rhythm of this excerpt, which is not altogether simple. The first two thirds of the bar are in triplets, formed from a quarter and an eighth, the last third in ordinary eighth-notes, and these, if played strictly, in time (and with the first one syncopated to the preceding triplet eighth have the effect, as it were, of retarding the movement.

(p)

us! Lift our lives' re-mem-brance from
 be, gieb Ver-ges-sen dass ich le

re-mem-brance from us; *(p)* Let us but
 sen dass ich le be, nimm mich auf

(p)

us; Let us but a-bide with thee;
 be; nimm mich auf in dei-nen Schooss,

a-bide with thee; From the world, oh, set us
 in dei-nen Schooss, lö-se von der Welt mich

più p *pp*

p

From the world, oh, set us free!
 lö-se von der Welt mich los!

free! *(pp)* Ex-tin-guish'd in the twi-light's stream-ing,
 los! Ver-lo-schen nun die letz-te Leuch-te,

pp dolce (zart)

(pp)

All our doubt - ing, all our dream - ing,
 was wir dach - ten, was uns däuch - te;

p dolce (zart)

più p

(p)

All our fan - cies,
 all' Ge - mah - nen,

(pp)

All our mem' - ries,
 all' Ge - den - ken,

p espress

poco cresc.

(p) *(mf)*

Sa - cred twi - light's soft ad -
 heil' - ger Dämm - rung heh - res

(p) *(mf)*

Sa - cred twi - light's soft ad - van - ces
 heil' - ger Dämm - rung heh - res Ah - nen

p *espress.* *poco cresc.* *poco f*

Bliss would bloom— from stars' tender beam - ing.
leuch - ten la - chend Ster ne der Won - ne.

espressivo (ausdrucksvoll)

To thine en - chant - ment we — sur -
Von dei - nem Zau - ber sanft um -

p *a) sempre (immer) p*

Lips that touch — in un - ion
Herz an Herz — dir, Mund an

ren - der, Be - neath thy gaze — so won - drous ten - der.
spon - nen, vor dei - nem Au - gen süß zer - ren - nen. p dol.

p espress.

sweet, — Bliss - ful beams — our eyes are
Mund; — bricht mein Blick — sich wonn' - er -

While as one — our two hearts beat, — Bliss - ful beams —
Ei - nes A - thems ein' - ger Bund; — bricht mein Blick —

p *p dolce*

a) The original rhythm once more for two measures only.

bind - ing, A - bash'd is earth with ra - diance blind - ing:
 blin - det, er - bleicht die Welt mit ih - rem Blen - den:

our eyes are bind - ing, A - bash'd is earth with ra - diance
 sich wonn' er - blin - det, er - bleicht die Welt mit ih - rem

più p

dim. più p pp

Lit by the day-light's daz-zling lie,
 die uns der Tag trü - gend er - hellt:

blind - ing: Un-daunt - ed by false-hoods which we de-
 Blen - den: zu täu - schen-dem Wahn ent - ge - genge-

(p)

p *(p)* *cresc.*

*Tea ** *Tea ** *Tea ** *Tea **

Thou'rt my world, thine am
 selbst dann bin ich die

fy, Thou'rt my world, thine am
 stellt, selbst dann bin ich die

(mf) *accel.* *(mf)*

accel.

*Tea ** *Tea ** *Tea ** *Tea **

Tempo I.

I! Welt: Won - - - drous
 Won - - - ne -
 I Welt: Won - - - drous
 Won - - - ne -
 Tempo I.
 ff trem.
 a) dim.

rap - - - ture weav -
 hehr - - - stes We -
 rap - - - ture weav -
 hehr - - - stes We -
 p

- ing, Cher - - - ished
 - ben, Lie - - - be -
 - ing, Cher - - - ished
 - ben, Lie - - - be -
 molto cresc.
 ff molto espressivo
 (sehr ausdrucksvoll)
 trem.

a) The melody well marked!

vi - sions a - chiev - ing, Ne'er
 hei - lig - stes Le - ben, Nie -

rall. dim. *a tempo p*

rall. dim. *p*

dim. *a) p* *rall.* *a tempo* *pp*

daun - ted by day - light's beam Be our un -
 wie - der - er - wa - chen's wahn - los hold - be -

pp *morendo (ersterbend)*

pp *morendo (ersterbend)*

pp *pp*

dy - ing dream.
 wuss - ter Wunsch.

pp *ppp* *ppp*

a) Note the 9/8 time in the bass.

