

Wagner
Tannhäuser
Act I

Andante maestoso.

PIANO.

p molto tenuto

P. ✦

P. ✦

P. ✦

P. ✦

P. ✦

First system of the piano accompaniment. The right hand features a melodic line with grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *poco cresc.* is present. The system concludes with two measures marked 'P.' and a '+' sign.

Second system of the piano accompaniment. The right hand continues the melodic line. The left hand features a prominent triplet pattern in the bass line. The dynamic marking *p* is used, followed by *cresc.*. The system concludes with two measures marked 'P.' and a '+' sign.

Third system of the piano accompaniment. The right hand has a melodic line with accents. The left hand features a dense texture of chords and triplets. The dynamic marking *f* is used, followed by *più f*. The system concludes with two measures marked 'P.' and a '+' sign.

Fourth system of the piano accompaniment. The right hand features a complex rhythmic pattern with many triplets. The left hand has a steady accompaniment. The dynamic marking *ff* is used. The system concludes with two measures marked 'P.' and a '+' sign.

Fifth system of the piano accompaniment. The right hand continues the complex rhythmic pattern with triplets. The left hand has a steady accompaniment. The dynamic marking *ff* is used. The system concludes with two measures marked 'P.' and a '+' sign.

Sixth system of the piano accompaniment. The right hand continues the complex rhythmic pattern with triplets. The left hand has a steady accompaniment. The dynamic marking *ff* is used. The system concludes with two measures marked 'P.' and a '+' sign.

First system of the piano accompaniment. The right hand features a complex, rhythmic pattern of sixteenth and thirty-second notes. The left hand plays a steady bass line with chords. Dynamics include *ff* and *P.* (piano). There are accents and a first finger fingering (*1*) indicated.

Second system of the piano accompaniment. The right hand continues with intricate rhythmic patterns. The left hand maintains the bass line. Dynamics include *ff* and *P.*. There are accents and a first finger fingering (*1*) indicated.

Third system of the piano accompaniment. The right hand continues with intricate rhythmic patterns. The left hand maintains the bass line. Dynamics include *ff* and *P.*. There are accents and a first finger fingering (*1*) indicated.

Fourth system of the piano accompaniment. The right hand continues with intricate rhythmic patterns. The left hand maintains the bass line. Dynamics include *ff* and *P.*. There are accents and a first finger fingering (*1*) indicated.

Fifth system of the piano accompaniment. The right hand continues with intricate rhythmic patterns. The left hand maintains the bass line. Dynamics include *ff* and *dim.* (diminuendo). There are accents and a first finger fingering (*1*) indicated.

Sixth system of the piano accompaniment. The right hand continues with intricate rhythmic patterns. The left hand maintains the bass line. Dynamics include *meno f* and *poco f*. There are accents and a first finger fingering (*1*) indicated.

First system of the musical score. The right hand (treble clef) features a complex, rhythmic melody with many sixteenth notes. The left hand (bass clef) provides a steady accompaniment with chords and eighth notes. The key signature is three sharps (F#, C#, G#). The time signature is 9/8. The system concludes with a *p* dynamic marking in the bass line and a *più f* marking in the treble line.

Second system of the musical score. The right hand continues with a similar rhythmic pattern. The left hand accompaniment is consistent. The system begins with a *dim.* (diminuendo) marking in the bass line. It ends with *p* markings in both the bass and treble lines.

Third system of the musical score. The right hand melody is highly active. The left hand accompaniment features a prominent melodic line in the bass clef. The system starts with a *p* marking in the bass line and ends with a *p* marking in the treble line.

Fourth system of the musical score. The right hand continues its intricate melodic line. The left hand accompaniment is steady. The system begins with a *p* marking in the bass line and ends with a *p* marking in the treble line.

Fifth system of the musical score. The right hand melody is very rhythmic. The left hand accompaniment is consistent. The system starts with a *p* marking in the bass line and ends with a *p* marking in the treble line.

Sixth system of the musical score. The right hand features a melodic line with a first ending bracket (1) and a triplet (3). The left hand accompaniment is steady. The system begins with a *più p* marking in the bass line.

pp

p

3

3

più p

3

sempre più p

u.c.

Allegro. (♩ = 80.)

pp

(Tremolo in den Violinen.)

P.

P.

P.

P.

P.

P.

P.

poco cresc.

P.

P.

P.

P.

t.c.

fp

p

P.

P.

First system of the piano accompaniment. The right hand features a complex melodic line with slurs and ornaments, while the left hand provides a rhythmic accompaniment with triplets and tremolos. Dynamics include *pp* and *p*. A *(trem.)* marking is present in the left hand.

Second system of the piano accompaniment. The right hand continues with intricate textures, including slurs and ornaments. The left hand features a prominent tremolo. Dynamics include *pp* and *sf*. A *(trem.)* marking is present in the left hand.

Third system of the piano accompaniment. The right hand has a dense texture with many notes, while the left hand has a more rhythmic accompaniment. Dynamics include *sf* and *p*. A *(trem.)* marking is present in the left hand.

Fourth system of the piano accompaniment. The right hand has a dense texture with many notes, while the left hand has a more rhythmic accompaniment. Dynamics include *sf*, *mf dim.*, and *p*. A *(Tremolo in den Violinen.)* marking is present in the left hand.

Fifth system of the piano accompaniment. The right hand has a dense texture with many notes, while the left hand has a more rhythmic accompaniment. Dynamics include *pp* and *p*.

Sixth system of the piano accompaniment. The right hand has a dense texture with many notes, while the left hand has a more rhythmic accompaniment. Dynamics include *pp* and *mf dim.*.

8

p cresc.

P.

(Die Gänge der Violoncelli.)

fp

Un poco ritenuto

fp molto espress.

fp

p

P.

fp

fp

fp

p

P.

p

cresc.

fp

poco accel.

fp

P.

sempre cresc.

sempre cresc.

P.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as dynamics (p, f, più f, meno f), articulation (accents, slurs), and performance instructions like "Tempo I".

System 1: Dynamics include *p*, *p*, *più f*, and *ff*. Performance instructions include *Tempo I*.

System 2: Dynamics include *p*, *p*, *p*, *p*, and *p*.

System 3: Dynamics include *p*, *p*, *p*, and *p*.

System 4: Dynamics include *p*, *p*, *p*, and *p*.

System 5: Dynamics include *p*, *p*, *p*, and *p*.

System 6: Dynamics include *p*, *p*, and *meno f*.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings. The system concludes with a piano (*P.*) dynamic marking and a cross symbol.

Second system of the musical score, continuing the grand staff notation. It features a *cresc.* (crescendo) marking and concludes with a piano (*P.*) dynamic marking and a cross symbol.

Third system of the musical score, including a *più f.* (piano fortissimo) marking and a *ff* (fortissimo) marking. The system ends with a piano (*P.*) dynamic marking and a cross symbol.

Fourth system of the musical score, featuring a *ff* (fortissimo) marking and a first ending bracket labeled '8'. The system concludes with a piano (*P.*) dynamic marking and a cross symbol.

Fifth system of the musical score, including a *dim.* (diminuendo) marking, a *p* (piano) marking, and the instruction "(Tremolo in den Violinen.)". The system ends with a piano (*P.*) dynamic marking and a cross symbol.

Sixth system of the musical score, featuring a *pp* (pianissimo) marking and various musical notations. The system concludes with a piano (*P.*) dynamic marking and a cross symbol.

cresc.

dim.

Un poco ritenuto

pp

pp

u.c.

p espress.

sempre pp

8

espress.

P. ✱

P. ✱

Detailed description: This system shows the beginning of a piano introduction. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It starts with a whole note chord and then moves into a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth notes. Dynamics include piano (P) and accents (✱). The word "espress." is written above the lower staff.

(Violoncelli.)

pp

molto espressivo

p >

p >

t. c.

2

4

4

5 1 2 3 2 2

Detailed description: This system is for the Violoncelli (Violoncellos). It contains three staves. The top staff is in bass clef with a key signature of three sharps and a 3/4 time signature, playing a steady eighth-note accompaniment. The middle staff is in treble clef with the same key signature and time signature, featuring a melodic line with slurs and accents. The bottom staff is in bass clef with the same key signature and time signature, playing a rhythmic pattern of eighth notes. Dynamics include pianissimo (pp) and piano (p) with accents (>). The instruction "molto espressivo" is written above the middle staff. The instruction "t. c." is written below the bottom staff. Fingering numbers (2, 4, 5, 1, 2, 3, 2, 2) are present in the bottom staff.

p >

p >

p >

Detailed description: This system continues the Violoncelli part. It contains three staves. The top staff is in bass clef with a key signature of three sharps and a 3/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. Dynamics include piano (p) with accents (>). Fingering numbers (1, 4, 3, 3) are present in the bottom staff.

Un poco accel.

p >

5

1 2 3 3

1 3 5

Detailed description: This system concludes the Violoncelli part. It contains three staves. The top staff is in bass clef with a key signature of three sharps and a 3/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. Dynamics include piano (p) with accents (>). The instruction "Un poco accel." is written above the middle staff. Fingering numbers (5, 1, 2, 3, 3, 1, 3, 5) are present in the bottom staff.

sempre cresc.

sempre cresc.

P. ♣ P. ♣ P. ♣

5 2 3 5 3 4 2 3 5 3 3

Detailed description: This system contains the first three measures of a piano accompaniment. It features a treble and bass clef. The bass line has a steady eighth-note accompaniment with fingerings 5, 2, 3, 5, 3, 4, 2, 3, 5, 3, 3. The treble line has chords and melodic fragments. The instruction 'sempre cresc.' is written above both staves.

Detailed description: This system contains the next three measures. The bass line continues with eighth-note accompaniment and fingerings 5, 4 2, 5 3 1, 5 1 2 3, 5 4 2 3. The treble line continues with chords and melodic fragments.

P. ♣ P. ♣ P.

1 2 4 1 3 5

Detailed description: This system contains the final three measures of the first section. The bass line has fingerings 1 2, 4, 1 3, 5. The treble line continues with chords and melodic fragments. The instruction 'P.' is written below the bass line.

Tempo I.

piu f ff

♣ P. ♣ P. ♣ P. P.

Detailed description: This system marks the beginning of a new section with the tempo change 'Tempo I.'. It features a treble and bass clef. The bass line has a steady eighth-note accompaniment with fingerings 1, 1, 1, 1. The treble line has chords and melodic fragments. The instruction 'piu f' is written above the bass line, and 'ff' is written above the treble line.

P. ♣ P. ♣ P. ♣ P. ♣

Detailed description: This system contains the final three measures of the second section. The bass line has fingerings 1 2, 1, 1 2, 1. The treble line continues with chords and melodic fragments.

First system of musical notation. The right hand (treble clef) features a complex chordal texture with many accidentals. The left hand (bass clef) has a rhythmic pattern of eighth notes with fingerings 1, 2, 4, 3. Dynamics include accents (>) and piano (P). A fortissimo (ff) dynamic is present in the third measure.

P ✦ P ✦ P ✦ P ✦ P ✦ P ✦

Second system of musical notation. The right hand continues with complex chords. The left hand has a rhythmic pattern of eighth notes with fingerings 2, 1, 2, 1, 2, 1, 2, 1. Dynamics include accents (>) and piano (P).

P ✦ P ✦ P ✦ P ✦

Third system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic pattern of eighth notes with fingerings 5, 1, 1, 1, 2, 1, 2, 1, 1, 1, 1, 1. Dynamics include piano (P), accents (>), and piano (P). The instruction *brillante 3* is written above the right hand, and *sempre staccato* is written below the left hand.

P ✦ P ✦ P ✦ P ✦ *sempre staccato*

Fourth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic pattern of eighth notes with fingerings 3, 2, 1, 2, 1, 2, 1, 1, 3, 2, 1, 1, 1, 1. Dynamics include piano (P) and accents (>).

P ✦ P ✦ P ✦ P ✦

Fifth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic pattern of eighth notes with fingerings 3, 2, 1, 2, 1, 2, 1, 1, 3, 2, 1, 1, 1, 1. Dynamics include piano (P) and accents (>).

P ✦ P ✦ P ✦ P ✦

Sixth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic pattern of eighth notes with fingerings 3, 2, 1, 2, 1, 2, 1, 1, 3, 2, 1, 1, 1, 1. Dynamics include piano (P), accents (>), and piano (P). The instruction *più f* is written above the right hand.

P ✦ P ✦ P ✦ P ✦ P ✦ P ✦

First system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings: 'P' (piano) and 'P.' (pianissimo) with a cross symbol. There are also some accents and slurs. The system ends with a fermata over a chord.

P. ✦ P. ✦ P. ✦ P. P.

Second system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature is three sharps. The music continues with similar rhythmic patterns. There are dynamic markings 'P.', 'P.', 'P.', and 'P.' with a cross symbol. A 'Molto vivace.' tempo marking is present above the right staff. A 'ff' (fortissimo) marking is present above the right staff. There are also some slurs and accents. The system ends with a fermata over a chord.

Molto vivace.

P. ✦ P. P. ✦ P. ✦ P. ✦ P. (Triangel, Becken u. Tamburino)

Third system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature is three sharps. The music continues with similar rhythmic patterns. There are dynamic markings 'ff' (fortissimo) and 'P.' with a cross symbol. There are also some slurs and accents. The system ends with a fermata over a chord.

P. ✦ P. ✦ P. ✦ P. ✦

Fourth system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature is three sharps. The music continues with similar rhythmic patterns. There are dynamic markings 'ff' (fortissimo) and 'P.' with a cross symbol. There are also some slurs and accents. The system ends with a fermata over a chord.

P. ✦ P. ✦ P. ✦ P. ✦

Fifth system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature is three sharps. The music continues with similar rhythmic patterns. There are dynamic markings 'ff' (fortissimo) and 'P.' with a cross symbol. There are also some slurs and accents. The system ends with a fermata over a chord.

P. ✦

Sixth system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature is three sharps. The music continues with similar rhythmic patterns. There are dynamic markings 'ff' (fortissimo) and 'P.' with a cross symbol. There are also some slurs and accents. The system ends with a fermata over a chord.

P. ✦ P. ✦

Aufzug des Vorhanges.
The curtain rises.

Erste Scene.

