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FOR BARITONE AND BASS
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EDITED BY
CARL ARMBRUSTER

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FROM A PORTRAIT BY FRANZ VON LENBACH, PAINTED IN 1872
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 of at the "Thomaschule," 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—not 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 Liehereverbot (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 Koenigsberg, 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 composing the music of *Tannhäuser*; and during a holiday tour and subsequent stay at Marienbad he sketched the libretto of a comic opera, *Die Meisteringer 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 impressed 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 Valkyrie), Siegfried, and Götterdämmerung (The Dust 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 Isolda. 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 Valkyrie, it must not be forgotten that these two works are but fragments of a greater whole, and that therefore Tristan and Isolda 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 Opera 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 Budapest. 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 Isolda and The Mastersingers were first performed in 1865 and 1866 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 Triebchen, 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 libretros 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 a 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” (Leitmotive), 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 Ris- 
etti, 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 ac-
companying the singers. Through the employ-
ment of leading motives, expressing definite oc-
currences in the drama, or characteristic moods 
or sentiments, the orchestra becomes the modern 
equivalent of the Chorus of antique tragedy, form-
ing a running comment upon the action of the 
drama. The fifth point of importance is the aboli-
tion 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 vo-
cal gymnastics; and ensemble singing occurs only 
when dramatically justified. The position of chief 
importance he gives to the dramatico-musical di-
ologue, and, of course, he discards the ballet. The 
sixth point concerns the exclusion of any spoken 
dialogue or that kind of recitative which was cus-
tomary in “grand” opera between the different 
set numbers. Wagner’s recitative is melodic sing-
ing; his song is musical declamation. The seventh 
point concerns the melodic invention and har-
monic treatment of the music. These are so spe-
cifically characteristic of Wagner that other com-
posers who have tried to use the new style have for 
the most part become mere plagiarists, falling — 
perhaps involuntarily — into his melodic and har-
monic 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 per-
formers. 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 ut-
most 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 contri-
but e 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!”
# CHRONOLOGICAL TABLE OF THE VOCAL WORKS OF RICHARD WAGNER

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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 BARITONE AND BASS
THE FIR TREE
(DER TANNENBAUM)

BALLAD

SCHUELERLEIN

Translated by Charles Festyn Mansey
Edited by Carl Armbruster

RICHARD WAGNER

(Composed at Riga, in 1838)

Moderato

PIANO

BARITONE

A lone - ly fir stands dream - ing, Si - lent,
Der Tax - nenbaum steht schweig - end, ein - sam,

on head - land gray;
In dan - cing shul - lop a
auf grau - er Höh;
der Kna - be schau - kelt im

a) If we except an aria, composed at the age of 16, of which the manuscript is said to be at Dresden, this is Wagner's first independent song. He composed it while Kapellmeister at Riga and sent it in a letter to Aug. Lewald, then editor of the journal Jowa. (Stuttgart), saying that he wrote it in the national key of Livonia (E flat major), of which Riga is the capital. He adds that he is not particularly addicted to the melancholy fir-tree sentiment but that it is difficult quite to escape it in that land. He begs Lewald not to judge of his operas from this song. (He had, at that time, composed two operas—"Das Liebesverbot" (Love forbidden), and "Die Feen" (The Fairies).—Passages in the accompaniment foreshadow similar passages in the "Flying Dutchman" (Es luge leuten!). They must be played with the greatest smoothness. The vocal part is not difficult.

b) Observe that from this point there is a croche and derrce in every measure, while at the beginning the rise and fall of sound extends over two measures.

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ML-1447-4
youth Floats past der sparkling bay.

Nachten entlang dem blauen See.

Deep musing stands the fir-tree On the mountain's sombre brow.

Tief in sich selbst versunken die Tannen steht und

The boy sings to the wave-lets, Which ripple about the prow.

Der Kna be kost der Welte, die schäumend vorüber rinnt.

"Old Du
fir-tree there above me, Thoa comrade gaunt and...
Tannebaum dort oben, du alter finsterer Ge-

grim, Why gaze on me so
sell, du stets so

sadly As over the waves I skim?"
trú be auf mich zu dieser Stell?"
A Da

quiv-er shakes the fir-tree, It makes a gentle moan;
ruh-vert mit Trauer, der dunklen Zweige Sasm, And

uad
like a tender whisper These words are wafted down, "Full
spricht in leisen Schaudern, der alte Tannenbaum: "dass

soon the axe will fell me, To house thy life-less clay,
schon die Axt mich sucht zu deinem To dienschrein.

For thee do I cease-less sorrow, So
das macht mich stets so tru-be.

young to pass away!
denk ich, Knebe, dein.

a) Very impressively, yet pp

ML-1447-4
THE TWO GRENADEIRS
(LES DEUX GRENADEIRS)

HEINRICH HEINE (1797-1856)

(Composed at Paris, in 1840)

Edited by Carl Arnebruster

PICHARD WAGNER

Moderato

PIANO

b) BARITONE

Home-ward to France jour-neyed two gre-na-di-ers,
Long-temps cap-tifs chez le Rus-se loin-tain,

Rus-sia they were leav-ing;

And as their feet passi’d o’er the Ger-man fron-tiers

But news they heard, their heads bow’d down with griev-ing.

For

a) Heine himself translated his "Die beiden Grenadiere" into French for Wagner in Paris in 1840. The song met with no great success at the time. It is a curious coincidence that Schumann in his setting of the verses also makes use of the "Marseillaise" in the last stanza. In December 1840 this became the subject of an interesting letter from Wagner to Schumann, in which he jokes about the small success of his song.

b) The song must be rendered dramatically and great attention must be given to correct and impressive declamation.

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ML-1444-1
there awaited them the tale of bitter woe,
Th'ir rope a triumphé, vos braves ont vécu,

country was shaken; Scattered the valiant army, de-
fait de la France, et de la grande armée; et

feated that brave host, And the emp’ror, the emp’ror a captive been
rendant son épée, l’empereur, l’empereur est captif et vain.

taken.
cu.

a) Here, as far as the pause, the tempo may be slightly accelerated.
Grief filled their hearts; their

Ils ont frémi; cha-

tears flow’d o’er furrow’d cheeks, their breasts heaved with hopeless sobbing. Said one, “A-
cun deux sent tomber des fleurs brûlants sur sa maîtresse figure. Je suis bien

last! not tears, but blood should flow; My old wound so fiercely is throbbing.”

mal, dit l’un, je vois couler des flots de sang de ma vieillette blessée.

\footnotesize{a) The accompaniment here depicts the utter exhaustion and despair of the Grenadiers. Forty years later Wagner employed a similar phrase in “Parsifal,” Act III, where Gurnemanz describes the sorrows of the Knights of the Holy Grail. Play it \textit{soprano agogico} and quite uniformly.}
"Now all is o'er!" the other cried: "Would I in death might lie! But I've a...

wife and child who wait for my returning, Wait, with prayer and with yearning! I...

hear their voices pleading; They must perish should I die!

c. Children nor wife do I reckon; A far keen-er sorrow gnaws my heart at this

-------a)---(mf)---(f)---(mf)---

"Femmes, en-fants, que m'em-por-te! Mon coeur par un seul vœu tient en-core à la

---a)---With a new effort, recklessly as it were. The vision of the captive Emperor haunts him.
hour.— Let them go beg for their bread! For my em-pror, a captive has been ter-re. Ils men-die-ront s'ils ont fain, l'em-pe-reur, il est cap-tif mon em-pe-

(a)

ta-ken! O broth-er, b Ark to my pray'r in death!
reul! ô frê-re, ë cou-te-moi, je meurs!