ISOLDA'S REPLY TO TRISTAN (ISOLDE'S ANTWORT AN TRISTAN)

121

TRISTAN UND ISOLDE
Translated by H. & F. Corder
Edited by Carl Armbruster

„Als für ein fremdes Land“

(Original Key)

TRISTAN AND ISOLDA
Act II, Scene III
RICHARD WAGNER

In moto moderato
(Etwas bewegt) *(p)*

VOICE

When to a for- eign land thou once did'st bid me
Als für ein frem- des Land der Freund sie ein- stens

PIANO

p

come, I - sol - da, still faith - ful, calm - ly the trai - tor
warb, dem Un - hol - den treu und hold musst' I - sol - de

rall. *(pp)*

poco rit.

p *più p* *pp*

a tempo *(p)*

fol - lowed. Thy king - dom now thou'rt show - ing, where
fol - gen. Nun führst du in dein Ei - gen, dein

p *più p* *pp*

sure - ly we are go - ing; why should I shun that
Er - be mir zu zei - gen; wie flöh' ich wohl das

dolce *pp*



land, by which the world is spann'd? For
Land, das al - le Welt um - spannt? Wo

rit. *(mp)*

Tris - tan's house and home I - sold' will make her
Tris - tan's Haus und Heim, da kehr' I - sol - de

a tempo *(mf)*

a) *dolce*

own: the road where - by we now must go, I
ein: auf dem sie fol - ge treu und hold, den

f *rall.* *(p)*

cresc. *f* *trem.* *dim.* *prall.*

pray thee quick - ly show!
Weg nun zeig' I - sold'!

(pp) *molto rit.* *L.H.*

piu p *pp* *trem.*

a) A reminiscence from the love duet.

ISOLDA'S LOVE DEATH (ISOLDE'S VERKLÄRUNG)

123

TRISTAN UND ISOLDE
Translated by H. & F. Corder
Edited by Carl Armbruster

„Mild und leise wie er lächelt“

(Original Key)

TRISTAN AND ISOLDA
Act III, Scene III
RICHARD WAGNER

Cominciando molto moderato
Sehr mässig beginnend

PIANO

pp

The piano introduction consists of four measures. The right hand features a melodic line with a trill in the first measure and a long note in the second. The left hand plays a rhythmic accompaniment of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first measure is marked with a piano (*pp*) dynamic. The first and third measures of the piano part are marked with a fermata and an asterisk.

The vocal line begins in measure 5 with the lyrics: "Mild and soft-ly he is smil-ing; / Mild und lei-se wie er läch-elt,". The piano accompaniment continues with a tremolo effect in the left hand, marked with *pp trem.*. The key signature and time signature remain the same. The first and third measures of the piano part are marked with a fermata and an asterisk.

The vocal line continues with the lyrics: "how his eye-lids sweet-ly o-pen. See, O com-rades! / wie das Au-ge hold er öff-net. Seht ihr, Freun-de?". The piano accompaniment continues with a tremolo effect in the left hand, marked with *pp*. The key signature and time signature remain the same. The first and third measures of the piano part are marked with a fermata and an asterisk.

(cresc.)

see you not? how he beam - - eth
 Säh't ihr's nicht? Im - mer lich - - ter,

(cresc.)

ev - er bright - er, steep'd
 wie - er leuch - tet, Stern

a) ² molto cresc. *espress*

f.

in star - light, borne a - bove?
 - um - strah - let hoch sich hebt?

dim.

Più mosso
(p)

See you not how his heart with
 Seht ihr's nicht? Wie das Herz ihm

dolce *p* *sempre tranquillo*

a) The melody is marked by - and must be prominent.

li - on - zest calm - ly
 mu - thig schwillt, voll und

hap - py beats in his breast?
 hehr im Bu - sen ihm quillt?