Die Bühne stellt das Innere des Venusberges (Hörselberges bei Eisenach) dar. Weite Grotte, welche sich im Hintergrunde durch eine Biegung nach rechts wie unabsehbar dahinzieht. Aus einer zerklüfteten Öffnung, durch welche mattes Tageslicht herein scheint, stürzt sich die ganze Höhe der Grotte entlang ein grünlicher Wasserfall herab, wild über Gestein schäumend; aus dem Becken, welches das Wasser auffängt, fließt nach dem fernerer Hintergrunde der Bach hin, welcher dort sich zu einem See sammelt, in welchem man die Gestalten badender Najaden, und an dessen Ufern gelagerte Sirenen gewahrt. Zu beiden Seiten der Grotte Felsenvorsprünge von unregelmässiger Form, mit wunderbaren, coralartigen, tropischen Gewächsen bewachsen. Vor einer nach links aufwärts sich dehnenden Grottenöffnung, aus welcher ein zarter rosiger Dämmer heraus scheint, liegt im Vordergrunde VENUS auf einem reichen Lager, vor ihr, das Haupt in ihrem Schosse, die Harfe zur Seite, TANNHÄUSER, halb knieend. Das Lager umgeben, in reizender Verschlingung gelagert, die drei Grazien. Zur Seite und hinter dem Lager zahlreiche schlafende Amoretten, wild über und neben einander gelagert, einen verworrenen Knäuel bildend, wie Kinder, die, von einer Balgerei ermattet, eingeschlafen sind. Der ganze Vordergrund ist von einem zauberhaften, von unten her durchscheinenden, rötlichen Lichte beleuchtet, durch welches das Smaragdgrün des Wasserfalles, mit dem Weiss seiner schäumenden Wellen, stark durchbricht. Der ferne Hintergrund mit den Seeufern ist von einem verklärt blauen Dufte mondscheinartig erhellt. Beim Aufzuge des Vorhanges sind, auf den erhöhten Vorsprüngen bei Bechern, noch die Jünglinge gelagert, welche jetzt sofort den verlockenden Winken der Nymphen folgen, und zu diesen hinab eilen; die Nymphen hatten um das schäumende Becken des Wasserfalles den auffordernden Reihen begonnen, welcher die Jünglinge zu ihnen führen sollte: Die Paare finden und mischen sich: Suchen, Fliehen und reizendes Nicken beleben den Tanz.

Scene I.

The stage represents the interior of the "Venusberg" (Hörsel Mount, near Eisenach.) A wide grotto bending to the right in the background so that its end is invisible. From a rocky opening, through which dim daylight shines, a greenish cascade falls the whole height of the grotto, wildly foaming over the stones; from the basin which catches this water a brook flows towards the background, forming there a lake in which are seen the forms of bathing Naiads, and on its banks reclining Sirens. On both sides of the grotto rocky projections of irregular form, overgrown with wonderful coral-like tropical vegetation. In front of a grotto opening extending upwards to the left from which a tender rosy twilight shines, VENUS lies in the foreground on a sumptuous couch; TANNHÄUSER half kneeling before her, with his head on her knees and his harp at his side. About the couch, reclining in graceful embrace, the three Graces. Beside and behind the couch numerous sleeping Cupids, lying over and beside each other in confusion forming a tangled coil, like children fallen asleep after boisterous play. The whole foreground is illumined by a magical rosy light shining from below, through which the emerald green of the cascade with the white of its foaming waves are clearly seen. The far background with the banks of the lake is lit by a bright blue haze like moonshine. As the curtain rises the youths are still reclining on the high rocks with their goblets. They immediately respond to the enticing gestures of the Nymphs and hasten down to them. Around the foaming basin of the cascade the Nymphs had begun their inviting dance to draw the youths to them. They pair and mingle: chasing, flying and seductive teasing enliven the dance.

VI. I. *sempre ff*

VI. II. *sempre ff*

tr.

sempre ff

P. P.

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics in Japanese characters. The bottom two staves are piano accompaniment. The piano part features a prominent bass line with notes marked '1' and '3', and a dynamic marking of 'P.'. There are also markings for 'ff' and 'P.' in the piano part.

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics in Japanese characters. The bottom two staves are piano accompaniment. The piano part features a complex bass line with notes marked '4' and '5', and a dynamic marking of 'P.'. There are also markings for 'ff' and 'P.' in the piano part.

Third system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics in Japanese characters. The bottom two staves are piano accompaniment. The piano part features a complex bass line with notes marked '1' and '2', and a dynamic marking of 'P.'. There are also markings for 'ff' and 'P.' in the piano part.

Fourth system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics in Japanese characters. The bottom two staves are piano accompaniment. The piano part features a complex bass line with notes marked '1' and '2', and a dynamic marking of 'ff'. There are also markings for 'P.' in the piano part.

etc. *ff* etc.

P. ✦ P. ✦

(Aus dem fernen Hintergrunde naht ein Zug von Bacchantinnen, welcher durch die Reihen der lieben-
 (From the far background a train of Bacchantes approach who rush in among the pairs of lovers

ff *stacc.*

P. ✦ P. ✦ P. 1 1 ✦

den Paare, zu wilder Lust auffordernd, daher braust. Durch Gebärden begeisterter Trunkenheit
 inviting them to wild delights. By gestures of rapturous intoxication the Bacchantes excite the

ff *stacc.*

P. ✦ P. ✦ P. ✦

reizen die Bacchantinnen die Liebenden zu wachsender Ausgelassenheit auf.
 lovers to increasing licence.)

ff 12

P. ✦ P. ✦ P. ✦

più f

P. ✦ P. ✦ P. ✦

8

ff

3 6 12

ff

1 2 1 2 1

P. ✦ *P.* ✦

P. ✦ *P.* ✦ *P.* ✦

3 3 3

ff

f

3

P. ✦ *P.* ✦ *P.* ✦ *P.* ✦ *P.* ✦ *P.* ✦

3 3

ff

P. ✦ *P.* ✦

P. ✦ *P.* ✦

ff

P. ✦ *P.* ✦

più f

P. ✦

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The piece begins with a forte (*ff*) dynamic. The right hand features a complex melodic line with a five-fingered scale-like passage in the first measure. The left hand provides a rhythmic accompaniment. The system concludes with a piano (*P.*) dynamic marking and a cross symbol.

Second system of musical notation. The right hand continues with a rapid, flowing melodic line. The left hand consists of chords and rhythmic patterns. A piano (*P.*) dynamic is marked at the beginning, and a fortissimo (*ff*) dynamic is marked towards the end of the system. The system ends with a cross symbol.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand features a more active accompaniment. Dynamics include piano (*P.*) and fortissimo (*ff*). The system concludes with a cross symbol.

Fourth system of musical notation. The right hand contains a six-fingered scale-like passage. The left hand has a steady accompaniment. Dynamics include piano (*P.*) and fortissimo (*ff*). The system ends with a cross symbol.

Die Berauschten stürzen sich in brünstige Liebesumarmungen.
The revellers rush together with ardent love-embraces.

Fifth system of musical notation. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand has a steady accompaniment with triplets. Dynamics include piano (*P.*) and fortissimo (*ff*). The system ends with a cross symbol.

Sixth system of musical notation. The right hand has a melodic line with triplets. The left hand features a steady accompaniment with triplets. Dynamics include piano (*P.*) and fortissimo (*ff*). The system concludes with a piano (*p*) dynamic, a *cresc.* marking, and a cross symbol.

First system of the piano accompaniment. The right hand features a melodic line with slurs and a triplet of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *P.*. There are four asterisks marking specific measures.

Second system of the piano accompaniment. The right hand continues the melodic line with slurs and a triplet. The left hand has a more active accompaniment. Dynamics include *P.* and *ff*. There are four asterisks marking specific measures.

Third system of the piano accompaniment. The right hand has a complex melodic line with many slurs and a triplet. The left hand has a steady accompaniment. Dynamics include *ff* and *P.*. There are four asterisks marking specific measures.

Fourth system of the piano accompaniment. The right hand features a triplet of eighth notes with a slur. The left hand has a steady accompaniment. Dynamics include *più f* and *P.*. There are four asterisks marking specific measures.

Fifth system of the piano accompaniment. The right hand has a melodic line with slurs and a triplet. The left hand has a steady accompaniment. Dynamics include *ff* and *P.*. There are four asterisks marking specific measures.

Sixth system of the piano accompaniment. The right hand has a melodic line with slurs and a triplet. The left hand has a steady accompaniment. Dynamics include *ff* and *P.*. The word *stacc.* is written below the first measure. There are four asterisks marking specific measures.

First system of the piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *ff* and *P.* (piano). There are also decorative symbols like a cross and a diamond.

Second system of the piano accompaniment. The right hand continues the melodic theme with slurs and accents. The left hand has a more active role with eighth-note patterns. Dynamics include *ff* and *P.*.

Third system of the piano accompaniment. The right hand has a more complex melodic line with slurs and accents. The left hand continues with rhythmic patterns. Dynamics include *P.*.

Fourth system of the piano accompaniment. The right hand features a melodic line with slurs and accents. The left hand has a prominent triplet pattern in the bass. Dynamics include *più f*, *fz*, and *sempre P.* (sempre piano).

Fifth system of the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues with rhythmic patterns. Dynamics include *fz*.

Satyre und Faune sind aus den Klüften erschienen und drängen sich jetzt mit ihrem Tanze
Satyrs and Fauns have appeared from the rocky clefts and now force themselves in their dance

Sixth system of the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues with rhythmic patterns. Dynamics include *fz* and *p molto stacc.* (piano molto staccato). The system ends with a section for *Castagnetten* (castanets).

zwischen die Bacchanten und liebenden Paare:
between the Bacchantes and the pairs of lovers.

poco a poco cresc.

etc.

sempre molto stacc.

P. ✦ P. ✦

Sie vermehren durch ihre Jagd auf die Nymphen die Verwirrung; der allgemeine Tumult
They increase the disorder by their chase of the Nymphs: the general tumult arises to the high-

sempre cresc.

P. ✦ P. ✦ P. ✦

steigert sich zur höchsten Wuth.
est fury.

molto cresc.

P. ✦ P. (Paukenwirbel auf H.)

P.

P.

piu f e sempre cresc.

P. P. P. P.

(immer Paukenwirbel.

P. P. P. P. P. P.

Hier beim Ausbruch
Here at the outbreak

P. P. P.

der höchsten Raserei, erheben sich entsetzt die drei Grazien. Sie suchen den Wütenden Einhalt
of the maddest frenzy the three Graces arise in terror. They attempt to calm the rioters

sempre ff

P. P. P. P.

zu tun und sie zu entfernen.
and to make them depart.

P. P. P.

Machtlos fürchten sie selbst mit fortgerissen zu werden: sie wenden sich zu den schlafenden
Powerless, they fear that they themselves may be drawn into the whirl; they turn to the sleeping

ff

P. P. P.

(immer Paukenwirbel.

fenden Amoretten, rütteln sie auf, und jagen sie in die Höhe.
Cupids, wake them and drive them upwards.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes fingerings (1-5) and dynamics like "ff" and "P."

Diese flattern wie eine
The Cupids flutter up like a

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamics like "sempre f" and "P."

Schaar Vögel aufwärts auseinander, nehmen in der Höhe, wie in Schlachtordnung, den gan-
flock of birds, separate and, occupying the whole space above in a sort of battle array, shoot

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamics like "ff" and "sempre P."

zen Raum der Höhle ein, und schiessen von da herab einen unaufhörlichen Hagel von Pfei-
down an unceasing hail of arrows on the medley below.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamics like "ff" and "sempre P."

auf Fis
 P.

VI. I.

VI. II.

ff sempre ff

Br. in 8°e basso

ff

P. Paukenwirbel auf F.

Die Verwundeten lassen, von mächtigem Liebessnehen ergriffen, vom rasenden Tanze ab,
The wounded, seized with mighty love-longings, cease the mad dance, and sink down

ff

Br. in 8°e basso

P.

und sinken in Ermattung;
exhausted:

P.

die Grazien bemächtigen sich der Verwundeten, und suchen, indem sie die Trunkenen zu
the Graces take charge of the wounded and endeavor by leading the revellers in pairs, to

ff

Br. in 8°e basso

dim.

ff

poco

P. (Wirbel auf H.)

Paaren fügen, sie mit sanfter Gewalt nach dem Hintergrunde zu zerstreuen; dort nach den ver-
disperse them with gentle force towards the background: there the Bacchantes, Fauns, Satyrs, Nymphs

Br. allein

Molto moderato.

etc.

Molto moderato.

a poco dim.

P. (Wirbel auf F)

schiedenen Richtungen hin, entfernen sich, teils auch von der Höhe herab durch die Amoretten
and Youths depart in different directions, partly, also pursued by the Cupids from above.

P. 6 P. 6 P. 6 P.

verfolgt, die Bacchanten, Faunen, Satyren, Nymphen und Jünglinge.

sempre dim.

P. P.

Ein immer dichter rosiger Duft senkt sich herab, in ihm verschwinden zuerst
An ever denser, rosy mist sinks down; in it the Cupids first vanish, then it veils the entire

P. ♣ P. ♣ P. ♣ P. ♣ P. ♣ P. ♣ P. 1 2 3

die Amoretten, dann bedeckt er den ganzen Hintergrund, so dass endlich, ausser Venus und background, so that at last, except Venus and Tannhäuser, only the three Graces remain visible.

Eine VI.

VI. p

P. P. P.

Tannhäuser, nur noch die drei Grazien sichtbar zurück bleiben.

espress. *f* *dim.* *p dolce*

✦ P. ✦ P.

ff *dim.*

P. ✦

Diese wenden sich jetzt nach dem Vordergrund zurück;
The Graces return now to the foreground: gracefully embra-

espress.

p

P. ✦ P. ✦ P. ✦

in anmutigen Verschlingungen nahen sie sich Venus, ihr gleichsam von dem Siege berichtend, den
cing they approach Venus, telling her at the same time of the victory they have won over the wild

f *dim.*

P. ✦ P. ✦

sie über die wilden Leidenschaften der Untertanen ihres Reiches gewonnen.)
passions of the subjects of her kingdom.

p *dolce*

P. * P. *

fz *dim.* *p*

P. * P. * P. * P. *

fz *dim.*

P. * F. * P. *

dolce

P. * P. * P.

Der dicke Duft im Hintergrunde zerteilt sich: ein Nebelbild zeigt die Entführung der Europa, welche auf dem Rücken des mit Blumen geschmückten weissen Stieres von Tritonen und Nereiden geleitet, durch das blaue Meer dahinfährt.

The dense mist in the background divides and discloses a view of the "Rape of Europa" who appears on the back of a white bull decked with flowers, riding through the blue sea and drawn by Tritons and Nereids.