(p) Dolce

To pleas-ant fields of France let my bod-y be
Aux ri-ves que j'ai-mais, rends du moins mon ca-

car-ried, Dig a grave with thy lance. Where a sol-dier may be
da-vere, et du fer de ta lan-ce, au sol-dat de la

a) Here with broken voice, as if exhausted by the preceding effort.
buried. None but my native soil can give my spirit
France creuse un funèbre lit, sous le soleil Fran.

rest. Then on my breast, when safe from all alarm.
fixe à mon sein glaçé par le trépas

My cross of honor shall rest forever lightly; Place, too, my musket in
la croix d'honneur que mon sang a gagné, dans le cercueil couche.

curve of my arm, While in my hand I hold my sword-hilt tightly. And
moi l'arme au bras, mets sous ma main la garde d'une épée, de
a) Since the tempo is slow and the crescendo is to extend over fully seven measures, both singer and player must be careful not to let it become too sudden.

b) Unlike Schumann, Wagner gives the popular melody of the "Marseillaise" to the accompaniment only. It must be played very discreetly, to let the voice declaim quite independent of it. The first six measures very softly.
Then from out the tomb I will rise.

a: Here again we have a crescendo extending over seven measures which must be well sustained. The expression of the singer must become more and more exalted.
Armid

tout

to the teeth and with the glorious

Armid

tout

et sous les plus sa

(quasi tamburo)

tri-color's flag waving o'er me, With him I love, before me Once

cris du drapeau tri-co-lo-re jirai defendre en couve la

more, with arm of might, For France and my em-pror I'll

France et l'em- pe-reur, l'em-pe-reur, l'em-pe-reur bien ai

fight, me.
"Die Frist ist um"

a) The term is past, and
Die Frist ist um, a tempo
und

once a - gain are end - ed the seven long years, The
a - her - mals ver. stri - chen sind sieben jahr, a tempo
voll

a) Like a voice from another world, with an expression of unusual solemnity. The singer should strive to awaken the deepest sympathy in his hearers, yet without displaying a trace of passion. The whole recitative must be almost in strict time.
wear-y sea casts me up on the land.

Überdruss wirst mich das Meer aus Land.

Più moto

haughty ocean!

Stolzer Ocean!

In kurzer Frist sollst du mich wieder

bear me!

Though thou art change-ful, un-chang-ing is my

Dein Trotz ist bengsam, doch e-wig meine

b) These words not passionately, rather with terrible scorn.

With an expression of utter weariness.
seek for, never shall I find it!

True, thou heaving ocean, am I to thee,

until thy latest bilow shall break,

until at last thou art no more.

suche, nie werd ich es finden! Allegro (Largo)

Euch, des Welt-meers Flusthen, bleib ich getreu,

bis eure letzte Welle sich bricht,

und euer letztes Nass versteigt.
Allegro molto agitato (d.m.o)

Engulf'd in ocean's
Wie oft in Meeres

Deepest wave,
Tiefsten Schlund

Oft have I long'd to find a grave; But
Stürst ich voll Sehnsucht mich hin ab, doch

a) However deep the passion or the agony which the singer must express, there must, nevertheless, be a certain despairing repose above all.
b) The accompanist faces no easy task; the rushing sixteenth-notes, depicting the waves of the sea, must be played with all possible smoothness.
I oft have blindly rushed along, To find my death sharp rocks among; But ah! my death, I found it not! And oft the grave, ich fand ihn nicht! mein Schiff ich zum Kiep fuhr' den Tod, ich fand ihn nicht! Mein Schiff, ich schloss sich nicht.
Pirate boldly daring,

Death, I've courted from the sword!

Here, cried I, work thy deeds unsparing,

My ship with gold is richly stord!

Hier, rief ich, zeige deine Thaten,

Vom Schätzen voll ist Schiff und Boot!

a) The accompanist should avoid overpowering the singer, even in ff passages.
seas rapacious son But sIgn'd the cross and straight was
Meer's barbar. Scher Sohn schlägt bang das Kreuz und flieht da.

(pppp possible)

Vonl
En-gulf'd in ocean's
Wie oft im Meer's

deep est wave; Oft have I long'd to
Tiefsten Schlund stürzt ich voll Sohn sucht

cresc. poco a poco

find a grave! Oft have I blindly rush'd a-
mich hin ab! Da, wo der Schiff's feurcht bar

M.1-1445-16
long. To find my death sharp rocks among.
Grab, trieb mein Schiff ich zum Klippengrund.

a) No where a grave! No way of death!
Nirgend ein Grab! Niemals der Tod!

b) con portamento

Mine is the curse of living breath, Mine is the curse of living breath.  
Dies der Verdammmnis Schreckgeb, dies der Verdammmnis Schreckgeb.

dim.  p  piu p  rit  pp

a) Even these words, which are certainly to be sung with vehemence, belong rather to a description of the Dutchman's sufferings than to an outburst of present despair; this he reaches later, and the extreme energy of voice must therefore be reserved.
b) Downcast, almost crushed.
a) Thee do I pray, bright angel sent from Heaven, Thou who for

Dich fra ge ich, ge pries ner Engel Gottes, der mei nes

me didst win unlook'd for grace; Was there a fruitless
Heils Bedingung mir gewann. war ich Unseeliger

hope to mock me giv en, When thou didst show me how to gain re-
Spiel werk deines Spottes, Als die Erlö sung du mir zeigtest

lease? Thee do I pray, bright angel sent from Heaven, Thou who for

Dich fra ge ich, ge pries ner Engel Gottes, der mei nes

a) This direct address to the angel with terrible expression; despair leads the Dutchman to proclaim his wrath against Eternal Justice.
me didst win unlook'd for grace; Was there a fruit-less hope to mock me
Heil's Be-ding'ung mir ge-wann, War ich, Un-seel'ger, Spiel-werk deines
giv-en, when thou didst show me how to gain re-lease?
Spe-tes. als die Er-lo-sung du mir zeig-test an?

The hope is fruit-less!
Free-dom is in
Un poco più moto (p. 79)
Vor-gbe'-ne Hoffnung!
Furcht - bar evil-er

vain! On earth a love un-chang-ing none can
Wohn! Um ew'ge Treu' auf Er-den ists ge-

a) Here the full force of despair finds vent.
Feroce (d. 8)

gain!
them!

Molto passionato (d. 8)

a) This closing movement with all the energy of both performers.
a) A single hope with
Nur eine Hoffnung

me remaineth, A single hope still
soll mir bleiben, nur eine uner-

standeth fast, Though earth its form long
schüttelt stehn: so lang der Erde

time remaineth In ruins it must fall at
Keim auch treiben, so muss sie doch zu Grunde

a) The expression of his horrible last hope with unmasked passion.
last!  

Great  

geh’n!  

gay of Judg - 

tment!  

des Ge - rich - 

tesl!

near - 

ing slow,  

Jung - 

ster Tag!

con partimento

When wilt thou dawn and  

chase - my night?  

Wann bricht du au in wei - ne Nacht?

When  

Wann

comes it,  

that o’er - whelm-ing blow,  

drohnt er,  

der Ver - zich-tungs Schlag.

Which strikes the  

mit dem die
world with crushing might?

When all the

Welt zusammen kracht?

Wann alle

dead are raised again, when all the dead are raised again,

todten aufstehn, wann alle todtten aufstehn,
molto cresc.

dann werde ich in Nichts vergehn, dann werde ich in Nichts vergehn,
dann werde ich in Nichts vergehn, dann werde ich in Nichts vergehn,

con portamento

tain, destruction I shall then attain, When

gehn, dann werde ich in Nichts vergehn, dann werde ich in Nichts vergehn, dann werde ich in Nichts vergehn, dann werde ich in Nichts vergehn, dann werde ich in Nichts vergehn,

a) Here we have the wonderful effect (invented by Beethoven) of a crescendo ending in a pp.
all the dead are raised again.

shall then attain.

worlds, your course continue not!

a) It's essential that no arpeggiando of this chord should be heard.

b) Here the expression must reach its lowest pitch.
DALAND'S ARIA

(DALAND'S ARIE)

„Mögst du, mein Kind“

DER FLIEGENDE HOLLÄNDER

Translated by John Trumbeck
Edited by Carl Armbruster

THE FLYING DUTCHMAN

Act II, No. 6

RICHARD WAGNER

Allegro moderato \( \text{4} \, \text{quarter notes} \)

PIANO

\[ P \]

\[ \text{Wilt thou, my child, accord this stranger friendly} \]

\[ \text{Mögst du, mein Kind, den fremden Mann willenommen} \]

\[ f \]

\[ \text{wel come? Seaman is he, like me; my guest he would re} \]

\[ \text{hei assen! Seemann ist er, gleich mir, das Gast recht srecht er} \]

\[ \text{a) Daland is a rough-hewn character in the drama. The aria should be sung with much good humor and a certain bluntness, free from sentimentality, but not without feeling.} \]

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ML-1444-9
main.