From his lips in
 Wie den Lip - pen,
 dolce

heav'n - - - ly rest - - - sweet -
won - - - nig mild, - - - si

dolce

p *dim.* *p*

3

- - est breath he soft - - - ly
- - sser A - them sanft ent -

p *(p)* *p*

p *p dolce*

espress.

sends. - - - Hark - en,
weht: - - - Freun - del

pp *(p)* *p dolce*

swell - ing, all - things tell - ing, love re -
 kla - - gend, Al - les - sa - - gend, mild ver -

(pp)

sempre pp

più p

dolce

deem - ing, from him beam - ing, sound that
 sôh - - nend aus - ihm - - tö - - nend, in mich

più p

morendo

pp

trem.

trem-bles, up - ward rush - es, trump - et tone that round me
 drin - get, auf sich schwin - get, hold er - hal - lend um mich

(mf)

pp cresc.

gush - - - - - es!
 klin - - - - - get?

molto cresc.

f Bright - er grow - ing, o'er me -
 Hel - ler schal - lend, mich um -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

flow - - ing, are these waves of won - drous
 wal - - lend, sind es Wel - len sanf - ter

The second system continues the musical score. The vocal line starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment features a forte (*f*) dynamic in the bass line and a piano (*p*) dynamic in the treble line.

bright - ness? Are they clouds of balm - y
 Lüf - te? Sind es Wol - ken won - ni - ger

The third system of the musical score shows the vocal line with a crescendo (*cresc.*) marking. The piano accompaniment also includes a crescendo (*cresc.*) marking. The key signature and time signature remain consistent with the previous systems.

sweet - ness? See, they rise now, gleam and
 Düf - te? Wie sie schwel - len, mich um -

The fourth system concludes the musical score on this page. The vocal line and piano accompaniment continue with the same key signature and time signature. The piano accompaniment features a piano (*p*) dynamic and includes a triplet of eighth notes.

glis - - ten; shall I breathe them, shall I
 rau - - schen, soll ich ath - men, soll ich

lis - - ten? Shall I drink them, dive with - in - them,
 lau - - schen? Soll ich schür - fen, un - ter - tau - chen?

To my pant - ing breath - ing win them? In the
 Süß in Duf - ten mich ver - hau - chen? In dem

breez - es a - round, in the har - - mo - ny
 wo - - gen - den Schwall, in dem tö - - nen - den

a) A long crescendo suddenly ending in a *pp* is an effect invented by Beethoven. This instance shows how very effective it can be made.

sound, in the world's
Schall, in des Welt

f

cresc. *ff*

driv - ing whirl - wind be
a - them's we - hen - dem

f

drown'd and sink
All, er - trin

(dim.)

dim.

- ing, be drink - ing
ken, ver - sin - ken,

(mp)

(p) in a kiss high -
un - be - wusst, höch -

piu p

(morendo) - - - est bliss!
- - - ste Lust!

pp dolce

col Pedale

morendo a) *poco marcato*

Ped.

pp rall. *ppp*

Ped.

a) The Isolde Motive is marked by > and should be prominent, even in the prevailing *pp*

EVA'S BAPTISMAL VERSE

(EVA'S TAUFSPRUCH)

„Selig, wie die Sonne meines Glückes lacht“

DIE MEISTERSINGER VON NÜRNBERG

Translated by H. & F. Corder

Edited by Carl Armbruster

(Original Key)

THE MASTERSINGERS OF NUREMBERG

Act III, Scene IV

RICHARD WAGNER

Slow, but without dragging the tempo

(Langsam, doch nicht flussend)

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Slow, but without dragging the tempo' (Langsam, doch nicht flussend). The piano part begins with a *p dolce* marking and includes fingering numbers (1, 2, 3, 4, 5, 4) for the right hand. The vocal line includes German and English lyrics. The piano accompaniment features various dynamics and markings, including *p*, *poco cresc.*, and *f dim.*. The score concludes with a *f* marking and a fermata over the final notes.

VOICE

Daz - - zling as the dawn - - to which my
Se - - lig, wie die Son - - ne mei - nes

PIANO

p dolce

joy a - wakes, - Rap - ture-la - den morn, - my soul thy bliss par -
Glü - ckes lacht, - Mor - gen vol - ler Won - ne, se - lig mir er -

p *poco cresc.*

takes; - Dream - of high - est beau - ty, heav'n - ly - morn - ing
wacht; - Traum - der höch - sten Hul - den, himm - lisch Mor - gen -

f dim.

a) This baptismal verse is the opening of the quintet in which the principal characters of the drama, Eva, Walter, Sachs, David and Magdalene, simultaneously express their joyful expectations concerning the coming Song-festival.