Sopr. I. II.

Chor der Sirenen (unsichtbar).
Chorus of Sirens (invisible).

Naht euch dem Stran - - de!
Come to the strand!

Alt I. II.

(Auf dem Theater)
(on the stage)

piu p *pp dolce* *p* (Horn)

P. P.

Naht euch dem Lan - - de, wo in den
Come to the land! where in our

(auf dem Theater)
(on the stage)

doice

wo in
where in

P. *

glü - hen - der Lie - - - - be
pass-ion is burn - - - - ing;

Ar - - - - - men glüh'n - der Lie - - - - be
kiss - - - - - es pass - ion's burn - - - - ing;

Ar - - - - - men
kiss - - - - - es

(Harfe auf dem Theater)
(Harp on the stage)

pp

Der rosige Duft schliesst sich wieder, das Bild verschwindet, und die Grazien
The rosy mist closes again, the picture vanishes, and the Graces indicate by a

se - lig Er - war - men
find in love - bliss - es

süss Er - war - men still' eu - re Trie - - - - be!
find love - bliss - es rest from all yearn - - - - ing!

p *pp*

(Im Orchester)

pp *dolcissimo ed espressivo*

t.c.
P.

deuten nun durch einen anmutigen Tanz den geheimnissvollen Inhalt des Bildes als ein Werk der graceful dance the mysterious meaning of the picture as a work of Love.

First system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and a key signature of three sharps (F#, C#, G#). The left staff has a bass clef. The music features a complex rhythmic pattern with many beamed sixteenth notes. There are four measures in this system, each marked with a 'P' and a decorative cross symbol. A measure number '12' is written above the final measure.

Liebe an.

Second system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and a key signature of three sharps. The left staff has a bass clef. The music continues with complex rhythmic patterns. There are four measures in this system, each marked with a 'P' and a decorative cross symbol. Dynamic markings include 'dim.' and 'pp dolce'.

Third system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and a key signature of three sharps. The left staff has a bass clef. The music continues with complex rhythmic patterns. There are four measures in this system, each marked with a 'P' and a decorative cross symbol. Dynamic markings include 'dim.' and 'pp'.

Fourth system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and a key signature of three sharps. The left staff has a bass clef. The music continues with complex rhythmic patterns. There are four measures in this system, each marked with a 'P' and a decorative cross symbol. Dynamic markings include 'p espress.'.

Fifth system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and a key signature of three sharps. The left staff has a bass clef. The music continues with complex rhythmic patterns. There are four measures in this system, each marked with a 'P' and a decorative cross symbol. Dynamic marking includes 'poco cresc.'.

Sixth system of the piano accompaniment. It consists of two staves. The right staff has a treble clef and a key signature of three sharps. The left staff has a bass clef. The music continues with complex rhythmic patterns. There are four measures in this system, each marked with a 'P' and a decorative cross symbol. Dynamic markings include 'fz', 'dim.', and 'p'.

Piano accompaniment for the first system, featuring treble and bass staves with musical notation, dynamics like "P" and "dim.", and articulation marks.

Von neuem teilt sich der Duft. Man erblickt, in sanfter Mondesdämmerung Leda, am Waldesteiche ausgestreckt; der Schwan schwimmt auf sie zu, und biegt schmeichelnd den Hals an ihren Busen.
 Again the mist divides and Leda reclining upon the banks of a forest lake, in soft moonlight is seen; the swan swims toward her and hides his head caressingly on her bosom.

Sopr. I-II.

Chor der Sirenen.
 Chorus of Sirens.

Naht euch dem Stran - - de!
 Come to the strand!

Alt I-II.

(Auf dem Theater)
 (on the stage)

pp dolce

u.c.

più p

P.

Naht euch dem Lan - - de!
 Come to the land!

(Im Orchester)
 (Orch. alone)

pp

P. ✦ P. *dolce* ✦ P. ✦

Allmählich verbleicht auch dieses Bild. Der Duft verzieht sich endlich ganz,
This picture also gradually fades away. The mist at length withdraws en-

P. ✦ P. ✦ *più p* ✦ p ✦

und zeigt die ganze Grotte einsam und still. Die Grazien verneigen sich schelmisch vor Venus
tirely and reveals the entire Grotto, lonely and still. The Graces bow smiling before Venus and depart

dolcissimo ✦ p ✦

und entfernen sich langsam nach der Liebesgrotte.
slowly towards the Grotto at the side.

pp ✦ P. ✦ *sempre Ped.*

Tiefe Ruhe. Unveränderte
Deepest silence. The position of

✦ P. ✦

Gruppe der Venus und Tannhäuser.
Venus and Tannhäuser unchanged.

P. ✦ *più p* ✦ *perdendosi* ✦ *ppp* ✦

Zweite Scene.
VENUS. TANNHÄUSER.

Scene II.
VENUS. TANNHÄUSER.

(Tannhäuser zuckt mit dem Haupte empor,
als fahre er aus einem Traume auf.)
(Tannhäuser raises his head suddenly as
though starting from a dream.)

(Venus zieht ihn schmeichelnd zurück.)
(Venus draws him back again caressingly.)
U poco ritenuto.

Allegro.

(Tannhäuser führt die Hand über die Augen,
als suche er ein Traumbild fest zuhalten.)
(Tannhäuser covers his eyes with his hand
as if to hold fast a vision.)

VENUS. (sehr ruhig)
(very quietly.)

Un poco moderato.

Ge-lieb-ter, sag'
Be-lov-ed, say,

wo weilt dein Sinn?
where are thy dreams?
TANNHÄUSER. (schnell.)
(quickly.)

(langsamer und leise.)
(slower and softly.)

Zu viel! zu viel! oh, dass ich nun er-
Too long! too long! Oh! that I now might
ten.

(ruhig und schmeichelnd.)
(quietly and caressingly.)

Moderato.

Sag' mir, was dich mü - - - het!
Tell me, what doth pain thee!

-wachte!
wa - ken!

TANNHÄUSER.

im Traum war mir's, als hör-te ich was meinem Ohr so lan-ge
In dreams it seemed as tho' I heard what to mine ear so long is

fremd als hör-te ich der Glocken fro-hes Ge-läu-te! — O sag, wie
strange! As tho' I heard the bells so joy-ous-ly ring-ing! Ah me, how

(wie vorher.)
 VENUS. (*as before.*)

Was fasst dich an? Wo-hin ver-
What is thy thought? Where hast thou

lan-ge hört' ich's doch nicht mehr?
long since I have heard their tone!

(Sie führt die Hand sanft über seine Stirne.)
 (*She passes her hand softly over his brow.*)

- lierst du dich?
lost thy-self?

(schwermüthig.)
 (*mournfully.*)

Die Zeit, die hier ich verweil, ich
The time that here I have pass'd, I

kann sie nicht er-messen. Ta-ge Mon-de giebt's für mich nicht mehr; denn
know not how to measure, hours, seasons live for me no more: for

nicht mehr se - he ich die Son-ne, nicht mehr des Himmels freundliche Ge-
now I see no more the sun-light, no more the hea-ven's kindly face a -

weich.) (soft.)
 - stir - ne; den Halm seh' ich nicht mehr, der frisch er - grü-nend den neu - en Som-mer
-bove me: the fields no more I see, whose ten-der ver-dure each new-born sum-mer

(langsamer) più lento
 bringt; die Nach-ti-gall hör' ich nicht mehr, die mir den Lenz ver - kün - de.
brings; the nightingale no more I hear, who tells of spring's re - turn - ing.

(lebhaft.) (with animation.)
 Hör' ich sie nie? Seh' ich sie nie-mals mehr?
Shall I not hear, shall I ne'er see them more?

Allegro.

rallent.

Molto moderato,
 VENUS. (mit ruhiger Verwunderung.)
 (in quiet wonder.)

Ha! was ver-nehm'ich? Welch'thör'ge Kla - ge! Bist du so bald der
 Ha! what dost tell me? What vain com-plain - ing! Art weary, then, so

p dolce *piu p*

P. 3 3 P.

hol - den Wunder mü - de, die mei-ne Lie - - be dir be-
 soon of those sweet won - ders that in my love have been re-

p *dolce*

P.

- rei - tet? O - der wie? könn't ein Gott zu sein so sehr dich reu'n?
 - veal - ed? Or per-chance, it is nought to thee to be a god?

cresc. *ff*

P. *

Hast du so bald ver-gessen, wie du einst ge - lit - ten, wäh - rend
 Hast thou so soon for-gotten, what thou once en - dur - edst, while thou

p *fz dim.* *dolce*

P. P. *

jetzt hier du dich er - freu'st? Mein
 now tw-est here in bliss? My

pp

P. P.

Etwas bewegter. (*un poco più animato.*)

Sän - - - ger, auf!
sing - - - er, rise!

cresc. *molto cresc.*

P.

Etwas schneller.

(*un poco più mosso.*)

(sie nimmt die Harfe und hält sie ihn vor.)

(she takes the harp and holds it before him.)

Auf, und er-grei-fe die Har-fe, die Lie-be in-
Rise, let thy hand touch thy harp-strings; let love in-

ten. *f ten.* *din.* *p.* *dolce* *p.*

P. + P. +

fei'-re, die so herr-lich du be-sin-gest, dass du der Liebe
-spire thee that once filled thy songs with rap-ture, because e'en love's own

p. *p.* *cresc.*

P.

(zart). *poco ritenuto* *a tempo*
Göt-tin-sel-ber dir ge-wannst! Die Lie-be
god-dess- thou thy-self hadst won! Let love in-

f. *p poco ritenuto* *p.* *f.*

P. + P.

fei'-re, da ihr höch-ster Preis dir
-spire thee, for its high-est prize is

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

P. + P. +

Allegro.

ward!
thine!

p feurig

molto cresc.

stacc.

P

+

P

(zu einem plötzlichen
TANNHÄUSER. (urged to a sudden re-

+

P.

+

Immer belebter. (*sempre più animato.*)

Entschlusse ermannt, ergreift seine Harfe und stellt sich feierlich vor Venus hin.)
solution, takes his harp and stands ceremoniously before Venus.)

ad lib.

f (Harfe.)

P.

Allegro. (*♩ = 69*)

Dir tö - ne Lob! die Wun - der seih ge - prie - sen, die dei - ne
All praise be thine, in song those wonders sound - ing that thro' thy

f *sempre arpegg.*

Macht mir - Glücklichen er - schuf! Die Won - nen süß, die
might my - blissful heart hath. known, those rap - tures rare that,

dei-ner Huld ent-sprie-ssen, er - heb' — mein Lied — in lau-tem Ju-bel-
in thy grace a - bound-ing, my voice — pro - claims — a - loud with joy-ous

- ruf! Nach Freu - - de, ach! nach herr - li-chem Ge -
tone. Such joy to grasp, to taste the bliss of

- nie - ssen ver-langt' mein Herz, es dür - ste-te mein
heav - en, What ar - dent thirst my heart and senses

Sinn:— da was nur Göt - tern ein-sten du er -
filled! What to the gods a - lone thou once hast

- wie - sen, gab dei - ne Gunst mir Sterb-lichem da - hin.— Doch
giv - en, now through thy grace to mor - tal is re - vealed. Yet

Etwas langsamer.
(*un poco più lento.*)

sterblich, ach! bin ich ge - blie - ben, und ü - ber - gross ist mir dein
mor - tal, ah, still mor - tal prov - ing! — My heart is o'er - filled with thy

schneller.

Lie - ben; wenn stets ein Gott ge - nie - ssen
lov - ing: Those rap - tures gods might aye en -

kann, bin ich dem Wech - - - sel un - ter -
- joy, in change - ful hearts of mor - tals

noch schneller.

- than; nicht Lust al - lein liegt mir am
cloy. Not bliss a - lone can quell this

Her - zen, aus Freu - den sehn' ich mich nach Schmer - zen! Aus
burn - ing, in joy my heart for pain is yearn - ing! From

un poco riten.

dei-nem Reiche muss ich flieh'n, — o Kö-ni-gin! Göt-tin,
 thy fair kingdom must I flee — O queen — of love, God- dess,

p

f

f

Moderato.

VENUS. (wie aus einem Traume erwachend.)
 (as though awakening from a dream.)

Was muss ich
 What must I

lass' mich
 set me

zieh'n!
 free!

f

sf

P.

hören? Welch' ein Sang! Welch' trü - bem Ton verfällt dein Lied? Wo-
 hear? What a song! What mourn - ful tones oppress thy lay? Where

pp

p

p

P.

- hin floh — die Be-geist' - rung dir, die
 now hath — the en-chant - ment flown that

dim.

p

P.

*P * P.*

Won-ne-sang — dir nur ge - bot? Was ist's? Wo-rin war mei-ne
 joy-ous songs — a-lone in - spired? What ist's? In what hath e'er my

p

sf

riten.

Lie - be läs - sig, Ge - lieb - - ter, wes - sen kla - gest du mich
 love been wanting, be - lov - - ed, tell me what hath been my

riten.

Allegro.

an?
 crime?

f *p* *molto cresc.*

P. + P. + P. + P. +

mf *ff stacc.*

P. + P. +

Belebt. (vivo $\text{♩} = 72$)

TANNHÄUSER.

Dank dei - ner Huld, ge - prie - sen sei dein Lie - ben! Be -
 Thanks for thy grace and praise for all thy lov - ing! For

mf

-glückt für — im - mer, wer bei dir ge - weilt!
 ev - er — blest is he who here hath dwelt!

p *mf* *f*

E - wig be - nei - - det, wer mit war - men Trie - ben in
 En - vied for aye who, peer-less pleas-ures prov - ing, with-

mf

dei - - nen Ar - - men Göt - ter-gluth ge - theilt! Ent -
 - in - - thine arms - - the glow of gods hath felt! En -

p *p*

- zü - - ckend sind die Wun - der dei - nes
 - chant - - ing are the won - ders of thy

Rei - ches, die Zau - ber - al - ler
 hea - ven, with mag - ic - filled is

Won - nen athm' ich hier; kein Land der wei - ten
 all the jo - cund air; Such joys the spa - cious

Er - de bie - tet Glei - ches,
earth ne'er yet hath giv - en;

was sie be - sitzt, scheint leicht ent-behr-lich
all that it holds thy realm can light-ly

riten.

cresc.

f

Schneller. (*più animato*)

dir. Doch ich aus die - sen ros' - gen Duf - ten ver -
spare. Yet here on ro - sy clouds re - clin - ing, my

f

p

P. ✦

- lan - ge nach des Wal - des Lüf - ten,
soul for wood - land winds is pin - ing.

p

f

Immer lebhafter.

nach uns' - res Him - mels kla - rem Blau,
Let me but see our sky's clear blue,

sempre string.

nach uns' - rem fri - - - schen Grün der Au,
shew me our mead - - - ows' ver - dant hue!

nach uns' - rer Vög - lein lie - bem San - ge,
Let me but hear our wood - birds' sing - ing,

nach uns' - rer Glo - cken trau - tem Klan - ge, - aus
or sound of bells so blithe - ly ring - ing! From

Schneller. (*animando.*)

dei - nem Rei - che muss ich flieh'n! O
thy fair king - dom I must flee! O

Kö - ni-gin! Göt - tin, lass' mich
queen - of love! God - dess! set me

VENUS. (von ihrem Lager aufspringend.)
(springing up from her couch.)