Home-less for long, he now is off a dis-tant

jour-ney; In for-eign lands abun-dant treas-ure did he

gain.

Re from his

fa-ther-land is ban-sh'd, And for a home will rich-ly

dolce

Vä-ter-land ver-wie-sen, für ei- nen Heerd er reich-

lich
pay.  
lohal!  

Say, San- ta, would it much displease thee

Should he, a stran- ger, with us stay?

stran- ger, with us stay?

gone too far in prais- ing?

\(^\text{a)}\) Here the pianist has a charming violin passage to perform. It must be played with grace and delicacy, but unobtrusively, so that the listener's attention be not distracted from the singer.
fair?

vom Lob noch ihr hehr.

poco crez.

flow - ing? Con-fess her gra-ces won - drous are,

flie - sen? Ge - steht. sie zie - ret ihr Ge - schlecht!

cresc. sempre

ad lib.

con-fess, con-fess her gra - ces, her gra - ces won - drous

Ge - steht ge - steht, sie zie - ret, sie zie - ret ihr... Ge-

are.
schlecht!

b) This passage in thirds with passion, and each pair of notes strictly together.
Wilt thou, my child, accord our guest a friendly welcome, and wilt thou also let him share thy kindly heart? Give him thy hand, for bridegroom it is thine to call him! If thou but give consent, tomorrow his thou be seen! Stimnest du dem Vater bei, ist morgen er dein?
art,
Mann.
tomorrow his thou art.

(from)

Look on these gems, look on these bracelets! To what he
Sich dieses Band, sich diese Spangen! Was er be-

owns, trifles are these. Dost thou, my child, not long to have them?
sitzt, macht dies ge-ring. Muss, theu-res Kind, dichs nicht ver-lan-gen?

a) Quasi oboe.
And all are thine when thou art his!
Dein ist es, wech-selst du den Ring!

Yet neither speaks!
Doch... Kei-nes spricht!

What then if I were gone?
Soll' ich hier la-stig sein?

I see.
So ist's!

3) The editor recommends that these tympani notes be played instead of the way they are printed, of course, it requires a loose wrist to ensure each note being distinctly heard.
‘t were best that they were left alone.

Am Esten lasse ich sie allein.

Mayst thou so-

(with great impetus)

Meist du den

MF cresc.

vie this noble husband! Trust me, such

edlen Mann gewunnen! Glaub mir, solch

(SF)

PP

luck is giv’n too few, is giv’n too few!

Glück wird nimmer neu, wird nimmer neu!
Stay here alone!  
Bleibst hier allein!

a while I'll leave you.  
Ich geh' von hin-ten.

Senta is fair, and she is true,  
Glaubt mir, wie schön, so ist sie treu,

and she is true,  
so ist sie treu.

Senta is fair, and she is true,  
Glaubt mir, wie schön, so ist sie treu,

and she is true!  
so ist sie treu!
WOLFRAM'S CAVATINA
(CAVATINE WOLFRAMS)
"Als du in kühnen Sange uns bestritten"

Andante (dotted half-notes their full value, though the delicate execution of the chromatic scale is rendered somewhat difficult thereby.

b) Wagner says of Wolfram that he "is pre-eminently Poet and Artist; he needs little more than to address himself to the sympathy of the public to be sure of winning its interest." The singer is cautioned, however, against regarding this number as entirely easy.

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a) The melody (of the bassoon) must be well marked, though piano.

b) To do justice to this lyric gem the singer must avoid warmth and deep feeling; at the same time he must give careful attention to the values of the different notes, particularly the shorter ones. Wagner used to say "Take care of the little notes, the big ones will take care of themselves."
wrought thro' thee the wondrous sign. And taught thy harp with songs of love

And the heart of maid so pure to move. And taught thy harp with songs of love

The heart of maid so pure to move. For, ah! when thou in

un poco più mosso

ML-1447-7
pride hadst left us, Her heart was closed to minstrels'
stolz verlassen, ver-schlöss ihr Herz sich uns-rem

song; Of her sweet pres-ence she be-reeft us,
Lied, wir sa-her. thre Wang' er-blos-sen,

sempre più mosso

For thee in vain she wear-ied long, ah! for
für im-mer uns-ren Kreis sie mied, aeh! für
Thee in vain she wore long. Re
immer wieder Kreis sie tröst.

Lenno

Turn to us, thou peerless singer, Thy voice has failed our
kehre zurück, du kinder Sänger, denn nutzen sei dein

Feasts too long; Thy matchless strains alone can bring her To
Lied nicht fern! Den Fenster fehle sie nicht länger, aufs

a) well marked  b) }
smile a new upon our song.

Neue beuchte uns ihr Stern!

Re-turn to us,
O kehr' zu rück.

our faith is plighted; Let strife and discord cease for

o kehr' uns wieder! Zeite tracht und Streit sei ab ge-

ay: In song our voices reunited, In song our

than! Ver eint er löses uns re. Lieder. ver eint er.
voices reunited, In song our voices reunited,

Lieder, und Brüder, vereint erfüllen uns.

Shall hail a new and fairer day; Shall hail a new and fairer day.

Brüder, und Brüder, vereint erfüllen uns!

The turn slowly and deliberately. The whole measure is really 'ad libitum.'
WOLFRAM’S FIRST SONG AT THE TOURNAMENT
(ERSTER GESANG WOLFRAMS IM SÄNGERKRIEGE)

"Blick' ich umher"

TANNHAUSER
Translated by Arthur Wotbrook
Edited by Carl Armbruster

RICHARD WAGNER

TANNHAUSER
Act II, Scene IV

Moderato (d:\=44)

BARITONE

PIANO

\(\text{(ben sostenuto)}\)

\(\text{(quasi arpa)}\)

\(\text{a)}\)

When I behold this noble host assembled

Blick ich um her in dies sem ed lem Krei se,

My heart ex

welch ho her

pands before so fair a scene!

Ausblick macht mein Herz er-glükn!

These gallant heroes, valiant,

So viel der Helden, tap-fer.

\(\text{a)}\) The singer must remember that, above all else, Wolfram is a poet. Wagner points out that in this song Wolfram's view of life, both as artist and as man, finds complete expression. It must be phrased throughout with great care, after due consideration of the poetical content, while practice will be required to lend to the voice that variety of expression, necessary to the song's due effect.

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wise and fearless,
Like stur-dy oak-trees, proudly fresh and
deutsch und weise,
ein stol-zer Eich-wald, herr-tich, frisch und
green;
And gen-tle dames I see in sweet per-fec-tion,
grün;
und hold und tu-gvodsum er-blick ich Fun-en,
Like love-ly blossoms blooming fresh and fair.

My sen-ses swim be-fore such won-drous splen-dor,
Es wün-dert der Blick wohl trau-ken mir vom Schau-en,
My song is
mein Lied ver-
mute before this vision rare.

I raise my eyes to

one whose starry beauty. High in that heav'n which doth amaze me, gleams.

einem nur der Steh se, der von dem Himmel, der mich blendet, steht:

At such a sight my

es sommelt sich mein
soul, its strength re-new-ing, Sinks in en-rapt-ured pray'r and ho-ly
Geist aus je-ber Fer-ne, an-dächtig sinkt die See-le in Ge-

Aad lo!
Und sich.

I

see a mag-i-c foun-tain flow-ing, Be-fore my
zei-get sich ein Wan-der-brau-

mein

'In won-drous wise re-veal'd,
Geist voll ho- hem Stau-nens blickt;
Up-on my
aus ihm er-

\[\text{as That is, the same tempo as hitherto, not a più animato, such as is often introduced here. Wolfram's vision is sufficiently characterized by the change in the accompaniment.}\]
soul a rapture sweet bestowing,

Whose quick'ning pow'r my longing heart has

head.