(p) *poco rall.*

glow: _____ Hard but sweet's the du - ty thy in - tent to
 glüh'n: _____ Deu - tung euch zu schulden, se - lig süß — Be -

p dolce *espressivo*

rall. *(p)* *a tempo*

know! That di - vine and ten - der strain with its
 müh'n! Ei - ner Wei - se, mild und hehr, sollt' es

rall. dim. *più p* *p dolce*

a)

(pp)

tones _____ of glad - ness Has re - vealed my heart's sweet
 hold _____ ge - lin - gen, mei - nes Her - zens süß — Be -

dolce

a) Beginning in this measure the other voices gradually join the Soprano and the quintet begins. But since most of the notes sung by the others are (like those of the Soprano) contained in the accompaniment this arrangement scarcely misses anything of the beauty of the whole, excepting, of course, the admirable polyphony of the voices themselves.

dim. *p*

pain, Tho' still-ing its sad-ness. Is it
schwer' deu-tend zu be-zwin-gen. Ob es

p dim. *più p*

cresc.

but a morn-ing-dream? Bliss - - ful vis-ion
 nur ein Mor-gen-traum? Se - - lig deut ich

poco cresc.

(mf) *p*

doth it seem. What the
 mir es kaum. Doch die

mf *dim.* *più p*

song, — so soft and win - ning, told to me, —
 Wei - - se, was sie - lei - se mir ver - traut, —

pp dolce

loud — and free in the
 hell — und laut in der

p cresc.

cresc.

a)

Mas - ters' con - clave wise,
 Mei - ster vol - lem Kreis'

molto cresc.

b)

tr

f

ff

dim.

a)

b)

p *(cresc. molto)* *f*

Shall at - tain the high - - - est
deu - - - te - sie auf den höch - - - sten

p dolce *cresc.* *f*

prize.
Preis.

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

più p *pp dolce* *più p* *pp*

BRÜNNHILDE'S APPEAL TO WOTAN (BRÜNNHILDE'S BITTE AN WOTAN)

„War es so schmachlich, was ich verbrach“

DIE WALKÜRE
Translated by H. & F. Corder
Edited by Carl Armbruster

(Original Key)

THE VALKYR
Act III, Scene III
RICHARD WAGNER

Lento moderato (Etwas langsam)

PIANO

beginning timidly and growing firmer
(schüchtern beginnend und steigernd)

(p)

Was it so shame - ful, what I have done, that for my deed I so
War es so schmach - lich, was ich ver - brach, dass mein Ver - bre - chen so

a) This long prelude, which depicts the dramatic situation at this point of the drama, must be played solemnly, impressively, and strictly in time, i.e. with the closest attention to the exact value of each note.

shame-ful - ly am scourged? Was it so base to warp thy com -
 schmah-lich du be - strafst? War es so nied - rig, was ich dir

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a melodic phrase marked *(mp)*. The piano accompaniment starts with a *f* dynamic and includes a *p dim.* marking.

mand, that thou for me such de - base - ment must shape?
 that, dass du so tief mir Er - nied - ri - gung schaffst?

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase marked *(mp)*. The piano accompaniment features a *f* dynamic and a *p* dynamic, with a triplet of eighth notes in the bass line.

Was't such dis - hon - our, what I have wrought, that it should
 War es so ehr - los, was ich be - ging, dass mein Ver -

The third system shows the vocal line and piano accompaniment. The vocal line starts with a melodic phrase marked *(p)* and *(mp)*. The piano accompaniment includes a *p* dynamic, a *cresc.* marking, and a triplet of eighth notes in the bass line.

rob me of hon - our for aye?
 geh'n nun die Eh - re mir raubt?

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase marked *(mp)*. The piano accompaniment features a *f* dynamic and a *p* dynamic, with a triplet of eighth notes in the bass line.

a) Wagner's directions here were: - With touching intensity and filial devotion.

(p) (mp)

O speak, — fa - ther! See me be - fore thee; sof - ten thy
 O sag': — Va - ter! Sieh' mir in's Au - ge: schwei - ge den

(f)

wrath, wreak not thine ire, — but make to me clear the mor - tal
 Zorn, zäh - me die Wuth, — und deu - te mir hell die dunk - le

poco accel.

guilt that with cru - el firm - ness com - pels thee to cast off thy
 Schuld, die mit star - rem Tro - tze dich zwingt, zu ver - sto - ssen dein

(P)rit.

fa - vor - ite child!
 trau - tes - tes Kind.

più lento come prima
 (etwas breiter wie im Anfang)

a) A cut of 32 measures is made here to avoid including the part of Wotan.
 b) All arpeggios to be strictly avoided, except where marked.