Vivace.

Treu - lo - ser!
Thou trai - tor!

zieh'n!
free!

Vivace.

p *cresc.* *fp* *f*

P. + P. +

weh! was läs-sest du mich hö - ren? du wa - gest mei - ne
Ah! what words are those thou sing - est? Thou dar'st — to meet my

fp *cresc.*

Lie - be zu ver - höh - nen? du prei - sest sie, und
love — for thee with scorn? — Thou prais - est it and

p *fp*

P. + P. +

willst — sie den-noch flieh'n? Zum Ü - ber - druss ist dir mein
yet — from it would'st fly? To wear - i - ness my charm at

fp *fp*

P. +

Reiz ge - dieh'n?
last hath turned? Zum
To

TANNHÄUSER

Ach! schö - ne Göt - tin, wol - le mir nicht zür - nen!
Ah! fair - est God - dess, chide me not in an - ger!

f *dim.* *fp*

P. P. +

Ü - ber - druss ist dir mein Reiz ge - dieh'n?
wea - ri - ness my charm at last hath turned?

Dein
Thine

f *dim.* *fp*

P. +

ü - - - ber-grosser Reiz ist's, den ich flie - he!
all too mighty charm'tis that I fly from!

Weh' dir! Ver-
Ill fate be-

f *p*

P. P. +

- rä-ther! Heuchler! Undank-ba-rer! Ich lass' dich
 - tide thee! Traitor! false dissembler! I free thee

Nie war mein Lie - ben grö - sser,
 Ne'er have I loved more deep - ly,

fp f p cresc. fp

P. +

nicht! du darfst nicht von mir zieh'n! Ich lass' dich
 not! Thou shalt not fly from me! thou shalt not

nie - mals wah - rer, als jetzt
 ne'er more tru - ly than now

cresc. sempre più cresc.

P. + P. + P. + P. +

(Venus hat sich mit
 (Venus has turned

nicht! nein! nein! ach!
 fly, No! No! Ah!

da ich für e - wig dich muss flieh'n!
 when I for ev - er must de - part!

P. P. P.

einem Schrei abgewandt, ihr Gesicht in den Händen bergend.)
 away from him with a cry, hiding her face in her hands.)

dim. p

P. +

(Venus sucht allmählich wieder Tannhäuser's Blick, dem sie plötzlich mit verführerischem Lächeln sich zuwendet
(*Venus gradually again seeks Tannhäuser's eyes and suddenly turns toward him with a seductive smile.*)

Andante.

f espress. *p* *ff* *p dolce* P. ✦

u. c.

(Auf ihren Wink erscheint eine zauberische Grotte, auf welche sie deutet.)
(*At a sign from her a magical grotto appears to which she points.*)

p *dolcissimo* P. ✦

VENUS.

Ge - lieb - - -
Be - lov - - -

pp P. ✦ P. ✦

- - - ter! komm'
ed, komm'

p *pp* P. ✦ P. ✦

sieh' dort die Grot - - - te, von
see there the grot - - - to that

P. ✦

Pfiih - le flied' dei - ne Glied - er je - der
pill - lows, *pain shall thy limbs no long - er*

Schmerz; dein bren - nend Haupt um -
know: cool airs shall soothe thy

- we - - he Küh - - le, won - ni - ge
tem - - ples' burn - - ing, through all thy

Glut durch - - schwel - - le dein
heart shall rap - - ture

Herz! (Indem sie ihn sanft nach sich zu ziehen sucht.)
glow! (While she seeks gently to draw him to her.)

dolce

Vocal Lines:

- Soprano:**
 - Komm' sü - - sser
 - Come, sweet - - est
 - Freund, komm, fol - - ge
 - friend, come, fol - - low
 - mir! me!
 - komm'!
 - come!
- Chorus of Sirens (Alto):**
 - Nahet euch dem Stran - - de!
 - Come to the strand!

Piano Accompaniment:

- First System:** *p*, *P.*, *P.*
- Second System:** *smorzando*, *P.*, *P.*, *P.*
- Third System:** *più p*, *P.*, *P.*, *poco rall. tr.*
- Fourth System:** *Soprano*, *(unsichtbar)*, *Chor der Sirenen*, *Chorus of Sirens*, *Alto*, *(invisible)*, *(Auf dem Theater)*, *p dolce*, *P.*, *dolce*, *P.*
- Fifth System:** *a tempo*, *pp*, *dolciss.*, *pp*, *P.*

pp

mah-nen sü-sse Klän - - ge, dass dich mein
sounds entranced shall hold thee, as there my

espress.
P. ✱

Arm in trauter Näh' um-schlä - ge; von mei-nen
arms close to my breast en-fold thee; there from my

P. ✱ *P.* ✱ *P.* ✱

Lip-pen, aus mei-nen Blick-en, schlürfst du den
lips and there from my glances nec-tar of

mf *p* *p cresc.*

P. ✱ *P.* ✱

Göt-ter-trank, strahlt dir der
gods will flow, thanks for thy

P. ✱ *P.* ✱ *P.* ✱

Lie - bes - dank. *love will glow.*
 Ein Freu - den - fest soll uns' - rem
fest a tempo *i - val shall crown our*
 Bund ent - ste - hen, der
true love's plight - ing, in
 Lie - be Fei - er
joy - ous rev el
sempre più animato *tr*
 lass' uns froh be -
two fond hearts be -
u

molto cresc.
ff
dim.
più p
Immer bewegter
dolce
cresc.

Schneller.

- ge - hen; nicht sollst du ihr ein scheu - es
 - nit - ing: no ti - mid hom - agemay'st thou

Più mosso

f *p* *cresc.*

t.c. *P.* *3* *5* *3* *P.* *3*

Cp - fer weih'n: mit der Lie - be
off - er er me: 'tis der love's - own

P. *3* *P.* *3* *P.* *3*

piu f

Göt - tin schwel - ge im Ver -
 god - dess gives - her - self to

rallent.

ff *dim.* *tr*

P. *3* *P.* *3* *P.* *3*

p a tempo

- ein! sag' hol - der Freund,
 thee! say - to me, friend,

p dolce *più p* *pp*

P. *u.c.*

sag' mein Ge - lieb - ter: willst du flieh'n?
 tell me, be - lov - ed, wilt - thou fly - me?

pp *ppp*

Wun - der stammt von dir Die Glut, die
rare to thee belongs; The glow from

P. P. P.

du mir in das Herz ge - gos - sen, als
thee that in my heart is burn - ing, with

P. P. P. P.

Flam - me lo dre hell sie dir al -
pur est flame a lone for thee shall

P. P. P.

- lein! Ja, ge - gen al - le Welt
shine! Aye, and against the world

P. P. P.

will un - ver - dro - ssen fort - an ich
my weap - ons turn - ing, hence - forth my

P. P. P. P. P.

Immer bewegter

nun dein küh - ner Strei - ter sein! Doch hin muss
 heart and sword are on - ly thine! Yet I must

Più animato

P. P. P. P. P.

ich zur Welt der Er - den, bei dir kann
 go, the world doth call me to fly those

p P.

ich nur Skla - ve wer - den; nach Frei -
 charms that here en - thrall me: for free -

p cresc. f P.

- heit doch ver - langt es mich, nach Frei - heit,
 - dom still I pine and sigh - for free - dom,

p molto cresc. P. P.

Frei - - - heit dür - ste ich: zu Kampf und
 free - - - dom thirst - ing, aye! In strife I

f ff mf P.

Strei - te will ich steh'n, sei's auch auf Tod und
long to meet my foe, e'en tho' to death and

P. ✦ P. ✦

un poco più lento
 Un - ter - geh'n! D'rum muss aus dei - nem Reich ich flieh'n!
shame I go! From thy fair king - dom I must flee!

Etwas langsamer.

ff p f

O Kö - ni - gin! Göt - tin, lass' mich
O queen of love! God - dess! set me

f f

Molto agitato
 VENUS.
 Zieh' hin! Wahn - be -
Then go! go, vain

zieh'n!
free!

Sehr bewegt.

ff P. ✦ P. ✦ P. ✦

- tör - ter! Zieh' hin. Geh'!
dream - er! *De - part,* *go!*

P. *1 3* * P. * P. *

Ver-rä - ter, sieh', nicht halt'
Be - tray - er, see, I hold

stacc. *più f* *ff*

P. *1 1* * P. *1 1* * P. * P. *1 1* * P.

ich dich! Flieh', ich geb' dich frei!
thee not! Fly, - I set thee free!

sf *f molto stacc.*

1 1

Zieh' hin! Be - tör - ter!
Go hence! thou dream - er!

sempre f

was du ver - langst das sei dein Los!
what thou de - sir'st shall be thy fate!

fp *cresc.*

1 1

Zieh
A-

P. P. P.

hin! zieh' hin! Hin zu den
- way! a - way! Hence to the

p *ff* *dim.* *p*

sempre P. P. P.

kal - ten Men - schen flieh', vor de - ren
cheer - less haunts of men, from whose faint-

p *espress.*

blö - dem, trü - bem Wahn der Freu - de
- heart - ed, trist - ful dream we gods of

cresc. *f* P. P.

Göt - ter wir ent - floh'n tief in der
joy a - far have flown down to the

f *dim.* *più p* P. P.

Er - de wär - men - den Schoss. Zieh' hin, Be -
warm glowing womb of the earth. A - way mad

The first system of the score features a vocal line in G major with a key signature of one flat. The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady bass line. Dynamics include *pp* and *p*. Performance markings include *8:*, *12*, and *3*.

- tör - ter, su - che dein Heil! Su - che dein
dream - er, seek there thy joy! Seek there the

The second system continues the vocal line and piano accompaniment. The piano part features more complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *p*. Performance markings include *3*, *6*, and *3*.

Heil, und find' es nie!
joy thou ne'er shalt find!

The third system shows the vocal line and piano accompaniment. The piano part has a *cresc.* marking and ends with a *f dim.* marking. Performance markings include *3*, *4*, and *3*.

Sie, die du sie - gend einst ver - lach - test, die
Whom thou as vic - tor hast de - rid - ed, and

The fourth system continues the vocal line and piano accompaniment. The piano part features a *cresc.* marking and a *f* dynamic. Performance markings include *3* and *P.*

jauch - zen - des Mu - tes du ver - höhnt, nun fleh' sie an um Gnade, wo du ver -
whom thou ex - ult - ing hast dis - dained; now sue to them for favour whom thou hast

etwas gedehnt

The fifth system shows the vocal line and piano accompaniment. The piano part features a *fp* dynamic and a *pp* dynamic. Performance markings include *3* and *P.*

a tempo

ach-test, jammre nun um Huld! dann leuch - te dei - ne
flout-ed, wail to them for grace! thy shame will shine to

wieder belebter

cresc. *fp*

P. P. P.

Schan - de, zur hellen Schmach wird dann ihr Spott! Gebannt,
all men; in op-en in sult seetheir scorn! Cast out,

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

P. P. P.

verflucht, ha! wie seh' ich schon dich mir nah'n, tief das Haupt zur Er - de:
accurst, how I see thee come to me then, bowed to earth in anguish:

fp *fp* *ff* *dim.*

P. P.

(sehr matt)

"Oh! fän - dest du sie wie - der, die einst dir ge - lä - chelt! ach!
"Oh! couldst thou once more find her who smiled once up - on thee! Ah!

un poco ritenuto

pp

öff - ne - te sie dir wie - der die To - re ih - rer Won - nen!"
would she but once more o - pen the doors of her en - chant - ments!"

pp *f*

Più animato

un poco

Auf der Schwelle sieh' da! aus-ge-streckt liegt er nun, dort wo
On the threshold, see there, stricken down lies he now, there where

Bewegter

etwas zu-

ritenuto

a tempo

senza rallentando

Freude einst ihm ge-flos-sen! Um Mit-leid fleht er
joy to him once was flow-ing! For pi-ty craves he,

rückhaltend

a tempo

espressivo

nicht schleppen

bettend, nicht um Lie - be!
begging, not for love!

Zurück! Entweich!
Go back! A-way,

a tempo

poco accel.

a tempo

Bettler! Knech - ten nie, nur Hel -
beggar! Ne'er to slaves, to he

den öf - fet sich mein
roes o - pens my do-

Reich.
-main!
TANNHÄUSER.

Nein!
No!

Mein Stolz
my pride

ff *fp* *fp*

P. + P. + P. + P.

soll dir den Jam - mer spa - ren, mich ent - ehrt je dir nah' zu
such e - vil fate shall spare thee, in dis - grace e'er to see me

f *p* *fp*

P. +

seh'n! Der heut' von dir schei - det, o Göt -
come! For he who now leaves thee, O God -

p *cresc.* *f*

VENUS. (mit einem Schrei.)
(with a cry.)

Ha! _____
Ha! _____

-tin, der keh - ret nie — zu dir zu - rückt!
-dess, : to thee will ne - ver more re - turn!

ff *ff*

P. +

VENUS.

du kehrtest nie zu - rück! Wiesagt'ich?
 Thou ne - verwilt re - turn? What said I?
 trem.

Ha! wie sag - te er? Nie mir zu - rück! wie sollt'ich's
 Ha! what hath he said? Ne'er to re - turn! how can I

den - ken? Wie es er - fas - sen! Mein Ge -
 think it? How can I grasp it? My be -

- lieb - ter e - wig mich flieh'n?
 - lov - ed ne'er more to see?