Oh, ne'er may passion dim this

pure out-pouring. Or wild desire disturb the

ML-1449-6
limpid flood; I'll worship there kneeling, devout, adoring, And freely spend my heart's last drop of blood!

free-sen froh mein letztes Herzens-blut!

nobles, in these simple words I render

Edlen möcht ich in diesen Worten lesen, wie ich erkennen der

love both pure and tender.

Liebe reineste Wesen.

\(a\) With quiet, straightforward and manly delivery.
WOLFRAM'S SECOND SONG AT THE TOURNAMENT
(ZWEITER GESANG WOLFRAMS IM SÄNGERKRIEGE)

"O Himmel! Lass' dich jetzt erfreuen!"

TANNHÄUSER
Act II, Scene IV
RICHARD WAGNER

Allegro (f=F)

BARITONE

(Con moto)

PIANO

Heaven, let me here implore thee! Halloigny
Him meo! Lass' dich jetzt erfreuen! Gieh meinem

song to worth ye praise;
Lied der Weihe Preis!

a The passionate quality of this song is in decided contrast to the calm, contemplative character of Wolfram's first Song at the Tournament.

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ML-11495
Let sin crouch in the dust before thee; Oh, free from guilt this honor'd place!

a) molto legato

Thou, noble love, in spire to me, Thy glory

a: In the tone of a fervent prayer.
art from Heav'n descend ed,
nahst als Gott gesand te,

ich fol low thee a

far:
Fern: Lead me, when all is

Lead du in die

ML 1540-5
WOLFRAM'S SONG TO THE EVENING STAR
(WOLFRAM'S GESANG)

"O! du mein holder Abendstern"

TANNHÄUSER
Translated by Arthur Westbrook
Edited by Carl Armbruster

Moderato (½ - ¾)

BARITONE

Like death's dark shadow
Wie Todesahnung

som-bre night de-
Dämm'rung deckt die

scend-eth,
Her sa-ble wing
der all the vale ex-tend-eth;
Lande,
um-hüllt das Thal
mit schaers-li chem Ge-wan- de;

The soul that yearns to wing toward yon-der height,
der See-le, die nach je-nen Höhn ver-langt,

Still dreads to
vor ih - rem

a) The singer is reminded of Wolfram’s artistic and poetic nature. To him the experiences of life are food for reflection and meditation. A noble pride enables him to bear in manly fashion the pain of his hopeless love for Elizabeth; and this song is the direct outcome of his love. It must therefore breathe both resignation and a deep, tender emotion.

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pass the gate of fear and night.

Flug durch Nacht und Grauen hängt.

There shinest

Du sehst nest

thou, O star of heav'n the bright-est,

du, o lieblichster der Sterne!

Thy silvry beam the

dein aufes Licht ent-

end- less dis-tance light-est;

sendest du der Ferne,

The dark- ning twi- light yields be- fore thy

die nicht ge Dämmerung theilt dein lieber

ray, Whose cheer- ing light from the vale shows the way.

Strahl, und freundlich zeigt du den Weg aus dem Thal.
a) Meaning that the tempo (i.e., the duration of each measure) remains the same.

b) The composer has provided such copious signs of expression, that an intelligent singer cannot go astray in the interpretation of this song.
When, in her flight from earthly sadness, She goes to realms of endless gladness.

\[a\]
KING HENRY'S PRAYER
(KÖNIG HEINRICH'S GEBET)

"Mein Herr und Gott, nun ruf' ich dich"

LOHENGRIN
Translated by Arthur Northcote
Edited by Carl Armbuster

LOHENGRIN
Act I, Scene III
RICHARD WAGNER

Vivace (Lebhaft)

BASS

Piano

Solemnmente (Furcht)

Lord of Lords, on Thee I call! To this dread
Herr und Gott, nun ruf' ich dich, dass du dem Kampf zu-

pre-sence lend. By sword's de-

gene-rosit. Durch Schwer-tes Tier ein Ur-theit sprich, das

a) The prayer must be sung with great fervor and solemnity. The tempo not too fast. There is hardly a portion of the whole work against which, in the routine of operatic performances, so many sins are committed as against this prayer, which in nine cases out of ten is taken much too fast.

b) A long pause.

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ML-1451-9
truth and virtue
now declared
With strength en-

Arm gieb - Helden - kraft, des Foh - schen Stär - ke sei er - schlafft:

Lend us Thine aid; to hear we deign, For all our wis - dom
so hilf uns, Gott, zu die - ser Frist, weil uns - re Weis - heit

is but vain, for all our wis - dom is but vain!
Ein - fallt ist, weil uns - re Weis - heit Ein - fallt ist.
KING HENRY’S ADDRESS TO THE NOBLES
(KÖNIG HEINRICH’S AUFRUF)

„Habt Dank, ihr Lieben von Brabant“

LOHENGRIN
Act III, Scene III
RICHARD WAGNER

Translated by Natalie Mosler
Edited by Carl Armbruster

Formerly published by Oliver Ditson Company

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ML-1452-1
brave Go forth our Ger- man land to save!
Land so kräf-tig rei-ch en Heer ver-band!

Now 'gainst the wild Hun-ga-rian foe,
Nun soll des Reic hes Feind sich näh'n,

All are re-solv'd at morn to go.
Hence-forth his
wir wol len tap - fer ihn em-pfahn: aus sei-nem

drear-y east-ern plain Let him not dare to quit a-
ü - den Ost da-her soll er sich ni-mmer wa-gen
gain!

mehr!

For German land draw German sword!

Für deutsches Land das deutsche Schwert!

Then ye the realm will surely guard.

So sei des Reiches Kraft bewahrt!

(with brilliance)

(f)
Con moto, ma non troppo
(Lebhaft, doch nicht zu schnell)

\( f \)

(May I an-swer make her?)
Thus should she say to

Dame I - sold!

Frau I - sold!

Though Corn-walls crown and
der

Eng-lands isle

To Ire-land’s child he gave,

Eng-lands Eve

an Ir-laüs Maid ver-macht,

own by choice he may not be, He brings the King his bride!

kann der Magd nicht et-gen sein, die-selbst dem Ohm er schenkt.

Ein

a) The spirit which animates this song is not difficult to discover; it is that of downright daredevilry. Kurvenal is a rough jewell, whose rudeness even his master, Tristan, resents.

b) As at b.

c) As at b.

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MI-1448-3
he - ro knight  Tris - tan is hight!  I've said; nor care to
Heer der  Welt  Tri - stan der Held!  Ich rufs: du sag' und

Piu presto (Schneller)

meas - ure  Your la - dy's deep dis - pleas - ure!
groß - ten  mir tau - send Frau I - sol - den!

Sir  Mo - rold cross'd o'er  might-y wave  In
Heer  Mo - rold zog zu  Mee - re - her, in

lev - y;  A lone-ly isle now  holds his grave, He
die - ten ein  Ei - land schwimmt auf  ö - dem Meer, da

a) As at b, previous page.
Hail to our brave Tristan, pays the tax for his clan!

\[\text{Engl. paid:} \quad \text{Heil unser Held Tristan, wie der Zins zahlen kann!}\]

In Irish lands now hangs his head as tribute by the English paid:

\[\text{Hauptdach hängt im Irrenland, als Zins gezahlt von Engeland.}\]

At the drama the Chorus enters here with a transposition in key.
POGNER'S ADDRESS

(POGNER'S ANREDE)

„Nun hört, und versteht mich recht”

DIE MEISTERSINGER VON NÜRNBERG

Translated by Arthur W. Webrook

Edited by Carl Armbruster

THE MASTERSINGERS OF NUREMBERG

Art 1, Scene III

RICHARD WAGNER

Allegro moderato

PIANO

BASS

Now

Nun

hear,

hört,

and at- tend

und ver- steht

me well!

mich recht!

express.
a)

dim.
b)

a) The turn is part of the melody, not a mere ornament. Wagner was always particular that it should be played broadly and comfortably; consequently the tempo must not be taken too fast.

b) The “St. John’s Day Motive” which plays so important a part in this number, and indeed in the whole drama, should always be warmly expressive yet without becoming obtrusive.
The good St. John's high festive day, Ye know we keep to-
Das schöne Fest, Johannes tags, ihr wisst, begnügt wir
more row: In meadows green, mid blossoms
morgen: auf grüner An am Blumen.
gay, With song and dance and merry play, Our hearts will
hag, bei Spiel und Tanz im Lustge lag, an froher

Trost geborgen, For get ting care and
places cresc.
sorrow, each one rejoicing as he may.