(p)

My wis - dom's scan-ty; yet knew I this one thing, that thou
 Nicht wei - se bin ich, doch wusst' ich das Ei - ne, dass den

rit. *molto lento* *(sehr langsam)* *(p) animato (bewegt)*

lovd'st well the Vol - sung. I knew of thy strug - gle, thy con -
 Wäl - sung du lieb - test. Ich wus - ste den Zwie - spalt, der dich

sf *a tempo trem.* *pp rit. lento* *pp*

a)

(mf)

strait to hide — that love in ob - liv-ion. Thou on - ly heldst that oth - er de -
 zwang, diess Ei - ne ganz zu ver - ges - sen. Das And' - re muss - test ein - zig du

p *fp*

(p) *f*

cree, though the shame - ful need shad - owed thy heart — that Sieg - mund
 seh'n, was zu schaw'n so herb schmerz - te dein Herz: dass Sieg - mund

fp *fp* *cresc.* *f*

^{a)} This little flute solo very sweetly and tenderly.

beginning softly
(leise beginnend)

(mf)

should not be shield-ed.
Schutz du ver - sag - test.

a)

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

p 'Twas be -
b) Weil für

cause I held in my heart thy true wish, which, by cov - e - nants
dich im Au - ge das Ei - ne ich hielt, dem, im Zwan - ge des

p

ham - per'd, fa - tal - ly clogg'd, now thou re - nounc - est so weak - ly.
And - ren schmerzlich ent - zweit, rath - los den Rü - cken du wand - test!

poco cresc. *mf* *p dolce*

c)

(pp)

I, who fol - low Wo - tan and fare in his wake, I saw now
Die im Kam - pfe Wo - tan den Rü - cken be - wacht, die sah nun

a) A cut of two measures is made here.

b) On the whole the tempo slower than accelerated. The accompanying phrase expressively, though not dragging.

c) Avoid all hurrying.

(mf) *(mp)*

on - ly what thou saws't not:
 Das - nur, was du nicht sahst:

(f) *(p)*

Sieg - - - mund I be - held.
 Sieg - - - mund musst' ich seh'n.

f *dim.* *p* *animato (belebend)* *p cresc.*

a)

(mf)

I hied - to him with his fate,
 Tod kün - dend trat ich vor ihn,

mf *p* *p cresc.*

(mf) *(mp)*

I look'd on his fea - tures, heard his la - ment I was
 ge-wahr - te sein Au - ge, hör - te sein Wort; - ich ver -

f *dim.* *p* *p*

a) Brünnhilde's expression reaches the most intense glow of feeling when she tells of the deepest pity, which caused her to protect Siegmund against Wotan's command.

stirr'd by the he - ro's bit - ter dis - tress;
 nahm des Hel - den hei - li - ge Noth;

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a fermata over a half note. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

loud in my ears rang the voice of his
 tö - nend er - klang mir des Ta - pfer - sten

The second system continues the musical score. The vocal line has a fermata over a half note. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. A piano (*p*) dynamic marking is present at the start of the piano part.

sor - row: free was his pas - sion,
 Klä - ge: frei es - ter Lie - be

The third system shows the vocal line with a fermata over a half note. The piano accompaniment features a change in texture, with a more active bass line. Dynamics include piano (*p*) and fortissimo (*sf*).

fear - ful his pain, mourn - ful - lest
 furcht - ba - res Leid, trau - rig - sten

The fourth system concludes the page. The vocal line has a fermata over a half note. The piano accompaniment features a crescendo (*cresc.*) and fortissimo (*sf*) dynamics.

cour - age, con - fi - dent might!
 Mu - thes mäch - tig - ster Trotz!

sf *sf*

(*mf*) And my ear did list, my eyes did
 Mei-nem Ohr er - scholl, mein Aug' er -

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

(*f*) see that which bade my heart with
 schau - te, was tief - im Bu - sen das

piu f *ff* *dim.*

(*p*) ho - ly fer - vour warm - ly to beat!
 Herz zu heil' - gem Be - ben mir traf.

p *pp*

(pp)

Tempo I

Dazed and shrinking stood I, a - sham'd!
Scheu und stau-nend stand ich in Scham.

