

Wagner
Wesendonck Lieder
Der Engel
(Mathilde Wesendonck)

Sehr ruhig bewegt

In der Kindheit frü - hen

p (sehr zart und weich) *più p*

This system contains the first two staves of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest for two measures, followed by a melodic phrase. The piano accompaniment is in grand staff (treble and bass clefs) and features a flowing, arpeggiated accompaniment. Dynamics include piano (*p*) and piano-piu (*più p*).

Ta - gen hört' ich oft von En - - - - - geln sa - gen, die des

p *pp*

This system contains the third and fourth staves. The vocal line continues with the lyrics "Ta - gen hört' ich oft von En - - - - - geln sa - gen, die des". The piano accompaniment continues with similar arpeggiated patterns. Dynamics include piano (*p*) and piano-piano (*pp*).

Him - mels heh - re Won - - - - ne tausch - ten mit der Er - - - - den -

pp *p* *più p*

This system contains the fifth and sixth staves. The vocal line concludes with the lyrics "Him - mels heh - re Won - - - - ne tausch - ten mit der Er - - - - den -". The piano accompaniment features a final flourish. Dynamics include piano-piano (*pp*), piano (*p*), and piano-piu (*più p*).

son - ne: Daß, wo bang ein Herz in Sor - genschmachtet vor der Welt ver -

- bor - gen, daß, wo still es will ver - blu - ten, und vergehn in Trä - nen -

(gesteigert, aber zart)

- flu - ten, daß, wo brün - stig sein Ge - bet ein - zig um Er - lö - - - sung

poco riten. *a tempo*

flieht, da der En - gel nie - - - - - der schwebt, und es

(zart) *(sehr ruhig)*

sanft genHim-mel hebt. Ja, es stieg auch mir ein En -

più p *(sehr zart)* *pp* *pp*

(mit Enthusiasmus)

- - - - - gel nie - der, und auf leuch - tendem Gefie - der führt er, fer -

poco cresc. *cresc.*

(sanft)

- - ne je - dem Schmerz, mei - nen Geist nun him - melwärts!

dim. *più p* *più p* *p* *cresc.*

8.....

dim. *più p* *pp*

Wagner Stehe Still (Mathilde Wesendonck)

Bewegt

The piano introduction consists of two measures. The right hand plays a melodic line with eighth notes, starting on a G4 and moving up stepwise. The left hand provides a harmonic accompaniment with chords. Dynamics are marked *p* (piano) and *mf* (mezzo-forte).

Sau - sendes, brau - sendes Rad der Zeit, Mes - ser du der

The vocal line begins with a half note on G4, followed by eighth notes. The piano accompaniment continues with a similar melodic pattern in the right hand and chords in the left hand. Dynamics include *p* and *cresc.* (crescendo).

E - wigkeit; leuch - ten-de Sphä - ren im wei - ten All,

The vocal line continues with a half note on Bb4, followed by eighth notes. The piano accompaniment features a more active right hand with sixteenth notes. Dynamics include *f* (forte) and *cresc.*

die ihr um - ringt den Wel - ten - ball; ur - - - e - wi - ge

The vocal line concludes with a half note on G4. The piano accompaniment features a melodic line in the right hand with slurs. Dynamics include *f* and *cresc.*

Ad.

*

Ad.

*

Schöp - fung, hal - tedoch ein, genug des Wer - dens, laß

mich sein! Hal - te an dich,

zeu - gende Kraft, Ur - ge - dan - ke, der e - wigschafft!

Hem - met den A - tem, stil - let den Drang, schwei - get nur ei - ne Se -

- kun - de lang! Schwel - len.de Pul - se, fes - selt den Schlag;

dim. *p* *cresc.*

en - de, des Wol - lens ew' - - - ger Tag! daß in

f *dim.*

Allmählich immer etwas zurückhaltend

se - - - lig sü - ßem Ver - ges - - - sen ich mög' al - le

dim. *p* *(ausdrucksvoll)* *immer dimin.*

Won - nen er - mes - - - sen! Wenn Aug' - - - in

p dolce

(wie gänzlich sich verlierend)

stau - - - nen - dem Schwei - - - gen, keinen Wunsch mehr will das

pp *pp* *pp*

Langsam
(mit gesteigertem Vortrag)

Inn' - re zeu - gen: er - kennt der Mensch des Ew' - - - gen

pp (mit allmählicher Steigerung der Stärke)

Spur, und lös't dein Rät - sel, heil' - ge Na - tur!

f

dim. *p* *più p* *pp*

Wagner
Im Treibhaus
(Mathilde Wesendonk)

Langsam und schwer

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one flat and a time signature of 6/8. It begins with a whole rest followed by a quarter rest, then a series of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment is in the bass clef with a key signature of one flat and a time signature of 6/8. It features a steady bass line with chords and some melodic movement. Dynamics include *p* and *più p*.