Out our churchly school of song our way we shall be wending. To gain the gates mid shooting long. And toward the open meadows throng.

Where galà sounds are blending The

n. Pnyner is ever conscious of the importance of his office; and however fervid the expression a certain dignity and seriousness should prevail.
tows - folk shall, con - tend - ing, As lay - men judge a Mas - ter

The worth-iest singer to re - ward Each

year a prize is proffer'd,

And long and loud do

all ap - plaud Both song and guer - don proffer'd.

\[a\] In this and the two following measures the full score contains a most charming effect; the trumpet, seeming to anticipate the joyous festal, sounds the following phrase pianissimo. Unfortunately it is impossible to bring out these notes on the piano in addition to the printed accompaniment, but there is at least an indication of them in the left hand part. \[b\]
I am, thank God, a wealthy man, And,
since each giveth what he can, I seriously reflect ed What prize could be
selected From all the wealth I owned; Now hear ye what I
found.
found.
Nun schuf mich Gott zum reichen Mann, und
gibt ein jeder wie er kann, so muss ich wohl sin nen, was ich gäb zu ge
winnen, dass ich nicht käme zu Schand, so hort denn, was ich
Listess tempo

When I have roam'd thro' Ger-man land, It oft has vex'd me

In deut-schen Lan-den viel ge-reist', hat oft es mich ver-

keen-ly That by the folk on ev'-ry hand The burgh-er's held so mean-ly
dros-se, dass man den Bür-ger we-nig preis't, ihn karg nennt und ver- schlos-sen.

In pal-ace or in cot-tage low, This bit-ter blame do all be-
An Hö-fen, wie an nied'-rer Statt, des bitt'-ren Tu-den was-ter ich

stow, That naught but treas-ure and gold The grasp-ing burgh-ers
satt, dass nur auf Schaf'er und Geld sein Merk der Bür-ger

a) Here the singer would do well to bear in mind Wagner's injunction, often repeated at rehearsals. 'Be mindful of the short notes, the longer ones will take care of themselves.'

ML-1454-9
Tranquillo

hold!  That we in all the kingdom's bounds

stellt!  Dass wir im weiten deutschen Reich

A-
dier
dolce

dim.

lone  Art have promoted. This truth they in no wise have

Kunst  einzig noch gelegten, etran dunkel bieten wenig ge-

not-ed. Yet how this to our honor redounds, And how with loving

le-gen. Doch wie uns darzur Ehre ge-reicht, und dass mit ho-

poco cresc.

f

Muth  We foster all beauty rare, How

wir  schätzen, was schön und gut,

a)
fact shall pro-claim:
pose!
art in song
The prize
Kunst - ge sang
vor al - lem Volk
then throng
On John

So. hear ye the gift I chose, And as prize I here pro-
pose!

Dem Sing.

The sing

er, who by

The Baptist’s

em Sankt Jo - han-nis

a) The melody here is. The > mark refers to the δ alone, not to the c.
E - va, my on - ly child, for bride!
E - va, mein ein - zig Kind zur Eh!
a tempo

(f)

(f)

(f)

(f)
SACHS’ FIRST MONOLOGUE
(SACHSEN’S ERSTER MONOLOG)

„Wie duftet doch der Flieder“

DIE MEISTERSINGER VON NÜRNBERG
THE MASTERSINGERS OF NUREMBERG

Translated by Arthur Westbrook
Act II, Scene III
Edited by Carl Armbruster
RICHTARD WAGNER

Moderato molto

(Schn mässig)

PIANO

pp

p"p

baritone
dolcissimo (sehr zart)

The scent of elders flowering, So
Wie duftet doch der Flieder so

dolcissimo (sehr zart)

a) The "Cobbler-Motive" must always be played in a thoroughly rhythmical and characteristic manner, whether it be soft, as here, or very loud, as in the succeeding Vicar.
b) The "Spring’s Command" Motive, which haunts the Master’s mind, always very impressively, however pp.
c) The "Delight in Song" Motive (horns) as softly and legato as possible.

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M1-1655-7
mild, yet full and strong,

My fancy is over-powering;

Words unto my lips would throng!

What use are words that I can glean?

When work is not to my liking, One friend lures me a-

Mild, so stark and voll!

Mir lässt es weich die Gitte der.

Will, dass ich was sagen soll.

Was gilt's, was ich dir sagen kann? Bin gar ein arm ein-fältig!

Mann!

Soll mir die Arbeit nicht schmecken, gähnt Freund tie-ber mich.
And yet, 'twill not be gone:
Und doch, 's wird nicht gehen;
I feel, but can't understand;
ich fühle und kann's nicht verstehen;
get it, and yet can't grasp it.
hat es, doch auch nicht vergrasst.
Yet how had I succeeded? But formless fancies I
Doch wie wohl ich euch fasst, was unermesslich mir
Molto largamente (Sehr breit)
Molto cresc.
Moderato (Mäßig langsam) (mp)

found.

Un poco animando

(Ein wenig belebend)

sound.

It seemed so old,

yet new was the

lay,

Like song of birds in lovely May!

who heard, And, fancy-stirred,

He who heard, And, fancy-stirred,

Wer ihn hörte, und wahn-be-thört

Beethoven

a: Note the "Love Motive" in the left hand.
strain,  But shame and scorn would gain,

nach,  dem bricht es Spott und Schmach.

poco accelerando

Molto sostenuto
(Sehr breit)

Spring gave the word,  His spirit heard,
Len zes Ge bot,  die su sse Noth,

And sang a-rose in his
die eg ten sichm in die

Moderato (Müsig bewegt)

breast:
Brust:
He sang it as he

nun sang er,  wie er

must:
muss:
His powrsto need respond-ed;

und wie er muss,  so konnt' er.
This mar-bel well I pondered; das merkt' ich ganz besonders.

Moderato (Munter) (dolceissimo) (sehr sanft) (pp)

a) The bird who sang today, His lovely

song my memory taxes; Masters may feel dismay, But well con-

tent with him Hans Sachs is.

a) This exquisite, fervent and thoroughly German tune, which seems to have emanated from the very heart of the German people, should be sung and played as simply and tenderly as possible.
SACHS' COBBLER SONG
(SACHSEN'S SCHUSTERLIED)
"Als Eva aus dem Paradies"

DIE MEISTERSINGER VON NÜRNBERG
Translated by H. & F. Corder
Edited by Carl Armbruster

THE MASTERSINGERS OF NUREMBERG
Act II, Scene V
RICHARD WAGNER

Con moto e con forza
(Kräftig bewegt)

BARITONE

PIANO

Hal-la-hal-lo-hey! O-ho! Tra-la-ley!
Hal-la-hal-lo-hel O-hel! Tra-la-lei!

a) It would be impossible better to catch in word and tone the spirit of the broadly naïve poetry of Hans Sachs than Wagner has done in this number. The singer can scarcely fail to find the right expression, in which sly humor must be united with overflowing good nature and kindheartedness.

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Eve from out of Paradise Was by the Almighty driven, Her
Eva aus dem Paradies von Gott dem Herrn verschossen, gov

naked feet, so small and nice, By stones were sorely riv-
schaf ihr Schmerz der har-te Kies an ih-ren Fuss, dem ble-

The Lord's dismay was
das jen-nur-te den

great; He liked her dainty feet. An angel be did straight-way choose: Go
Herrn, ihr Fuss-chen hatt' er gern: und sei-nem En-gel rief er zu: "da

M1-1568-1
make that pretty sinner shoes; And as poor Adam limps around, And
moch' der armen Sünder Schuh; und der Adam wie ich seh, an

breaks his toes on stony ground, That well and wide his legs may stride,
Sei'en dort sich stast die Zeh, dass recht fort an er von des kann,

Measure him for boots besides! so miss dem auch Stefellen on!
Jerum!