Wie
 How

(mit zartem Zögern)

hätt' ich das er - wor - ben, wie träf' mich solch' Ver - schul - den, dass
 have I wrought this sor - row, why falls such doom up - on me, that

pp molto ritenuto

P. +

mir die Lust ge - raubt dem Trau - ten zu ver - zeih'n? der
 takes from me the joy of grant - ing thee my grace? To

dolce

a tempo

Kö - hi - gin der Lie - be, der Göt - tin al - ler Hul - den, wär'
 me the queen of love to the god - dess of all gra - ces, a -

p

poco cresc.

P. +

P. +

*etwas belebend.
 un poco animando*

ein - zig dies ver - sagt, Trost dem Freun - de zu weih'n?
 - lone it is de - nied, sol - ace to thee to bring?

dolce

Wie einst,
 As once,

lä - cheld un - ter Trä - nen, ich
 smil - ing 'mid my weep - ing, I

sempre p

P. +

sehn - - - suchtsvoll dir lausch - te, den stol-zen Sang zu
list - - - ened full of long - ing, thy state-ly song to

dolce legato

P. + P. +

hö - ren, der rings so lang mir verstummt; oh!
hear, so long then strange to my ear: oh!

sempre p

piu p

P. +

Etwas minder bewegt.
Piu tranquillo.

immer bewegter
sempre piu animato

Sag' wie könn - test je du wohl wä - nen, dass
Say, how couldst thou ev - er be - lieve that

pp

cresc.

P. +

un - ge - rührt ich blie - be, dräng' zu mir einst dei - ner See - le
I could rest un - mov - ed if to me should pierce thy soul's sad

espress.

Schneller.
Piu mosso.

sf

Seuf - - - zen, hört' ich dein Kla - gen?
sigh - - - ing, bear - ing thy plaint?

molto cresc.

p

P. + P. + P. +

Un poco meno.

animato

Dass letz - te Trö - stung in dei - nem Arm ich fand, oh lass'
 Though my last com - fort with - in thine arms I found, O for

ff etwas breit *dim.* *p* bewegt *cresc.*

P + P + P + P +

poco rallent.

dess' mich nicht ent - gel - ten, ver - schmäheinst auch du nicht mei - nen
 that, - let me not suf - fer; des - pise thou not com - fort then from

fp cresc. *p*

Sehr bewegt.
Molto animato.

Trost!
 me!

p *molto cresc.*

P + P + P +

(in Verzweiflung ausbrechend.)
 (breaking out in despair.)

Sehr schnell. (*rapido*)

Kehrst du mir nicht zu - rück,
 Com'st thou not back to me?

stacc. *ff* *p*

P + P +

so tref - fe Fluch die gan -
 then be - ac - curst, o spa -

ff *ff* *ff*

P + P + P +

ze Welt! und für e - wig sei ö - de
 - cious earth! and be ev - er a de - sert

sie, aus der die Göt - tin wich! o kehre, kehre
 since from thee the god - dess fled! Re - turn, re -

(verzweiflungsvoll flehend.)
 (despairingly beseeching.)

wie - der! Trau' mei - ner Huld, mei - ner Lie - be!
 - turn thou! Trust in my grace, in my lov - ing!

TANNHÄUSER.

Wer Göt - tin, dir ent - flie - het, flieht ewig je - de
 Who, god - dess, thee for - sak eth, for - saketh ev'ry

VENUS.

Nicht weh - re stolz dein - em Seh - nen, wenn zu -
 O let - not pride - quell thy long - ing, if to

Huld!
 grace!

-rück zu mir es dich zieht.
me it draws thee a - gain.

Mein Seh - nen drängt zum Kampfe, nicht
My long - ing calls to bat - tle; I

fp cresc.

P. P. *mf* + P. + P. +

such' ich Wonn'und Lust! ach! mö - gest du es fas - sen,
seek not love nor joy! Ah! would - that thou couldst grasp it,

più f ff fz dim.

P. + P. + P. + P. +

(wild.) (wildly.)

Göt - tin! hin zum Toden ich su - che, zum To - de drängtes
god - dess! 'tis for death I am seeking, for death my long - ing

p cresc. f

P. +

VENUS.

Kehr'zu - rück wenn der Tod selbst dich flieht, wenn vor
O re - turn when 'en death from thee flies. When to

mich!
cries!

fp ff p cresc.

6

dir das Grab selbst sich schliesst.
thee e'en the grave is closed.

Den Tod, das
'Tis death and the

ff *p* *p* *ff*

P. P. P.

Grab, hier im Herzen ich trag', durch Buss' und Sühne wohl
grave that I bear in my heart, through sor-row and pen-ance I

p *p* *dim.*

VENUS.

Nie ist Ruh' dir beschieden,
Ne'er shall rest calm thy yearning,

— find' ich Ruh' für mich!
— shall at last find rest.

pp *ten.* *ff*

P. P.

nie findest du Frieden!
nor peace quell thy burning!

sp *ff*

P. P.

kehr'wie-der mir, suchstest du dein
 re-turn to me, when hope lives a-

sempre f

P. P. P.

Heil!
 -gain! TANNHÄUSER.

Göt - tin der Wonn'und Lust!
 God dess of love and de-light!

Nein! ach, nicht in
 No! - Ah! not in

mf ff

P.

dir find'ich Frie-den und Ruh!
 thee, shall my peace e'er be found!

Mein Heil liegt in Ma - ri -
 My hope. lies in Ma - ri -

ten.

fp molto cresc. f

P. P.

(Venus verschwindet. — Die Scene verwandelt sich schnell.)
 (Venus disappears. — The Scene changes quickly.)

- - -
 - - -

ff

P. P.

ff dim.

P. P.

Dritte Scene.

TANNHÄUSER.
EIN JUNGER HIRT. PILGER.

TANNHÄUSER, der seine Stellung nicht verlassen, befindet sich plötzlich in ein schönes Tal versetzt. Blauer Himmel, heitere Sonnenbeleuchtung. — Rechts im Hintergrunde die Wartburg, durch die Talöffnung nach links erblickt man den Hørselberg. — Rechts führt auf der halben Höhe des Tales ein Bergweg von der Richtung der Wartburg her nach dem Vordergrunde zu, wo er dann seitwärts abbiegt; in demselben Vordergrunde ist ein Muttergottesbild, zu welchem ein niedriger Bergvorsprung hinaufführt. — Von der Höhe links vernimmt man das Geläute von Herdeglocken; auf einem hohen Vorsprunge sitzt ein junger Hirt mit der Schalmel.

Scene III.

TANNHÄUSER.
A YOUNG SHEPHERD. PILGRIMS.

TANNHÄUSER, who has not changed his position, suddenly finds himself in a beautiful valley. Blue skies and bright sunshine. — In the background, to the right, the Wartburg; through an opening in the valley on the left the Hørselberg is visible. — To the right, half way the height of the valley, a mountain path runs down from the direction of the Wartburg towards the foreground, where it turns aside: in the same foreground is a shrine to the Virgin, to which a slight eminence leads up. From the heights on the left is heard the sound of sheep-bells; on a high cliff sits a young shepherd with his pipe.

Moderato. (♩ = 84)

Engl. Horn
a. d. Theater.

p *più p* *pp* *p*

accel. *ritard.* *accel.*

f *dim.* *p*

(*tacet.*)

DER HIRT.
THE SHEPHERD.

Frau Hol-da kam aus dem
Dame Hol-da fair from the

ritard.

f *dim.* *p*

Berg her-vor zu zieh'n durch Fluren und Au-en, gar sü-ssen Klang ver-
hill draw near, New life to chill earth bring-ing, I longed to see the

(Er spielt.)
(He plays.)

-nahm da mein Ohr, mein Au - ge be - gehr - te zu schau - en.
god - dess, dear, The woods with sweet mu - sic were ring - ing.

p dolce

Da träumt' ich manchen hol - den Traum, und als mein Aug' erschlossen
In soft dreams sped the night a - way; And when I woke at dawn of

kaum, da strahl - te warm die Son - nen, der Mai, der Mai war kommen.
day, The sun was warm a - round me, And May, sweet May, had found me.

Nun spiel' ich lu - stig die Schalmei, der Mai ist da, der lie - - be Mai!
Now on my pipe I merri - ly play, For May is here, the love - - ly May!

(Man hört den Gesang der älteren Pilger, welche, von der Richtung der Wartburg herkommend, auf dem Bergwege sich nähern.)
(The song of the elder Pilgrims is heard; they are coming down the mountain path from the Wartburg.)

Ten. *p*

Die Älteren Pilger. Zu dir wall' ich, mein Je - sus Christ, der
The elder Pilgrims. To thee I come my Sa - viour dear, For

Bass. *p*

(Der Hirt spielt auf der Schalmei.)
(The shepherd plays upon his pipe.)

Zu dir wall' ich, mein Je - sus Christ, der
To thee I come my Sa - viour dear, For

schnell und lustig *ritard.* *ritard.*

f *dim.* - - *p* *f* *dim.* - -

du des Pil-gers Hoff-nung bist! Ge-lobt sei,
hope to sin-ners thou dost send! We praise thee,

du des Pil-gers Hoff-nung bist! Ge-lobt sei,
hope to sin-ners thou dost send! We praise thee,
ritard.

p *f* *dim.*

Jung-frau süß und rein. Der Wall-fahrt wol-le
vir-gin sweet and pure! guide us and make our

Jung-frau süß und rein. Der Wall-fahrt wol-le
vir-gin sweet and pure! guide us and make our
ritard.

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

gün-stig sein! Ach, schwer drückt mich der
foot-steps sure! The load of sin with-

gün-stig sein! Ach, schwer drückt mich der
foot-steps sure! The load of sin with-
ritard.

f *dim.* *p* *tacet.*

(Der Hirt, den Gesang verneh-
 (The Shepherd hearing the song,

mend, hält auf der Schalmel ein, und hört andächtig zu.)
stops piping and listens reverently.)

Sün-den Last, kann län-ger sie nicht mehr er-
-in my breast, is hea-vy al-most past my-

Sün-den Last, kann län-ger sie nicht mehr er-
-in my breast, is hea-vy al-most past my

- tra - gen! Drum will ich auch nicht Ruh' noch Rast, und wäh - le
bear - ing, there - for, with - out or peace or rest, I go nor

- tra - gen! Drum will ich auch nicht Ruh' noch Rast, und wäh - le
bear - ing, there - for, with - out or peace or rest, I go nor

gern mir Müh' und Pla - gen. Am ho - hen Fest der Gnad' und
pain nor tra - vail sparing. To - ward thy ho - ly feast I

gern mir Müh' und Pla - gen. Am ho - hen Fest der Gnad' und
pain nor tra - vail sparing. To - ward thy ho - ly feast I

Huld in De - mut sühn' ich mei - ne Schuld; ge - seg - net,
press, to gain thy grace through low - li - ness. O blest is

Huld in De - mut sühn' ich mei - ne Schuld; ge - seg - net,
press, to gain thy grace through low - li - ness. O blest is

wer im Glau - ben treu! Er wird er - löst durch Buss' und
he whose faith is fast, re - deemed by pen - i - tence at

wer im Glau - ben treu! Er wird er - löst durch Buss' und
he whose faith is fast, re - deemed by pen - i - tence at

DER HIRT. (Der Hirt, als die Pilger auf der ihm gegenüber liegenden Höhe angekommen sind, ruft ihnen, die Mütze schwenkend, laut zu.)
THE SHEPHERD. (*The Shepherd, as the Pilgrims reach the opposite height, calls loudly to them, waving his cap*)

Glück auf! Glück auf nach Rom! Be - tet für mei - ne ar - me See - le!
Good speed! Good speed to Rome! Crave too for my poor soul a blessing!

TANNHÄUSER. (Tannhäuser, der in der Mitte der Bühne wie festgewurzelt gestanden, *ff*)

sinkt heftig erschüttert auf die Knie.) All -
All -
(Tannhäuser, who has stood as if rooted to the middle of the stage, sinks on his knees, violently agitated.)

Reu!
last.

Reu!
last.

(Im Orchester.)

p

cresc.

molto

- mächt - - - ger, dir sei Preis! Gross - - - sind die
- might - - - y, praise to thee! Great - - - are the

ff *fp* *ff* *dim.*

P. * P. * P. * P. *

(Der Zug der Pilger biegt von hier an auf dem Bergwege bei dem Muttergottes-Bilde links ab und ver-

Wun - der dei - ner Gna - - - de!
mar - vels of thy mer - - - cy! (*The procession of Pilgrims turns to the left here on the mountain way, passing the Virgin's statue, and so leaves*)

Die Pilger. Zu dir wall' ich, mein
The Pilgrims. To Thee, O Je - sus

Zu dir wall' ich, mein
To Thee, O Je - sus

(Br. in 8^{va} alta)

(Vlc. pizz.)

-lässt so die Bühne; der Hirt entfernt sich ebenfalls mit der Schalmei rechts von der Höhe, man hört die Herdeglocken immer entfernter.)
the stage;— The Shepherd with his pipe also disappears from the heights and to the right,— The sheepbells are heard farther and farther in the distance.)

Je - sus Christ, der du des Pil - gers
Christ, I wend, for hope to sin - ners

Je - sus Christ, der du des Pil - gers
Christ, I wend, for hope to sin - ners

(Engl. Horn.)
*(auf dem Theater, immer entfernter.)
 (on the stage; tune heard farther off.)*

sempre p

Hoff - nung bist! Ge - lobt sei, Jung - frau
thou dost send! We praise thee, vir - gin

Hoff - nung bist! Ge - lobt sei, Jung - frau
thou dost send! We praise thee, vir - gin

mf dim.

piu p

(Die Pilger haben hier bereits die Bühne verlassen.)
(The Pilgrims here have already left the stage.)

süss und rein! Der Wall - fahrt wol - le
sweet and pure! guide us and make our

süss und rein! Der Wall - fahrt wol - le
sweet and pure! guide us and make our

p

TANNHÄUSER. (auf den Knien, wie in brünstiges Gebet versunken.)
 (on his knees as though sunk in fervent prayer.)

p

Ach, schwer drückt mich der Sün - den
 The weight of sin with - in my

gün - stig sein!
 foot - steps sure!

gün - stig sein!
 foot - steps sure!

pp

P. ✦ P. ✦

più p

Last, kann län - ger sie nicht mehr er - tra - gen; drum
 breast is hea - vy al - most past my - bear - ing; there -

P. ✦ P. ✦

will ich auch nicht Ruh' noch Rast, und wä - le gern mir
 - for with - out or peace or rest I go, nor pain nor

più pp

(Tränen ersticken seine Stimme; er neigt das Haupt tief zur Erde und scheint heftig zu weinen. — Aus dem Hintergrunde, sehr ent-

Müh' und Pla-gen.
tra-vail spar-ing. *pp*

(Tears choke his voice: He bows his head low to the ground and seems to weep bitterly. — From the back, far off, the sound of bells is heard.)