(p) (*mp*)

How best to serve him on - ly I pon - der'd.
Ihm nur zu die - nen konnt' ich noch den - ken:

dolce

cresc. poco a poco

(p) animato

Vic - try or death with Sieg - mund to share them -
Sieg o - der Tod mit Sieg - mund zu thei - len:

fp

(mf) (*f*)

this was the fi - at I - fain had de -
diess nur er - kannt' ich zu - kie - sen als

poco f *più f*

creed!
Loos! Thou who this
Der die-se

ff *dim. e rall.* *piu p* *rall.*

un poco largamento
(Etwas breit)

love Lie with-in my heart be mir in's Herz had hid, ge-haucht, whose dem

a) p dolce *p* *trem.* *pp*

ppp trem. *sempre ppp*

will it was to place me at his side, firm, faith-ful to thee, Wil-len, der dem Wäl-sung mich ge-sellt, ihm in-nig ver-traut

espress. *pp* *p cresc.* *cresc.* *p cresc.*

f *b) dim.*

thwarted I thy com-mand!
trotz' ich dei-nem Ge-bot.

a) The melody here is the motive of Brünnhilde's Justification.

b) The *dim.* is very important: it expresses Brünnhilde's fear whether or no what she has just said justifies her to Wotan.

BRÜNNHILDE'S APPEAL TO SIEGFRIED (BRÜNNHILDE'S BITTE AN SIEGFRIED)

„Ewig war ich, ewig bin ich“

(Original Key)

SIEGFRIED

Translated by H. & F. Corder

Edited by Carl Armbruster

SIEGFRIED

Act III, Scene III

RICHARD WAGNER

Molto tranquillo ed in moto moderato

(Sehr ruhig und mässig bewegt)

PIANO

- a) This motive, the "Peace-Melody," must always be played softly and as legato as possible.
- b) Brünnhilde begins this episode calmly, passionless, in a kind of sublime repose.

sway of af - fec - tion, but death - less in thy be -
 seh - nen - der Won - ne, doch e - wig zu dei - nem

ardently but tenderly
 (feurig doch zart) a)

half! O Sieg - fried, glo - rious
 Heill O Sieg - fried, Herr - li - cher!

p *poco f dim.* *p* *sf*

hope of the world! Life of the
 Hort der Welt! Le - ben der

sf *p* *sf* *p*

u - ni - verse, laugh - ing lord! Leave, ah,
 Er - de, la - chen - der Held! Lass', ach

sf *sf* *p*

At a) where the new motive appears – that of “Siegfried as hope of the world” – the expression becomes a little more passionate, at first but very slightly.

leave, Leave me in peace! Press not up - on me thy ar - dent ap -
 lass'! Las - se von mir! Na - he mir nicht mit der wü - then - den

proach - es, Mas - ter me not with thy con - quer - ing might! Oh, harm not thy
 Nä - he, Zwin - ge mich nicht mit dem bre - chen - den Zwang, Zer - trümm' - re die

(very simply)

faith - ful - lest friend: Saw'st e'er thy
 Trau - te dir nicht! *Molto tranquillo* (Sehr ruhig) Sah'st du dein

face in a crys - tal stream? Did it not
 Bild im kla - ren Bach? Hat es dich

più moto
(bewegter werdend)

glad - den thy glance? When in - to
Fro - hen er - - freut? Rühr - test zur

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line contains the lyrics 'glad - den thy glance? When in - to' and 'Fro - hen er - - freut? Rühr - test zur'. The piano accompaniment includes a *p cresc.* marking.

wave-lets the wa - ter is rous'd, the brook's glas - sy sur - face bro - ken and
Wo - ge das Was - ser du auf, zer-flös - se die kla - re Flä - che des

The second system continues the musical score with the vocal line and piano accompaniment. The lyrics are 'wave-lets the wa - ter is rous'd, the brook's glas - sy sur - face bro - ken and' and 'Wo - ge das Was - ser du auf, zer-flös - se die kla - re Flä - che des'. The piano accompaniment features a *p* marking.

flaw'd, thy face see'st thou no
Bach's: - dein Bild sähst du nicht

sempre più moto
(immer belebter)

The third system of the musical score includes the vocal line and piano accompaniment. The lyrics are 'flaw'd, thy face see'st thou no' and 'Bach's: - dein Bild sähst du nicht'. A tempo marking *sempre più moto* (immer belebter) is placed below the piano part. The piano accompaniment features a *3* (triple) marking.

more - nought but rip - ples swirl - ing a - round! -
mehr, nur der Wel - le schwan - kend Ge - wog! -

Allegro (Lebhaft)

The fourth system of the musical score includes the vocal line and piano accompaniment. The lyrics are 'more - nought but rip - ples swirl - ing a - round! -' and 'mehr, nur der Wel - le schwan - kend Ge - wog! -'. A tempo marking *Allegro (Lebhaft)* is placed above the piano part. The piano accompaniment features a *p* marking, *molto cresc.*, and *più f* markings, along with *3* (triple) markings.