Jerum! Hal-la hal-lo-hey! O-hey!
Jerum! Hal-la hal-lo-hey! O-ho!

[a] In the drama there are longer intervals between the different stanzas of the song, filled with Sachs' dialogue with Beckmesser, besides an occasional phrase for Eva and Walter. But Sachs' mood remains the same throughout.

ML-1584-9
Eve! O Eve! you wicked wench! Your conscience ought to trouble, Thou

at a mean shoemaker's bench A an-gel now must cob-

**Notes:**
- a) as at a)
- b) c) d) as at a)
Stay'd you among the blest Your feet in peace might rest. But,

Bleibst du im Paradies, da gab es keinen Kuss.

since young women misbehave, With awl and lapstone I must slave; And,

detner junge Menschen Miss that hand hier ich jetzt mit Abl' und Droht, und

since friend Adam virtue lacks, I sole and her and

ob Herrn Adams üblicher Schick' ich sol'd ich Schuck' und

piy my wax! Oh, were not I an angel high,

strei'che Peck! Wär ich nicht sein ein Engel sein,
"Dev-il make your shoes;"        I'd cry!        Je-rum!
Tru-fel möch-te Schu-ster sein!    Je-rum!

Je-rum!  Hal-la-hal-lo-hey!   O-ho!
Je-rum!  Hal-la-hal-lo-he!

Tra-la-ley!      Tra-la-ley!   O-hey!   O
Tra-la-leil   Tra-la-leil   O-heil   O
a) In the third stanza the "Resignation Motive" first appears in the orchestra (not given in the pianoforte accompaniment, but added here on separate staff) foreshadowing Sachs' supreme resignation when he realizes that Walter (and not himself) should wed Eva. The significance of the theme does not become apparent until the 3rd Act. It would be attaching too much significance to it at this point, if it were prominently given out; for Sachs' humor remains the same superficially whatever, his inner thought may be.
Did not an angel bring For such work com-fort-ing.
Gäb nicht ein En-gel Trost, der glei-ches Werk er-löst.

Allegro

Allegro

molto rall. poco a poco accel.
world beneath my feet will lie, And rest will woo Hans Sachs, a shoe-maker and a poet too!
SACHS' SECOND MONOLOGUE
(SACHSEN'S ZWEITER MONOLOG)
"Wahn! Wahn! Ueberall Wahn!"

DIE MEISTERSINGER VON NÜRNBERG
Translated by Arthur Watebrook
Edited by Carl Armbruster

THE MASTERSINGERS OF NUREMBERG
Act III, Scene I
RICHARD WAGNER

BARITONE

Piano

Mauro misurato

mad! Where can I quest-ing look, In re-cord or in book, To find the sub-tle
Wahn! Wo-hin ich for-schen blick in Stadt und Welt-chro-nik, den Grund mir auf zu-

reason Why folks with fu-tile rage, At ev-ry time and sea-son In blood-y honts en-
fin-den, wa-rum gar bis aufs Blut die Leut sich quä-len und schien-den in un-nütz tol-le

a) The "Philosophy (or Resignation) Motive" (see Sachs' Odeger Song) is the most important one in the first half of this Monologue.
b) To give suggestions for all the success of expres-sion with which this monologue should be sung would far exceed the limits of these notes. If the singer considers carefully each word his own intelligence will be the best guide.
They nothing gain for all their pain. Pursued, pursued.

Hat kei—ner Lohn noch Dank da ven: in Flucht ge—schla.

- ing, Them selves un—do—ing, Heed not their cries of pain and fear,
— gen wühlt er zu je—gen: hört nicht sein ei—gen Schmerz-ge—kreisch.

While their own flesh they fren—zied tear, But revel in de—

wenn er sich wühlt in's eig' ne Fleisch, wühlt Lust sich zu er—

(st)roy—ing. What tongue the cause can phrase! 'Tis just the same old

zei—gen! Wer gibt den Na—men an? 's ist kalt der al—te

a) The continuation of the "Philosophy Motive." Both motives must always be played impressively, though pp, in accordance with their serious and care—laden character.
craze; It rules men’s actions ever In spite of all endeavor!
Wahn, oh! dem nichts mag geschehen, ‘m mag gehen oder stehen!

Pause it may make, But sleep renews its pristine force: Soon it will wake, Then lo! who can control its course?
Steh’s wo im Lauf, er schläft nur neues Kraft sich
an: gleich wacht er auf dann schaut wer ihn bemüsten kann!

Tranquillo come primo
(Ruhig wie zuvor) a tempo p stacc. marcato
p poco rall.

a: The editor recommends this and the next two measures to accompanists for special study.
b: Note the diminished "Philosophy Motive" in the left hand.
The theme: etc. is here the principal one in the accompaniment. Of course, it is difficult to make it prominent in its juxtaposition to the other theme (both are the themes of the festival) without overpowering the singer.

Note the diminution of both themes.
But late one summer eve,
To hinder in some

Un poco meno largo
(Eins wenig breit)

Fashion
The youthful folly of
Passion,
A man his scheming

stento marcato

How
Rath; ein Schuster in sei-nem Laden
zieht an des Wah-nes Faden:

soon from high-ways and al-leys
A ra-ging rab-ble sail lies!
bald auf Gassen und Stra- sen
fängt der da an zu ra-sen!

a) Note the augmentation of the "Philosophy motive" now appearing in whole and half notes in the bass.
Man, wo-man, een youth and child Blind - ly fall to as
Men, Weib, Ge - sell und Kind fällt sich da an wie

though gone wild;
and blind;

clam-or. A rain of blows must ham-mer; Till brawl-ing, kicks and pother
seg-men, nun mass es Prü - gel reg - nen, mit Hie - ben, Stoss und Dreschen
den

fires of wrath do smoother. God knows how this be-fell!

a) The "Cudgeling Motive of the Street fight" at the end of Act II.
Moderato molto (Sofie müßig)

pen dolceissimo

Perchance	twas	fair
Kohle	half
wohl

spell:
da:

A
glow-worm could
glüh-wurm
could
not find
sein Wibchen
d

pp staccato
dos
dos

mate;
nicht;

And

der

a) Here are first have "Ziva's Love Motive" in the treble. What follows is, perhaps, the most beautiful part of the whole work, a masterpiece of instrumentation of peculiar and overpowering beauty. The Master here paints the charm of the sultry Midsummer eve in all the tender colors of romance. Sweet waves of perfume from the elder blossoms pervade the stillness, and glow-worms wend their brilliant way through the darkness.

b) The motive of "Heckmesser's Comic Sirenade" in the bass notes. They should be somewhat marked, though ever so little.

c) The return of the "Cottingell Motive," but as tender as possible. This and the next 15 measures should be played like the airiest fairies' dance. This episode also forms an excellent subject for special practice.

ML-1457-10
stirr'd the storm of wrath and hate.

hat den Schaden an ge richt't.

el-der's charm:
Flie- der war's

pp sempre staccato scherzando

poco rall.

But now has
Nun a-ber

a) In these measures lies the climax of the whole as far as the singer is concerned. The climax in the accompaniment is reached at b following page, which measure, together with the next two must be played with special solemnity and brilliancy.