Die Pilger.
The Pilgrims.
(sehr entfernt.)
(very distant.) *pp*

Am ho-hen Fest der Gnad' und Huld in De-mut
To-ward thy ho-ly feast I—press, to gain thy

Am ho-hen Fest der Gnad' und Huld in De-mut
To-ward thy ho-ly feast I press, to gain thy

fernt, hört man Glockengeläute.)

(Der Gesang
The Pilgrims)

sühn' ich mei-ne Schuld; ge-seg-net wer im Glau-ben treu.
grace thro' low-li-ness. O blest is he whose faith is fast.

sühn' ich mei-ne Schuld;
grace thro' low-li-ness.

(Waldhorn auf dem Theater, entfernt.)
(Hunter's Horn, on the stage, in the distance.)

(Im Orchester)
(In the orchestra) *pp*

verliert sich hier gänzlich. Während sich der Klang von Jagdhörnern von der Höhe links her immer mehr nähert, schweigt das entfernte Glockengeläute.)
song dies entirely away here. While the sound of hunting horns from the heights on the left draws nearer and nearer, the distant chime of the bells ceases.)

(wh.) (wh.) (Hrs. in the distance.)

(u. c.) *sempre pp* P. + P. +

Allegro.

(entfernter)

First system of the piano accompaniment. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with chords and triplets. Dynamics include *mf*.

Second system of the piano accompaniment. The right hand continues with melodic figures, and the left hand has more complex chordal textures. Dynamics include *mf* and *pp*. The instruction *(u.o.)* is written below the system.

Third system of the piano accompaniment. The right hand has a more active melodic line with triplets. Dynamics include *mf* and *f*. The instruction *(t.o.)* is written below the system.

Fourth system of the piano accompaniment. The right hand features a melodic line with slurs and triplets. Dynamics include *f* and *piu f*. The instruction *(t.o.)* is written below the system. There are also markings *P* and *+* below the staves.

Fifth system of the piano accompaniment. The right hand has a melodic line with triplets. Dynamics include *p* and *ff*. The instruction *(u.o.)* is written below the system.

(Von der Anhöhe links herab, aus einem Waldwege treten der Landgraf und die Sänger in Jägertracht einzeln auf.)

(From the heights on the left the Landgrave and the Minstrels in hunting dress come one by one down by a forest path to the front.)

Sixth system of the piano accompaniment. The right hand has a melodic line with triplets. Dynamics include *ff* and *f*. The instruction *(t.o.)* is written below the system.

Vierte Scene.

TANNHÄUSER.
DER LANDGRAF und die SÄNGER.

Scene IV.

TANNHÄUSER.
THE LANDGRAVE and the MINSTRELS.

Allegro moderato. $\text{♩} = 60.$

p (Orchester)
P.

DER LANDGRAF (auf halber Höhe, Tannhäuser erblickend).
THE LANDGRAVE (*half way down, seeing Tannhäuser*).

Wer ist der dort in brün - sti - gem Ge - be - te?
Who is he there who kneels in fer - vent pray - er?

WALTHER.

Ein Bü - sser wol!
A pen i - tent!

BITEROLF.

Nach sei - ner Tracht ein
And by his garb a

p
cresc.
p
p

WOLFRAM (eilt zunächst auf Tannhäuser zu und erkennt ihn).
(hastens first to Tannhäuser and recognises him).

Rit - ter.
knight.
cresc.
f
P.

Allegro. Er ist es!
It is he!

WALTHER.

Moderato.

Hein - - rich! Hein - - - - rich! Seh' ich recht?
 Hein - - rich, Hein - - - - rich, is it thou?

DER SCHREIBER.

Hein - - rich! Hein - - - - rich! Seh' ich recht?
 Hein - - rich, Hein - - - - rich, is it thou?

WOLFRAM.

Er ist es!
 It is he!

BITEROLF.

Hein - - rich! Hein - - - - rich! Seh' ich recht?
 Hein - - rich, Hein - - - - rich, is it thou?

REINMAR.

Hein - - rich! Hein - - - - rich! Seh' ich recht?
 Hein - - rich, Hein - - - - rich, is it thou?

Moderato.

f *ff* *f* *p*

P. * P. * P. * P. *

(Tannhäuser, der überrascht schnell aufgefahren ist, fasst sich und verneigt sich stumm gegen den Landgrafen, nachdem er einen flüchtigen Blick auf ihn und die Sänger geworfen.)

(Tannhäuser, has risen hastily in surprise, collects himself and bows mutely to the Landgrave, after casting a flying glance on him and on the Minstrels.)

Allegro. $\text{♩} = 72$.

LANDGRAF.—LANDGRAVE.

Du bist es
 Can it be

Allegro.

p *fp*

P. *

wirk - - - lich? keh - - rest in den Kreis zu -
 thou? Com - - est thou a - gain to

fp *fp* *p*

P. * P. *

rück, den du in Hoch - mut stolz ver - lie - ssest?
us on whom in pride thy back thou turn - ed'st?

P. ♣

BITEROLF.

Sag' was uns dei - - ne Wie - - der-kehr be - -
Say what now thy re - - turn to us fore - -

fp *p*

6

WALTHER.

Sag' es an!
Speak and tell!

SCHREIBER.

Sag' es an!
Speak and tell!

BITEROLF.

Sag' es an!
Speak and tell!

REINMAR.

deu - tet? Ver - söh - - nung? o - der
- bod - eth? Ist friend - - ship? or re -

LANDGRAF.
LANDGRAVE.

Sag' es an!
Speak and tell!

Sag' es an!
Speak and tell!

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

P. ♣

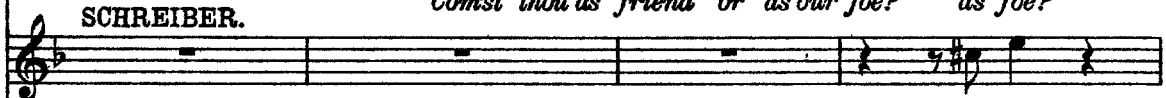
6

WALTHER.



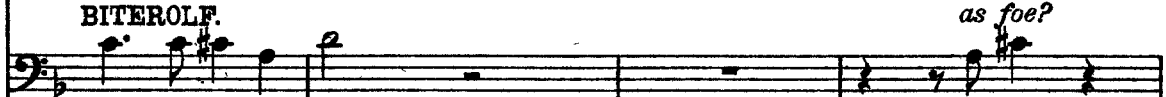
Nahst du als Freund uns o-der Feind? Als Feind?
Com'st thou as friend or as our foe? as foe?

SCHREIBER.



Als Feind?
as foe?

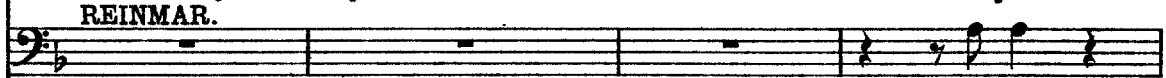
BITEROLF.



gilt's er-neu-tem Kampf?
- new - al of our strife?

Als Feind?
as foe?

REINMAR.

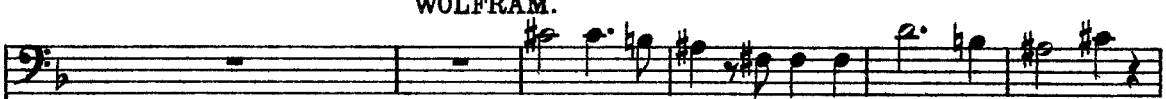


Als Feind?
as foe?

p *fp*

P. +

WOLFRAM.

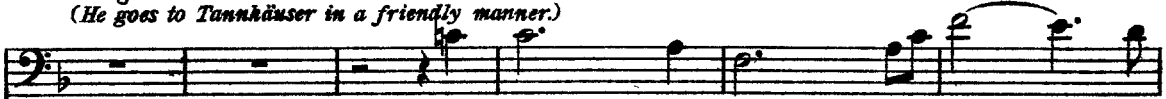


O, fra-get nicht! Ist dies des Hoch-muts Mie - ne?
O ask him not! Ist so a proud man bears him?

f *fp* *p*

P.

(Er geht freundlich auf Tannhäuser zu.)
(He goes to Tannhäuser in a friendly manner.)



Ge-grüsst sei uns, du küh - - ner
We wel - come thee, thou val - - iant

p

P. +

WALTHER.

Will-kom -
Be wel -

Sän - ger, der ach! so lang' in uns-rer Mit - - te fehlt!
sing - er! whose ab-sence we so long have mourned in vain!

P. ✦

- men, wenn du fried - - sam nahst!
- come, if in peace thou com'st!

Ge-grüsst, — wenn du uns Freun - - de
All hail — if we as friends may

BITEROLF.

P. ✦ P. ✦ P. ✦ P. ✦

WALTHER.

Gegrüsst, ge - grüsst, ge - grüsst sei uns!
All hail, all hail, we wel - come thee!

SCHREIBER.

Gegrüsst, ge - grüsst, ge - grüsst sei uns!
All hail, all hail, we wel - - come thee!

BITEROLF.

nennst! Gegrüsst, ge - grüsst, ge - grüsst sei uns!
greet! All hail, all hail, we wel - come thee!

REINMAR.

Gegrüsst, ge - grüsst, ge - grüsst sei uns!
All hail, all hail, we wel - come thee!

P. P. P. ✦ P. ✦ P. ✦

LANDGRAF-LANDGRAVE.

So sei will-kommen denn auch mir!
So take thy wel-come, too, from me!

Sag' an, wo weil-test du so
and say where tar-riedst thou so

Moderato.

TANNHÄUSER.

Ich wan-der-te in wei-ter, wei-ter Fern',—
I wan-dered far in dis-tant, dis-tant lands.

lang?
long?

Moderato.

da wo ich nimmer Rast noch Ru-he fand. Fragt nicht! Zum
There where I neither rest nor peace ee'r found. Ask not! To

Kampf mit euch kam ich nicht her;—seid mir ver-söhnt—
strive with you I came not here: peace be to all!—

und lasst mich wei-ter zieh'n!
now let me go my way!

Allegro.

WALTHER.

LANDGRAF-LANDGRAVE.

Du darfst nicht
Thou shalt not

Nicht doch! Der Uns' - re bist du neu ge - wor - den.
Not so! Our own by right a - new we claim thee.

Allegro.

P ♣ P ♣ P ♣

TANNHÄUSER.

WALTHER.

Lasst mich!
Leave me!

zieh'n!
go!

Bleib' bei uns!
Stay with us!

SCHREIBER.

Bleib' bei uns!
Stay with us!

WOLFRAM.

Bleib' bei uns!
Stay with us!

BITEROLF.

Wir las-sen dich nicht fort!
We will not let thee go!

REINMAR.

Bleib' bei uns!
Stay with us!

LANDGRAF-LANDGRAVE.

Bleib' bei uns!
Stay with us!

P ♣ P ♣

Mir frommet kein Ver-wei-len und nim-mer kann ich ra - - - stand
I may not pause or tar-ry, and nev-er more may rest be

O bleib! O bleib!
O stay! O stay!

O bleib! O bleib!
O stay! O stay!

O bleib! O bleib!
O stay! O stay!

O bleib! O bleib!
O stay! O stay!

O bleib! O bleib!
O stay! O stay!

O bleib! O bleib!
O stay! O stay!

p cresc. - - - dim. - - - p

steh'n!
mine!

O bleib! O bleib! Bei uns sollst du ver-wei-len,
O stay! O stay! with us, now must thou tar-ry,

O bleib! O bleib! Bei uns sollst du ver-wei-len, wir
O stay! O stay! with us, now must thou tar-ry, we

Bei uns sollst du ver-wei - - - len, wir las-sen
With us shalt thou now lin - - - ger, we will not

Bei uns sollst du ver-wei - - - len, wir las-sen
With us shalt thou now lin - - - ger, we will not

O bleib! Bei uns sollst du ver-wei - - - len, wir las-sen
O stay! with us shalt thou now lin - - - ger, we will not

O bleib! Bei uns sollst du ver-wei - - - len,
O stay! with us shalt thou now lin - - - ger,

fp

Mein Weg heisst mich nur vor - - wärts
 My way now calls me on - - ward

wir las - sen dich nicht von uns geh'n!
 we will not let thee go from us!

las - - sen dich nicht von uns geh'n!
 will not let thee go from us!

dich nicht von uns geh'n!
 let thee go from us!

dich nicht von uns geh'n!
 let thee go from us!

dich nicht von uns geh'n!
 let thee go from us!

wir las - sen dich nicht von uns geh'n!
 we will not let thee go from us!

Du such - test
 Hast sought us

Du such - test
 Hast sought us

Du such - test
 Hast sought us

Du such - test
 Hast sought us

p *cresc.* *fp*

P. †

ei - len,
 eu - er, mein Weg heisst mich nur vor - - wärts
 My way now calls me on - - ward

uns, wa - rum ent - ei - - len?
 out? why hast - - en from us, Nach sol - chem
 when scarce - ly

uns, wa - rum ent - ei - - len?
 out? why hast - - en from us, Nach so - chem
 when scarce - ly

Du such - test uns, wa - rum ent - ei - - len?
 Hast sought us out? why hast - en from us,

Du such - test uns, wa - rum ent - ei - - len?
 Hast sought us out? why hast - en from us,

uns, wa - rum ent - ei - - len?
 out? why hast - - en from us, Nach sol - chem
 when scarce - ly

Du such - test uns, wa - rum ent - ei - - len?
 Hast sought us out? why hast - - en from us,

cresc. *fp*

P. † P. †

ei - len, und nim - mer darf ich rück - - wärts seh'n! Ach
ev - er, and back I may not turn mine eyes! Ah!

kur - - zen Wie - - der - seh'n? Wa - rum ent -
thou on us hast looked? Why hast - en

kur - zen Wie - der - seh'n? Wa - rum ent -
thou on us hast looked? Why hast - en

Nach sol - chem kur - zen Wie - der - seh'n? Wa - rum ent -
when scarce - ly thou on us hast looked? Why hast - en

Nach sol - chem kur - zen Wie - der - seh'n? Wa - rum ent - ei - len?
when scarce - ly thou on us hast looked? Why hast - en from us?

kur - - zen Wie - - der - seh'n? Wa - rum ent -
thou on us hast looked? Why hast - en

Nach sol - chem kur - zen Wie - der - seh'n? Wa - rum ent - ei - len?
when scarce - ly thou on us hast looked? Why hast - en from us,

fp

nim - mer darf ich rück - - - wärts seh'n!
back I may not turn mine eyes!

ei - len? O
from us? O

ei - len? O bleib'! Bei
from us? O stay! wifh

ei - len? O bleib'! O
from us? O stay! O

O bleib'! O bleib' bei
O stay! O stay wifh

ei - len! Nach sol - chem kur - zen Wie - der - seh'n?
from us, when scarce - ly thou on us hast looked? p

Nach sol - chem kur - zen Wie - der - seh'n? Bleib' bei
when scarce - ly thou on us hast looked? Stay wifh

fp

Nein! Rück - wärts darf ich
And back I may not

cresc.
 bleib! Bei uns sollst du ver - wei - - - - len!
stay! with us shalt thou now lin - - - - ger!

cresc.
 uns sollst du ver - wei - len, bei uns ver - wei - le jetzt!
us shalt thou now lin - ger, with us shalt thou now stay!

cresc.
 bleib! Bei uns sollst - du ver - wei - len!
stay! with us shalt thou now lin - ger!

cresc.
 uns! O bleib', o bleib', ver - wei - le!
us, O stay, with us now lin - ger!

cresc.
 O bleib' bei uns! Bei uns ver - wei - le!
O stay with us, with us now lin - ger!

cresc.
 uns! Bei uns sollst du ver - wei - - - - len!
us, with us shalt thou now lin - - - - ger!

cresc.