So dis - turb me no more,
So be - rüh - re mich nicht,

poco rall.
trou - ble me not!
trü - be mich nicht!

più tranquillo come prima
(wieder ruhiger wie zuvor)

Ev - er - then thou wilt
E - wig - licht, lachst du

shine in me an im - age re - flect - ed, fair and
se - lig dann aus mir dir ent - ge - gen, froh und

love - - - ly, - my king! O Sieg - fried!
 hei - - - ter ein Held! O Sieg - fried!

tr

più cresc. *f* *più animato (belebter)* *f* *8*

Light of my soul! Love thy-
 Leuch - ten - der Spross! Lie - be

tr *3* *fp*

self and leave me in peace: des - troy not thy
 dich, und las - se von mir: ver - nich - te dein

p *fp* *p* *f*

faith - - - ful slave!
 Ei - - - gen nicht!

p *p*

BRÜNNHILDE'S FAREWELL TO SIEGFRIED (BRÜNNHILDE'S LEBWOHL AN SIEGFRIED)

DIE GÖTTERDÄMMERUNG
Translated by H. & F. Corder
Edited by Carl Armbruster

„Zu neuen Thaten, theurer Helden“
(Original Key)

THE DUSK OF THE GODS
Prologue
RICHARD WAGNER

Tranquillo, ma non troppo ritardando
(Ruhig, aber nicht schleppend)

VOICE

PIANO

a) *ff*

ff

ff

ff

(p)

Did I not send thee, dear - est
Zu neu - en Tha - ten, theu - rer

espress.

dim.

p b)

- a) The motive of Siegfried the Hero.
- b) Brunnhilde's motive. The turn never hurried, always slowly and impressive.

he - ro, to fresh ex - ploits, frail were my
 Hel - de, wie lieb' ich dich, liess' ich dich

love. A sin - gle sad - ness makes me
 nicht? Ein ein - zig Sor - gen lässt mich

lin - ger; for fear not whol - ly thy heart I
 säu - men: dass dir zu we - nig mein Werth ge -

hold. From
 wann. Was

a) The motive of Heroic Love.

b)

Gods I had gath - ered what I gave;
Göt - ter mich wie - sen, gab - ich dir:

rich was the hoard of ho - ly
hei - li - ger Ru - nen rei - chen

runes; but my re - store - less
Hort; doch mei - ner Stär - ke

maid - en - hood's strength snatch'd thou from me,
magd - li - chen Stamm nahm mir der Held,

sempre p

cresc.

poco f

poco ritenuto
(etwas zurückhaltend)

dim.

a) *p*

Ped *

a) The motive of the Love-greeting. It must be played very sweetly and impressively. In the orchestra it is an oboe solo.

(p) who but seek to serve thee. Of
 dem ich nun mich nei - ge. Des

wis - dom bare, my good will re -
 Wis - sens bar, doch des Wun - sches

mains: so rich in
 voll: an Lie - be

love, yet fail - ing in might,
 reich, doch le - dig der Kraft,

a) In this and the next five measures a slight stringendo.

(mf)

thou wilt, per - chance, de - spise the poor one,
 mög'st du die Ar - me nicht ver - ach - ten,

cresc.

La * La * La * La * La *

(mf) *(f)*

who, hav - ing giv'n all, can
 die — dir nur gön - nen, nicht

poco f *dim.*

La * La *

grant thee no more.
 ge - ben — mehr kann.

p *più p* *f* *più moto*
(im Zeitmaass etwas belebter)

La * La *

dim. *f*

La *

a) Here again strictly *a tempo*

KUNDRY'S NARRATIVE (KUNDRY'S ERZÄHLUNG)

159

PARSIFAL

Translated by H. & F. Corder
Edited by Carl Armbruster

„Ich sah das Kind an seiner Mutter Brust“

(Original Key)

PARSIFAL

Act II
RICHARD WAGNER

Moderato molto e tranquillo
(Sehr mässig und ruhig) *(p)*

VOICE

PIANO

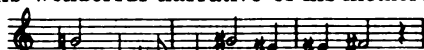
p dolce

breast; its in - fant lisp - ing laughs yet in my ear: though
Brust; sein er - stes Lal - len lacht mir noch im Ohr: das

fill'd with sad - ness how laugh'd ev - en then Heart's Af - flic - tion, when,
Leid im Her - zen, wie lach - te da auch Her - ze - lei - de, als