ML. 1477-10
Molto largamente
(Schr brief)
(lento cres.) s4-
\(\text{dawned Mid-summer day!}\)
\(\text{kam Jo-kan-nis Tag!}\)
\(\text{Let's fresh}\)
\(\text{largo ma commodo}\)
(weniger breit gemischten)
\(\text{see then what Hans Sachs can}\)
\(\text{sohain wir wie Hans Sachs es}\)
\(\text{weave To turn the madness his own way}\end{equation}
\(\text{macht dass er den Wain fein len-ken kann eine}\end{equation}
\(\text{express}\)
\(\text{work toward noble ends: For if it still im-}\end{equation}
\(\text{ed for Werk zu thun: dann lässt er uns nicht}\end{equation}
\(\text{dolce marzale}\)
\(\text{pends Een here in Nu-remberg, Its pow'r we}\end{equation}
\(\text{ruhin selbst hier in Nu-remberg, so see's um}\end{equation}
\(\text{\(\text{L.H.}\)}\)

\text{a. The "Motive of the Festival of St. John" (see Paganini's address to the Masters)}
\text{b. See preceding page}
\text{c. "Walter's Singer Motive," accompanied by a reminiscence of the first "Festival Motive" (see above) and joined (one measure later) by the "St. John's Festival Motive."}
SACHS' FINAL ADMONITION  
(SACHSEN'S SCHLUSSLIED)

"Verachtet mir die Meister nicht"

DIE MEISTERSINGER VON NÜRNBERG  
[Translated by H. & F. Corder]  
Edited by Carl Armbruster

THE MASTERSINGERS OF NUREMBERG  
Act III, Scene V

RICHARD WAGNER

Con moto moderato  
(Mässig beneut)

BARITONE

De-spise not the Master's guild, And
Ver-ach-tet mir die Meister nicht, und

PIANO

Praise for you their minds have
Was ih- nen hoch zum Lo-be

sempre un poco staccato

filial, Which now they would im-part.  
Spricht, jetzt reich-l ich euch sur Ge-rat.  
Not throy' your an-ces-tors and
Nie-th cu-ren Ah-nen, nach so

a: Sachs here makes smooth the final complication in the drama, occasioned by Walter's refusal to be received into the Master's guild. Sachs admonishes him to respect, if he cannot love, the Masters' art. The expression throughout must be warm and urgent. After the first few measures we hear the combination of the Love-Melody with the "Mastersinger Motive."

b:
birth, Not by your weapons, arms and worth, But by a
wert, nicht von Wap- pen, Speer, noch Schwert. dass ihr ein

po- et's brain, Which Mas- ter's rank did gain,
Dich- ter seid, ein Mei- ster euch ge- freit.

You have attained to highest bliss. Then
dem dankt ihr eurer höchsten Glück.

think with gratitude on this. How can you ever the
denkt mit Dank ihr darum zu- rück. wie kann die Kunst wohl

espressivo
art des pise, Which can be-stow so fair a-
un-wert seyn, die sol che Prei se schliesset…

prize? That by the Mas-ters Art was kept And
ein? Das uns-re Meister sie ge-fliedt grad'

cher-ish'd as their own, With loy-ing care that ne'er has slept, This Art her-
recht nach ih rer Art, nach ih rem Sin ne treu ge-hetb, das hat sie

self has shown: If not so hon-or'd as of yore, Whencourts and
echt be-wahrt: blieb sie nicht ed-lig wie zur Zeit, wo Hof und

poco cresc.
princes prized her more,

Those troublous years all through She has been

German and true;

And if she has not renown Beyond our bustling busy

town, You see she has our full respect.

What more from us can you ex-

pect!

Beware! Bad times are nigh at

--

a) Very impressively. Sachs here prophesies what afterwards actually happened in Germany: the importation of "foreign thoughts and foreign ways" into German art.
And when fall German folk and land, In spurious foreign pomp ere long, No prince will know his people's tongue, And foreign thoughts and foreign ways Upon our German soil they'll raise;

Our native art will fade from hence If his not held in rever.

Streich: verfällt erst deutsches Volk und Reich, in falscher wahrer Majestät kein Fürst bald mehr sein Volk versteht, und walschen Dunst mit walschem Tand sie pflanzen was in deutsches Land

un poco rit.
ence.

Ehe' So heed my words! Hon -

Drum the eur -

Tempo I

sag' tel euch: eher
eure

[Music notation]

a) stacc. poco a poco cresce.

German Masters, If you would stay dis-

schon Meis -
ter! Dann bannst ihr gu -

ters, For while they dwell in

Geister, and geht the th - ren

[Music notation]

b) staccato

[Music notation]

ev Wir -

ry heart, ken Gunst,

Though should de -

[Music notation]

a) The "Festival Motive."
b) The Combination of the "Love Melody," the "Mastersinger-Motive" and the "Fanfare of the Mastersingers."
Das heil'ge römische Reich

Still thrives at home Our sacred German Art!

unbe gie ich die heil'ge deutsch Kunst!
a) This theme — the "Walhalla Motive" — is the principal one in the entire "Ring of the Nibelung". It should be played slowly and broadly in accord with its solemn stately character — a broad Adagio, yet without retarding the phrases. The different groups of two measures each must be well defined with measured and careful accentuation.
Radiant at eve the sun is
A-bend-lich strahlt der Son- ne

shining; Its warm golden light
Augl. in prächtiger Gluth

Bathes both crag and tow'r.
prangt glänzend die Burg.

a) Wotan was chief among the northern gods; there should consequently be an appropriately majestic and dignified style of delivery.
In the glow of morning bravely it
In des Morgens Scheine mutig erst

gleam'd, And waited lord-less there, Proudly
schimmernd lag sie hervorlos, hervor

dolcissimo

luring my steps. From
lockend vor mir.

morning till evening, Beset with
Morgen bis Abend, in Mah und

a) The trouble and anxiety which Wotan has passed through in the preceding scenes should here be expressively indicated.
I'm not patient.

The night is night.

From threatening ills shelter it offers now.

angst, nicht won nig

wrought to possess it.
sie ge won nen!

dim.

test. nach; die Nacht.

cresc. molto

a) Wotan picks up the sword left behind by the giant Fafner, and points to the castle.
Molto energico

(Schrengisch)

a) With the expression of a definite resolution: Wotan has conceived a great idea. The theme in C major— the highly significant "Sworn Motive" must have the effect of a ray of sunlight dispelling preceding gloom.

b) With calm solemnity.
WOTAN'S SENTENCE UPON BRÜNNHILDE
(WOTAN'S ENTSCHEIDUNG)
„Nicht send' ich dich mehr aus Walhall“

DIE WALKÜRE
Translated by Arthur Wacekrook
Edited by Carl Armbruster

THE VALKYR
Act III, Scene II
RICHARD WAGNER

Vivace (Bemseg)

No more shall I send thee from

Nicht send' ich dich mehr aus

ben tenuto (sehr getragen)

Walhall: The warriors no more

Walhall: nicht weis' ich dir mehr

shalt thou defend, No more bringst thou heroes to

Helden zur Wal; nicht führet du mehr Sieger in

a: Wagner's most significant direction to the singer concerning this passage was: "Without any grief." All tendency to sentiment should be avoided, the dominant emotion being unrelenting rage. Wotan reveals the sorrow he feels in a later scene of the drama; but his proud reserve here gives a peculiar character to this excerpt. The tempo remains agitated throughout and 

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XL-1460-3
fill my halls;

meinen Saal;

At the high gods'

bei der Götter

fes
tal banquet The drink horn no

trau
tem Mahle das Trinkhorn nicht

more thou fill est for me; No more shall I

reichst du traulich mir mehr; nicht kos' ich dir

kiss thy childish mouth. From heavenly es-
mehr den kindischen Mund; von göttlich-er

p

pp

XL.-1500-8
tate
Scharr
art thou de-
grad-ed, Out-
cast

ev-er from the home of the gods:
For bro-
ken
sto-
ssen aus der E-
vi-
gen Stam:
ge. bru-
chen

now is our bond;
Thou from my coun-
ist un-
er Band,
ass mei-
nen An-

-hence forth art bann'd.
ge-sicht bist
du ver-
bannt.
WOTAN'S FAREWELL
(WOTAN'S ABSCHIED)

DIE WALKÜRE
Translated by Arthur Wessenbroek
Edited by Carl Armbruster

THE Valkyr
Act III, Scene III
RICHARD WAGNER

Agitato (Beneigt)

PIANO

b) Farewell,
Leb' wohl,
my
du

BARITONE

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ML-1441-15

a) The task of the pianist is by no means a light one; yet in justice to the original score no further simplification is possible.
b) Wotan sings with greatest emotion. In the drama this is the point where the stern anger of the avenging god yields for the first time to tenderer sentiments. Now we see only the loving father, who takes a touching farewell from his best-loved child.
noble, val-or-aus child!
küh-nes, herr-li-ches Kind!