P. ♯

nie - - - - - mals, nie - - - - - mals seh'n! Fort,
turn, not turn mine eyes! A -

O bleib' bei uns! Bleib', o bleib!
O stay with us, stay, O stay,

O bleib' bei uns, bleib' bei uns! Wa -
O stay with us, stay with us! Why

Wa - rum so schnell ent - - - - - ei - len? Bleib', o bleib!
O why now hast - - - - - en from us? Stay, O stay!

Wa - rum ent - ei - - - - - len? Bleib' bei uns! Wa -
Why hast - - - - - en from us? Stay with us! Why

Wa - rum ent - ei - len? Bleib', o bleib!
Why hast - en from us? Stay, O stay,

O bleib', o bleib' bei uns, bleib' bei uns! Wa -
O stay, O stay with us, stay with us! Why

f sf sf dim. sf > p

P. ♯ P. ♯ P. ♯ P. ♯ P. ♯

fort von hier! Lasst mich! Lasst mich! Fort, fort von
way *must* *I!* *Ah* *stay* *me* *not!* *A-way* *from*

Bleib', o bleib'! O bleib' bei uns!
Stay, O stay, *O stay with us!*

rum so schnell ent - ei - len? Bei uns ver - wei - le jetzt! O bleib' bei
hast - en so to leave us? with us shalt thou now stay! O stay with

Bleib', o bleib'! O bleib' bei uns!
Stay, O stay, *O stay with us!*

rum so schnell ent - ei - len? Bei uns ver - wei - le jetzt! O bleib' bei
hast - en so to leave us? with us shalt thou now stay! O stay with

O blei - be bei uns! O bleib', o bleib' bei uns!
O stay with us, stay, O stay, O stay with us!

rum so schnell ent - ei - len? Bei uns ver - wei - le jetzt! O bleib' bei
hast - en so to leave us? with us shalt thou now stay! O stay with

f *p* *f* *p*

hier! Fort, fort! Fort, fort!
here! On, on! On, on!

O bleib' bei uns! Bleib', bleib' bei uns!
O stay with us, stay, stay with us!

uns! O bleib' bei uns! Bleib', bleib' bei uns!
us! O stay with us! stay, stay with us!

(Mit erhobener Stimme)
(In a loud voice Wolfram)

riten.

O bleib' bei uns! Bleib' bei E -
O stay with us, Stay for E -

uns! O bleib' bei uns! Bleib', bleib' bei uns!
us! O stay with us! stay, stay with us!

O bleib' bei uns! Bleib', bleib' bei uns!
O stay with us, stay, stay with us!

uns! O bleib' bei uns! Bleib', bleib' bei uns!
us! O stay with us! stay, stay with us!

più f *fz riten.*

TANNHÄUSER (heftig und freudig erschüttert, bleibt wie festgebannt stehen).
(in violent and joyful agitation stands as if spell-bound)

Moderato.

WOLFRAM.

E - li - sa - beth! O Macht des Himmels, rufst
E - lis - a - beth! O might of heav - en! is't

li - sa - beth!
- lis - a - beth!
Moderato.

P.

du den sü - ssen Na - men mir?
thou who speak'st that name to me?

Nicht sollst du Feind mich
Call me not foe who

(zu dem Landgrafen)
(to the Landgrave)

schel - ten, dass ich ihn ge - nannt. Er - lau - best du mir Herr, dass ich Ver -
that dear name to thee hath spoke. Thy leave I crave now sire, that I pro -

kün - der sei - nes Glück's ihm sei? LANDGRAF - LANDGRAVE.
- claim - er of his bliss may be.

Nenn' ihm den Zau - ber, den er aus - ge -
Tell him the ma - gic that his song hath

übt; und Gott ver - leih' ihm Tu - gend, dass wür - dig er ihm lö - -
wrought: may God now grant him vir - tue that he may prove him wor -

Andante. ♩ = 76.

se!
thy!

P. ✦ P. ✦ P. ✦

WOLFRAM.

Als du in küh - nem San - ge uns be - strit - test, bald sieg -
As thou in daunt - less song with us hast striv - en, and oft -

- reich ge - gen uns - re Lie - der sangst, durch uns - re Kunst Be - sie - gung bald er -
- en times thy strain has won the crown, though oft to us the vic - - to - ry was

lit - test, ein Preis doch war's, den du al - lein er - rangst, ein Preis doch
 giv - en; one prize there was that thou a - lone hast won. one prize there

P. †

war's, den du al - lein er - rangst. War's
 was that thou a - lone hast won. What

rall. *p* *pp* *p* *più p*

P. †

lento ♩ = 54
 Zau - ber, war es rei - ne Macht, durch die solch Wun - der du voll - bracht, an
 art was that with ma - gic fraught that from thy lips such mar - vel wrought? that

lento ♩ = 54
pp

dei - nen Sang voll Wonn'und Leid ge - bannt die tu - gend - reichste Maid, - an
 song of glad and trist - ful sound, our peer - less maid in fet - ters bound, - that

pp

dei-nen Sang' voll Wonn' und Leid gebannt die tu - gendreich-ste
song of glad and trist - - ful sound, our peer-less maid in fet - ters

P. *etwas bewegter* *P.* *+*

Maid? Denn ach! als du uns stolz ver-las-sen, verschloss ihr
bound For when thou hadst in pride de-part-ed, her ear was

pp

Herz sich uns'-rem Lied; wir sa - hen ih - re Wang' er-blas-sen,
closed to all our song; and pale she went and hea - vy heart-ed

p *p* *poco*

für im - mer uns'-ren Kreis sie mied, ach! für im - - - mer
and ne'er more sought the fest - al throng. Ah! she ne'er - - - more

piu agitato

uns' - ren Kreis sie mied. O keh'r zurück, du küh-ner Sän-ger, dem
sought the fest - al throng. Come back to us thou val-iant sing-er, let

rall. *lento* *pp* *P.* *+*

uns-ren sei dein Lied nicht fern! Den Fe - sten feh - le sie nicht län-ger, auf's
us u - nite our songs with thine, that she a - gain with us may ling - er, a -

P. † P. † P. †

WALTHER.

Sei unser, Hein-rich! keh'r uns wie - der!
Be ours, O Hein-rich, thou our broth - er!

SCHREIBER.

Sei un - - ser, Hein - rich! keh'r uns
Be ours, O Hein - rich, thou our

WOLFRAM.

Neu - e leuch - te uns ihr Stern. O keh'r zu - rück, du küh - ner
- gain on us her star may shine, re - turn, re - turn thou val - iant

BITEROLF.

Sei un - - ser, Hein - rich! keh'r uns
Be ours, O Hein - rich, thou our

REINMAR.

Sei un - - ser, Hein - rich! keh'r uns
Be ours, O Hein - rich, thou our

LANDGRAF. LANDGRAVE.

† P. P. P. P.

Zwie - tracht und Streit sei ab - ge - tan! Ver -
dis - cord and strife shall be no more! Our

wie - der! Zwie - tracht und Streit sei ab - ge - tan!
broth - er! Dis - cord and strife shall be no more!

Sän - ger! O kehr' zu - rück! Ver - eint er - tö - nen
sing - er! re - turn, re - turn! Our songs unite with

wie - der! Zwie - tracht und Streit sei ab - ge - tan! Vereint er -
broth - er! Dis - cord and strife shall be no more! Our songs u -

wie - der! Zwie - tracht und Streit sei ab - ge - tan! Vereint er -
broth - er! Dis - cord and strife shall be no more! Our songs u -

O kehr' zu - rück, du küh - ner Sän - ger!
Re - turn, re - turn, thou val - vant Min - stre!

P. P. P. P. P. P.

eint er - tö - nen uns' - re Lie - der, ver - eint er - tö - nen uns' - re
songs u - nite with one an - oth - er, our songs u - nite with one an -

Ver - eint er - tö - nen uns' - re Lie - der, ver -
Our songs u - nite with one an - oth - er, our

uns' - re Lie - der, ver - eint er -
one an - oth - er, our songs u -

tö - nen uns' - re Lie - der, ver - eint
- nite with one an - oth - er, our songs

tö - nen, ver - eint er - tö - nen uns' - re Lie - der,
- nit - ed, our songs u - nite with one an - oth - er,

O kehr' zu - rück!
re - turn, re - turn!

P. P. P. P. P. P.

Lie - der, ver - eint er - tönen uns're Lie - der, und
 - oth - er, our songs u - nite with one an - oth - er, let

eint er - tönen uns're Lie - der, ver - eint er - tö - nen uns're
 songs u - nite with one an - oth - er, our songs u - nite with one an -

tö - nen uns' - re Lie - der, und
 - nite with one an - oth - er, let

er - tö - nen uns' - re Lie - der,
 unite with one an - oth - er,

ver - eint er - tö - nen uns' - re Lie - der, und
 our songs u - nite with one an - oth - er, let

kehr' uns wie - der! O kehr' uns wie - der!
 thou our brother! O thou our broth - er!

Brü - der nen - ne uns fort - an, und Brü - der
 friend - ship bind us as of yore, let friend - ship

Lie - der, und Brü - der nen - ne uns fort - an, Brü - der
 - oth - er, let friend - ship bind us as of yore, friend - ship

Brü - der nen - ne uns fort - an, und Brü - der
 friend - ship bind us as of yore, let friend - ship

und Brü - der nen - ne uns fort - an, und Brü - der
 let friendship bind us as of yore, let friend - ship

Brü - der nen - ne uns fort - an, und Brü - der
 friend - ship bind us as of yore, let friendship

Zwie - tracht und Streit sei ab - ge - tan, sei
 Dis - cord and strife shall be no more, shall

p *cresc.*

Allegro. $\text{♩} = 108$

der nen-ne uns fort - an.
ship bind us as of yore.

nen - ne uns fort - an.
bind us as of yore.

nen - ne uns fort - an.
bind us as of yore.

nen - ne uns fort - an.
bind us as of yore.

nen - ne uns fort - an.
bind us as of yore.

nen - ne uns fort - an.
bind us as of yore.

ab - ge - tan.
be no more.

VII. I.

cresc.

(Tannhäuser, von heftiger Rührung ergriffen, stürzt sich
(Tannhäuser, deeply moved, throws himself into Wolfram's

Allegro. $\text{♩} = 108$

ff *p* *cresc.*

P. + P. + P.

in Wolfram's Arme, begrüsst der Reihe nach jeden der Sänger und verneigt sich innig dankend vor dem Landgraven,
greets the Minstrels in turn and bows in heart-felt gratitude to the Landgrave.)

ff *p* *cresc.* *ff*

P. + P.

p *cresc.* *ff*

P. + P. P.

TANNHÄUSER.

Zu ihr! Zu
To her! to

ff

P. + P.

TANNHÄUSER.

ihr! O füh - ret mich zu ihr!
 her! O. guide me now to her!

WALTHER.

SCHREIBER.

WOLFRAM.

BITEROLF.

Er kehrt zu
 He hath re-

REINMAR.

Er kehrt zu
 He hath re-

LANDGRAF. LANDGRAVE.

Tempo I.

Er kehrt zu - rück,
 He hath re - turned,

f *ff* *p* *cresc.*

P. + P. P.

Allegro. $\text{♩} = 80$

Ha, jetzt er - ken - ne ich sie wie - der,
 Ha, now the radiant world be - fore me,

Er kehrt zu - rück, den wir ver - lo - ren!
 He hath re - turned, whom we so longed for!

Er kehrt zu - rück, den wir ver - lo - ren!
 He hath re - turned, whom we so longed for!

rück, den wir ver - lo - ren! Er kehrt zu -
 - turned, whom we so longed for! He hath re -

rück, den wir ver - lo - ren!
 - turned, whom we so longed for!

Er kehrt zu - rück, den wir ver - lo - ren!
 He hath re - turned, whom we so longed for!

den wir ver - lo - ren!
 whom we so longed for!