'mid her mourn - - ing new wa - ken'd love her eyes - did
ih - ren Schmer - - zen zu - jauch - zte - ih - rer Au - gen

cresc. *poco f* *p* *poco*

a) Kundry begins her diabolical work — the temptation of Parsifal — with this wonderful narrative of his mother's love and care for him, when he was a child. The musical basis is the Herzeleide motive  etc.

glad - den! In beds of moss 'twas soft - ly nest - ed,
 Wei - de! Ge - bet - tet sanft auf weich - en Moo - sen,

dolce

più p

She kiss'd it till in sleep it rest - ed; with
 den hold ge - schlä - fert sie mit Ko - sen, dem,

p

care and sor - row the moth - er de - vo - ted watch'd it
 bang in Sor - gen den Schlum - mer be - wacht der Mut - ter

p

sleep - ing; it wak'd the mor - row
 Seh - nen, den weckt' am Mor - gen

p

be - neath the dew of moth - er's weep -
 der heis - se Thau der Mut - ter - thrä -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

ing. In tears she lan-guish'd, sor - row - la - den, the
 nen. Nur Wei - nen war sie, Schmerz - ge - bah - ren um

poco animato
(etwas belebend)

pp *espressivo* *p*

The second system continues the musical score. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, and B4, then a half note A4, and finally a quarter note G4. The piano accompaniment features a more active texture with slurs and dynamic markings. The dynamic markings *pp*, *espressivo*, and *p* are clearly visible.

cause thy fa - ther's death and love: from
 dei - nes Va - ter's Lieb' und Tod: vor

p *più p* *p* *espressivo*

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment continues with dynamic markings *p*, *più p*, *p*, and *espressivo*.

like mis - for - tune safe to guard thee be -
 glei - cher Noth dich zu be - wah - ren galt

p

The fourth system concludes the page. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment features a dynamic marking of *p* and ends with a double bar line and repeat sign.

came her care all else a - bove. A - far from arms, — from
 ihr als höch - ster Pflicht - ge - bot. Den Waf - fen fern, — der

mor - tal strife and fu - ry sought she to hide a - way with thee in
 Män - ner Kampf und Wü - then, woll - te sie still dich ber - gen und be -

qui - et. All sor - row was she and all fear - - ing,
 hü - ten. Nur Sor - gen war sie, ach! und Ban - - gen

there, nought of know - ledge should come to — thy hear - ing.
 nie soll - te Kun - de zu dir — her - ge - lan - gen.

Mindest thou not still her lament - ing voice when far and late thou didst
 Hörst du nicht noch ihrer Klage Ruf, wann spät und fern du ge-

roam? Ah! how she did laughing-ly re-joice when she met thee hasten-ing
 weilt? Heil was ihr das Lust und La-chen schuf, wann sie su - chend dann dich er-

home; when in her arms she held thee so
 eilt; wann dann ihr Arm dich wü - thend um -

close, Of kiss - es wert
 schlang, Ward dir es wohl

thou so much a - fraid?
 gar beim Küs - sen bang?

poco più ritenuto
 (wieder etwas mehr zurückhaltend)

But thou
 Doch ihr

animato
 (etwas belebter)

didst not be - hold her pain, her fea - tures an - guish -
 We - he du nicht ver - nahmst nicht ih - rer Schmer - zen

più ritenuto
 (wieder weniger)

rid - den, when thou re - turn - edst not a -
 To - ben, als end - lich du nicht wie - der -

più animato
 (etwas belebend)

più lento poco a poco
 (allmählich wieder langsamer)

gain, and ev' - ry trace was hid - den. For days and nights she
 kamst und dei - ne Spur ver - sto - ben, sie harr - te Nächt' und

wait - ed and then her cries a - ba - ted, her
Ta - ge bis ihr ver - stummt die Kla - ge, der

piu p *p*

pain — was dull'd of its smart and gent - ly ebb'd life's
Gram — ihr zehr - te den Schmerz, um stil - len Tod sie

sf *p*

Molto lento

Sehr langsam

tide: the an - guish broke her heart — and
warb: ihr brach das Leid das Herz, — und

piu p *p*

Heart's Af - flic - tion died.
Her - ze - lei - de starb.

pp

col. 8^{va} basso

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