The second system of the musical score includes a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one flat and a time signature of 6/8. The lyrics are: Hoch-gewölb - te Blät-ter.kro-nen, Bal-da-chi-ne von Sma-. The piano accompaniment is in the bass clef with a key signature of one flat and a time signature of 6/8. Dynamics include *p* and *più p*.

The third system of the musical score includes a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one flat and a time signature of 6/8. The lyrics are: -ragd, Kin - der ihr aus fer - nen Zo - nen, sa - get mir wa-rum ihr. The piano accompaniment is in the bass clef with a key signature of one flat and a time signature of 6/8. Dynamics include *p* (ausdrucksvoll) and *p*.

p

klagt? Schweigend neiget ihr die Zwei - ge, ma - let Zeichen in die

p *p* *più p*

p *p* *p* *p*

Luft, und der Lei - denstummer Zeu - ge, steigt auf - wärts sü - ßer Duft.

pp *p (ausdrucksvoll)* *p* *pp*

Weit in seh - nendem Ver - lan - gen brei - tet ihr die Ar - me aus,

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

(*streng im Takt*)

und umschlin - get wahn - be - fan - gen ö - der Lee - re nicht'gen

più p *poco rall.*

Graus. Wohl, ich weiß es, ar-me Pflanze: Ein Ge-schi-cke tei-len

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a half rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a half rest, followed by a half note chord of G2-B2-D3, then a half note chord of G2-B2-D3, and finally a half note chord of G2-B2-D3. Dynamics include *pp* and *p*.

wir, ob um-strahlt von Licht und Glan-ze, uns-re Hei-mat ist nicht

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a half note chord of G2-B2-D3, followed by a half note chord of G2-B2-D3, and then a half note chord of G2-B2-D3. Dynamics include *p*, *cresc.*, *f*, and *dim.*.

hier! Und wie froh die Son-ne schei-det von des Ta-ges lee-rem

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a half note chord of G2-B2-D3, followed by a half note chord of G2-B2-D3, and then a half note chord of G2-B2-D3. Dynamics include *p (schwer)* and *p*, with the instruction *(schleppend)* written below the piano part.

Schein, hül-let der, der wahr-haft lei-det, sich in Schwei-gens Dun-kel

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a half note chord of G2-B2-D3, followed by a half note chord of G2-B2-D3, and then a half note chord of G2-B2-D3. Dynamics include *piu p*.

ein. Stil - le wird's, ein säuselnd We - ben

pp *più p*

fül - let bang dendunk - len Raum: schwe - re

trem.

ppp *pp* (*gedehnt*)

Tropfen seh' ich schwe - ben an der Blät - tergrünem Saum.

a tempo

p *più p* *pp*

più p *pp*

Wagner
Schmerzen
(Mathilde Wesendonck)

Langsam und breit

Son-ne, weinest je-den Abend dir die

schö-nen Au-gen rot, wenn im Mee-res-spie-gel ba-dend dich er-reicht der frü-he

Tod; doch er-stehst in al-terPacht, Glo-ri-e der düst-renWelt, du am

Mor-gen neu erwacht, wie ein stol-zer Sie-ges-held! Ach, wie

soll - te ich da kla - gen, wie, mein Herz, so schwer dich sehn, muß die Son - ne selbst verza - gen, muß die

dolce

Son - ne un - tergehn? und gebie - ret Tod nur Le - ben, ge - ben

p *cresc.*

(mit großer Steigerung) *sehr breit* *a tempo*
Schmer - zen Won - nen nur: O, wie dank' ich, daß ge - ge - ben sol - che

poco rallent. *ff* *dim.* *p* *cresc.*

Ped. * *Ped.* *

Schmer - zen mir Na - tur!

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

riten. *a tempo* *dim.* *p* *cresc.* *ff* *dim.* *p*

Wagner
Träume
(Mathilde Wesendonck)

Sehr mäßig bewegt, aber nie schleppend

pp

dolcissimo *un poco cresc.*

dim. *p*

Sag', welch wunderbare

pp

Träu - - - me hal - ten mei-nen Sinn um - fan - - -

- gen, daß sie nicht wie lee - re Schäu - - - me sind in

ö - des Nichts ver - gan - gen? Träu - - - me, die in je - der Stun - de, je - dem

Ta - ge schö - ner blüh'n, und mit ih - rer Himmelskun - de se - lig durch's Ge - mü - te

(immer mehr nachlassend)

-grüßt, daß sie wach - sen, daß sie blü - hen, träu - mend spen - den ih-ren

p dolce *p (weich)*

Duft, — sanft an dei - ner Brust ver - glü - hen, und dann sinken in die

più p *più p*

Gruft.

pp

più p

pp