Thou of my heart the pride and de-
Du mei-nes Her-zens hei-lig-stor

light! Fare-well!
Stola! Leb' wohl!

ML.1661.18
Fare well!
leb wohl

Fare well!
leb wohl

(molto appassionato)

Must I for sake thee, and
Muss ich dich meiden, und

may my love no more greet thee in
darf nicht meinen Gruss dich mehr
Welcome; May'st thou no more ride near me in battle, nor bear my cup at banquet; Must I resign thee,

O my beloved one, Thou laughing de-
light of my vision;
Lust meines Auges;
A fire for thy bridal couch shall be lighted as
bräutliches Feuer soll dir nun brennen, wie
never yet has burned for a bride!
nie noch einer Braut es gebrannt!
Flickering flames
Flammende Gluth
encircle the fell;

Let mit

terror consuming frighten the craven,

scheuch es den Za gen;
bride; one free - er than
Braut, der frei - er als

(col più intimo sentimento)

I, ich the god.
der Gott.

p molto cres. ff

a) Wagner exacted the greatest care in the performance of this E major piece, the "Song of Salvation." It must be a chef-d'oeuvre," were his words. The two first measures tenuto; the crescendo must then grow with gigantic force to an overpowering climax.

b) The composer wished the roll on the drum (tremolo in the bass) to be somewhat prominent.
a) This continuation of the principal motive (periodically enlarged, and played by the woodwind in the orchestra) must be performed with glowing warmth, in the manner of an expressive Song Melody.

b) The ff with the greatest possible energy, victoriously and triumphantly.

c) Wagner's words were: 'Here the knot of tempo is solved and loosened.' The tension has reached the culminating point, and from here the expression becomes calmer and calmer. This calmness also forms the keynote for the singer's performance of the touching farewell-song, now following. With all its passionate intensity, which breaks forth here and there, it must never lose the stamp of elegiac significance.
Lento a)

Der Augen leuchtenden

eyes, which oft with smiles I have kissed,

When

val - or my caress re - ward - ed, or when with prais - es of

PNP

thirds final end der

---

a) Lento, i.e. the eighth-notes now in nearly the same tempo as the quarter-notes hitherto.

b) The figured accompaniment (obbligato) to be played with uniform tranquillity. Even in moments of passion the player must always be subordinate to the singer.

c) Words and notes must have equal rights, without interrupting the lyrical flow of sentiment for one moment; the significance of the words must be deeply impressed. The bridge connecting these two factors is formed by the rhythmical structure of the music, which here offers the most admirable variety of forms, and thus makes it possible to unite the greatest tenderness with the expression of heroic dignity.
Heroes, brave thy childish lips were inspired:

splendid, luminous eyes, which oft have shone thro' the storm,

When hopelessness longed my heart had

tortured, when earthly pleasures my senses tempted from wild sadness to

a) Strictly in time.
b) The poco ritardo must be very uniformly distributed over this and the next three measures.
wan-der:  Their part-ing glance gleams on me now, as my
Baug-en:  zum letz-ten Mal letzt' es mich heut mit des

fond lips give thee love's fare-well! On mor-tal more
Le-be-woh les letz tem Kuss! Dem glücklich-eru

bless-ed still may they shine, on me, ill-starr'd im-
Man-ne glän-ze sein Stern: dem un-se-li-gen

mor-tal, they must close now for ev-er!
En-gen muss es schei-dend sich schlies sen!

at: The farewell-song.
a) Here Wotan is almost overcome with grief. The spear sinks from his hand for the first time.

b) The Melody of the farewell must be prominent. It extends through the next twelve measures, and the notes are indicated by tremolos (—).
WOTAN'S REPLY TO MIME
(WOTAN'S ANTWORT AN MIME)

SIEGFRIED
Translated by Arthur Westbrook
Edited by Carl Armbruster

Molto moderato (Schnissig)

Baritone

On cloud-cov'rd heights

Piano

Auf wolkigen Höh'n

Moderato (Mässig)

dwell the Immortals;

wohnen die Götter;

Wal-hall is their

Wal-hall heisst ihr

dolcissimo

home.

Licht-spirits are they;

Saal.

Licht-alben sind sie;

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shaft: Fades the tree, yet un-
Schaft: dort der Stamm, nie ver -

fail - ing the spear; And with this spear-point
dirbt doch der Speer; mit sei- ner Spitze

rules Wo - tan the world. Ho - li - est
sperrt Wo - tan die Welt. Heil - iger Ver -
treat'ies' truth'ful symbols Deep in the

träge Treue Runen schnitt in den

shaft he carved. He holds the world's fate in his
Schaft er ein. Den Haft der Welt hält in der

hands Who the spear wields that Wotan's grasp now
Hand, wer den Speer führt, den Wotans Faust um

spans. Now kneel to him the Niblung'en
spannt, ihm neigte sich der Niblung'en
hordes;  
Heer;  
The giants subdued  
bow to his

der Riesen Gesücht  
zähmte sein

word:  
Rath:  
Ever they all must o-
ewig gehorchen sie

bey him,  

The spear's almighty  

aille  
des Speeres star kern

Moderato (Mässig)

lord.
Herrn.
HAGEN'S WATCH
(HAGEN'S WACHT)
„Hier sitz' ich zur Wacht“

GÖTTERDÄMMERUNG
Translated by Arthur Waley
Edited by Carl Armbruster

THE DUSK OF THE GODS
Act I, Scene II
RICHARD WAGNER

BASS

Piano

Molto moderato ed un poco ritardando
(Sehr gemütsig und etwas zögernd)

I sit here on guard, watching the
Hier sitz' ich zur Wacht, wahr' den

house,

Hof.

Ward' ing the hall from the foe.
Wacht' re die Hal - le dem Feind.

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Winds are wafting Giabich's son, To

Woe he fares now afar.

Werbenführt er dahin.

His craft is

Ihm führt das
steer'd by a hero brave,
Steu' er ein starker Held,
For Gunther danger he
Ge - fahr ihm will er be:

dare's.

steh'n:

His own, the bride he
Die eig'ne Braut ihm

brings down the Rhine;
bringt er zum Rhein;

p dolce

p

p

più p
with her he brings me the ring!

molto cret.

Ye free-born

brothers, joyful companions,
AMFORTAS’ LAMENT
(KLAGE VON AMFORTAS)
„Mein Vater! Hochgesegnet der Helden!"

PARSIFAL

Act III, Scene II
RICHARD WAGNER

Translated by Arthur Westbrook
Edited by Carl Armbruster

Lento maestoso (Mässig)

BARITONE

PIANO

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Thou purl est, whom e'en the angels have
Du Rein ster, dem einst die Engel sich

hon - or'd: Twas I who but long'd to die, Yet
euge - ten: der ein - zig ich ster - ben willt; dir

f gave thee to death! Oh, thou who
gab ich den Tod! Oh! der du

now in glory di - vine The Redeem - er
jetzt in gött - lichem Glanz den Er - lös - ser
dost behold, Imple Him to
self beh schaß, er fle he von

grant that His hallowed blood (If again once here His
thm. dass sein heig ges Blud wenn noch ein- mal heid sein

blessing These brothers now shall
Se gen die Brü der soll er

quick-en, While in them life renewing May
quick-en, wie th non neu es Le ben

M1-1468-5
grant me darkness and death!

Death! Dying! Only mercy!

Relief from the poison, the wound, concede me, And still the

heart so tortured and torn! My father!
Dich ich ruf' ich -

Pray to Him for my peace -

O Er -

Poco più animato
(Elzaus beschleunigt)

Saviour, send to my son release -

Poco -

Molto lento (Langsam)