Allegro. $\text{♩} = 80$

p

P. + P. P.

ge - schmückt! *ly* *dight!* Der Lenz, der Lenz mit
The spring, the spring with

ge - prie - sen sei die hol - de Macht! Nun lau - sche uns' - ren
whose gen - tile might his pride hath slain! Now let our no - blest

ge - prie - sen sei die hol - de Macht! Nun lau - sche uns' - ren
whose gen - tile might his pride hath slain! Now let our no - blest

- - sen sei die hol - de Macht! Nun lau - sche uns' - ren
- - tile might his pride hath slain! Now let our no - blest

ge - prie - sen sei die hol - de Macht! Nun lau - sche uns' - ren
whose gen - tile might his pride hath slain! Now let our no - blest

ge - prie - sen sei die hol - de Macht! Nun lau - sche uns' - ren
whose gen - tile might his pride hath slain! Now let our no - blest

ge - prie - sen sei die hol - de Macht! Nun lau - sche eu - ren
whose gen - tile might his pride hath slain! Now let our no - blest

tau - send hol - den Klän - gen zog ju - belnd in die See - le
thous - and voic - es ring - ing, my soul to unknown joy doth

Hoch - ge - sän - gen von Neu - em der Ge - pries' - nen
mea - sures ring - ing, a - new in - voke the maid - we

Hoch - ge - sän - gen von Neu - em der Ge - pries' - nen
mea - sures ring - ing, a - new in - voke the maid - nen we

Hoch - ge - sän - gen von Neu - em der Ge - pries' - nen
mea - sures ring - ing, a - new in - voke the maid - nen we

Hoch - ge - sän - gen von Neu - em der Ge - pries' - nen
mea - sures ring - ing, a - new in - voke the maid - nen we

Hoch - ge - sän - gen von Neu - em der Ge - pries' - nen
mea - sures ring - ing, a - new in - voke the maid - nen we

Hoch - ge - sän - gen von Neu - em der Ge - lieb - ten
mea - sures ring - ing, a - new in - voke the maid - we

mir! In sü - - ssem, un - ge - stü - - mem Drängen,
 stir! re - sist - less in my heart its sing - ing,

Ohr! Es tön' in froh be - leb - ten Klän - gen,
 prize! let joy once more in - spire our sing - ing,

Ohr! Es tön' in froh be - leb - ten Klän - gen,
 prize! let joy once more in - spire our sing - ing,

Ohr! Es tön' in froh be - leb - ten Klän - gen, es tön' in
 prize! let joy once more in - spire our sing - ing, let joy once

Ohr! Es tön' in froh be - leb - ten Klän - gen,
 prize! let joy once more in - spire our sing - ing,

Ohr! Es tön' in froh be - leb - ten Klän - gen,
 prize! let joy once more in - spire our sing - ing,

Ohr! Es tön' in fro - hen Klän - gen,
 prize! let joy in - - spire our sing - ing,

in sü - - ssem, un - ge - stü - - mem Drängen ruft
 re - sist - less in my heart its sing - ing now

es tön' in froh be - leb - ten Klän - gen das Lied
 let joy once more in - spire our sing - ing and song

es tön' in froh be - leb - ten Klän - gen das Lied
 let joy once more in - spire our sing - ing and song

froh be - leb - ten Klän - gen das Lied
 more in - spire our sing - ing, and song

es tön' in froh be - leb - ten Klän - gen das Lied
 let joy once more in - spire our sing - ing and song

es tön' in froh be - leb - ten Klän - gen das Lied aus
 let joy once more in - spire our sing - ing and song from

es tön' in fro - hen Klän - gen das Lied aus
 let joy in - spire our sing - ing and song from

laut *calls* mein Herz zu ihr, zu
 a - loud, to her, to
 aus je - der Brust her - vor, es - tön' aus
 from ev' - ry heart shall rise and song from
 aus je - der Brust her - vor, es - tön' aus
 from ev' - ry heart shall rise and song from
 aus je - der Brust her - vor, es - tön' aus
 from ev' - ry heart shall rise and song from
 je - der Brust her - vor, es - tön' in froh be - leb - ten Klän - gen das
 ev' - ry heart shall rise. Let joy once more in - spire our sing - ing that
 je - der Brust her - vor, es - tön' in froh be - leb - ten Klän - gen das
 ev' - ry heart shall rise. Let joy once more in - spire our sing - ing that
cresc.

* P. * P. * P. *

ihr! In süßem, un - ge - stü - mem Drän - gen ruft laut mein Herz, zu
 her! re - sist - less in my heart its sing - ing now calls a - loud, to
 je - - der Brust, aus
 ev' - - ry heart, from
 je - - der Brust, aus
 ev' - - ry heart, from
 je - - der Brust, es - tön' aus
 ev' - - ry heart, and song from
 je - - der Brust, es - tön' aus je - der
 ev' - - ry heart, and song from ev' - ry
 Lied aus je - der Brust, aus
 now from ev' - ry heart, from
 Lied aus je - der Brust,
 now from ev' - ry heart,
f *p* *cresc.*

* P. * P. *

Più moto. $\text{♩} = 100.$

ihr! Zu ihr! Zu ihr!
her! to her! to her!
 je - der Brust her - vor!
ev' - ry heart shall rise!
 je - der Brust her - vor!
ev' - ry heart shall rise!
 je - - der Brust her - vor!
ev' - - ry heart shall rise! Er kehrt zu -
He hath re -
 Brust, aus je - der Brust her - vor!
heart, from ev' - ry heart shall rise!
 je - - der Brust her - vor!
ev' - - ry heart shall rise!
 aus je - der Brust her - vor!
from ev' - ry heart shall rise!

(Während des Vorhergehenden hat sich nach und nach der ganze Jagdtross des Landgrafen mit Falkenträgern u.s.w. auf der Bühne versammelt. Die Jäger stossen in die Hörner.)
 (During the foregoing, the whole hunting retinue of the Landgrave with falconers, etc. have assembled themselves upon the stage. The hunters sound their horns.)

Più moto. $\text{♩} = 100.$

(Hörner auf dem Theater.) (Horns on the stage.)

P. + P. +

Ha, jetzt er - ken - ne ich sie wie - der,
Ha, now the ra - dant world be - fore me,
 Er kehrt zu - rück, den wir ver - lo - ren,
He hath re - turned, whom we so longed for!
 Er kehrt zu - rück, den wir ver - lo - ren,
He hath re - turned, whom we so longed for!
 rück, den wir ver - lo - ren,
- turned, whom we so longed for!
 Er kehrt zu - rück, den wir ver - lo - ren,
He hath re - turned, whom we so longed for!
 Er kehrt zu - rück, den wir ver - lo - ren,
He hath re - turned, whom we so longed for!

Er kehrt zu - rück, den wir ver - lo - ren,
He hath re - turned, whom we so longed for!

(Orchester.) (Orchestra.) (Hörner auf dem Theater.) (Horns on the stage.)

cresc. - f - sempre f

P. P. P.

die schö - ne Welt, der ich ent -
 The world I fled from greets my
 ein Wun - der hat ihn her - ge - bracht!
 A mar - vel brings him here a - gain!
 ein Wun - der hat ihn her - ge - bracht!
 A mar - vel brings him here a - gain!
 Ihn hat ein Wun - der her - ge - bracht!
 And him a mar - vel brings a - gain!
 Nun Now
 ein Wun - der hat ihn her - ge - bracht!
 A mar - vel brings him here a - gain!
 ein Wun - der hat ihn her - ge - bracht!
 A mar - vel brings him here a - gain!
 ein Wunder hat ihn her - ge - bracht!
 A mar - vel brings him here a - gain!
 (Orchester.)
 (Orchestra.)
 cresc. *p* *f*
 P. ✦ P. ✦

rückt!
 sight!
 Der Lenz mit tau - send hol - den Klän - gen
 The spring with thousand voi - ces ring - ing
 Nun lau - sche uns' - ren Hoch - ge - sän - gen von Neu - em
 Now let our no - blest mea - sures ring - ing a - new in -
 Nun lau - sche uns' - ren Hoch - ge - sän - gen von Neu - em
 Now let our no - blest mea - sures ring - ing a - new in -
 lau - sche uns' - ren Hoch - ge - sän - gen von Neu - em
 let our no - blest mea - sures ring - ing a - new in -
 Nun lau - sche uns' - ren Hoch - ge - sän - gen von Neu - em
 Now let our no - blest mea - sures ring - ing a - new in -
 Nun lau - sche uns' - ren Hoch - ge - sän - gen von Neu - em
 Now let our no - blest mea - sures ring - ing a - new in -
 Nun lau - sche eu - ren Hoch - ge - sän - gen von Neu - em
 Now let our no - blest mea - sures ring - ing a - new in -
p *fp* *fp* *p*
 P. ✦ P. ✦ P. ✦

string.

zog ju - belnd, ju - belnd in die See -
 my soul - to un - known joy

der Ge - pries' - nen Ohr! Es tön' in froh be -
 - voke the maid we prize! let joy once more in -

der Ge - pries' - nen Ohr! Es tön' in froh more be -
 - voke the maid we prize! let joy once more in -

der Ge - pries' - nen Ohr! Es tön', es tön' in froh be - leb -
 - voke the maid we prize! let joy once more, once more in - spire

der Ge - pries' - nen Ohr! Es tön', es tön' in froh be - leb -
 - voke the maid we prize! let joy once more, once more in - spire

der Ge - pries' - nen Ohr! Es tön' in froh be -
 - voke the maid we prize! let joy once more in -

der Ge - lieb - ten Ohr! Es tön' in froh be -
 - voke the maid we prize! let joy once more in -

fp *tr* *tr* *tr* *p* *cresc.*

P. † P. P. †

Più stretto. $\text{♩} = 108.$

- le mir! Mit sü - - - ssem, un - ge - stü - - mem
 doth stfr! Re - sist - - - less in my heart its

leb - ten Klän - gen, es tön' in
 - spire our sing - ing, let joy once

leb - ten Klän - gen, es tön' in
 - spire our sing - ing, let joy once

ten Klän - gen, es tön' in froh be -
 our sing - ing, let joy once more in -

ten Klän - gen, es tön' in froh more be -
 our sing - ing, let joy once more in -

leb - ten Klän - gen, es tön' in
 - spire our sing - ing, let joy once

leb - ten Klän - gen, es tön' in
 - spire our sing - ing, let joy once

Più stretto. $\text{♩} = 108.$

fp *tr* *tr* *tr* *p* *cresc.*

P. † P. † P. †

Drän-gen sing-ing ruft laut now calls mein Herz: zu ihr! a - loud, to her! Zu To

froh be - leb - ten Klän - gen, es tön' in froh be - leb - ten more in - spire our sing - ing, let joy once more in - spire our

froh be - leb - ten Klän - gen, es tön' in froh be - leb - ten more in - spire our sing - ing, let joy once more in - spire our

leb - ten Klän - gen, es tö - ne in froh be - leb - ten - spire our sing - ing, let joy now once more in - spire our

leb - ten Klän - gen, es tö - ne in froh be - leb - ten - spire our sing - ing, let joy now once more in - spire our

froh be - leb - ten Klän - gen, es tön' in froh be - leb - ten more in - spire our sing - ing, let joy once more in - spire our

fro - hen Klän - get, es tön' in froh be - leb - ten - spire our sing - ing let joy once more in - spire our

ihr! her! In sü - ssem, un - ge - stü - mem Drän - gen ruft Re - sist - less in my heart its sing - ing now

Klan - - - gen das Lied, das Lied sing - - - ing, and song, and song

Klan - - - gen das Lied, das Lied sing - - - ing, and song, and song

Klan - - - gen das Lied, das Lied sing - - - ing, and song, and song aus from

Klan - - - gen das Lied, das Lied sing - - - ing, and song, and song aus je - der from ev' - ry

Klan - - - gen das Lied, das Lied sing - - - ing, and song, and song aus je - der from ev' - ry

Klan - - - gen das Lied, das Lied sing - - - ing, and song, and song aus je - der from ev' - ry

p *cresc.*

laut mein Herz: zu ihr! Zu ihr! Zu ihr! Zu ihr! Zu ihr! Zu
calls a - loud, to her! to her! to her! to her! to

aus je - der Brust her - vor! Es tön' in
from ev' - ry heart shall rise! Let joy once

aus je - der Brust her - vor! Es tön' in
from ev' - ry heart shall rise! Let joy once

je - der Brust, aus je - - - der Brust her - vor! Es tön' in
ev' - ry heart, from ev' - - - ry heart shall rise! Let joy once

Brust her - vor, aus je - - - der Brust her - vor! Es tön' in
heart shall rise! from ev' - - - ry heart shall rise! Let joy once

Brust her - vor, aus je - der Brust her - vor! Es tön' in
heart shall rise! from ev' - ry heart shall rise! Let joy once

Brust her - vor, aus je - - - der Brust her - vor! Es tön' in
heart shall rise! from ev' - - - ry heart shall rise! Let joy once

f *P.* *+* *P.* *+* *P.* *+*

ihr! Zu ihr! Zu ihr! Führt mich zu ihr!
her! to her! to her! Guide me to her!

froh be - leb - ten Klän - gen das Lied aus je - der Brust her - vor!
more in - spire our sing - ing, and song from ev' - ry heart shall rise!

froh be - leb - ten Klän - gen das Lied aus je - der Brust her - vor!
more in - spire our sing - ing, and song from ev' - ry heart shall rise!

froh be - leb - ten Klän - gen das Lied aus je - der Brust her - vor!
more in - spire our sing - ing, and song from ev' - ry heart shall rise!

froh be - leb - ten Klän - gen das Lied aus je - der Brust her - vor!
more in - spire our sing - ing, and song from ev' - ry heart shall rise!

froh be - leb - ten Klän - gen das Lied aus je - der Brust her - vor!
more in - spire our sing - ing, and song from ev' - ry heart shall rise!

piu f *ff* *ff*

P. *+* *P.* *P.* *3* *3*

(Das ganze Tal wimmelt jetzt vom immer noch stärker angewachsenen Jagdtross. Der Landgraf
(The whole valley now swarms with the ever increasing train of hunters. The Landgrave and the Minstrels

ff *sempre stacc.*

✦ P. P. P. P. P.

und die Sänger wenden sich den Jägern zu; der Landgraf stösst in sein Horn, lautes Hornschmettern
turn to the hunters: the Landgrave sounds his horn, loud horn-calls and the baying of hounds answer

(Hörner auf dem Theater.)
(Horns on the stage.)

✦ P. ✦

und Rüdengebell antwortet ihm.) (Während der Landgraf und die Sänger die Pferde, die ihnen von der Wartburg
him.) (While the Landgrave and the Minstrels mount the horses, which have been led

ff *f* *piu f* *ff*

zugeführt worden sind, besteigen, fällt der Vorhang.)
to them from the Wartburg, the curtain falls.)

(Orchester.)
(Orchestra.)

ff

P. ✦

P. ✦ P. ✦

P. ✦ P. ✦

Wagner
Tannhäuser

Einleitung und
Erste Scene.

Act II

Introduction and
Scene I.

Allegro. (♩ = 88)

First system of the piano introduction. The right hand features a melodic line with triplets and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* *cresc.* and *ff*. Fingerings are indicated with numbers 1-5. Pedal markings 'P' and 'P.' are present.

Second system of the piano introduction. The right hand continues the melodic development with slurs and accents. The left hand features a triplet of eighth notes. Dynamics include *cresc.*, *ff*, and *p*. Pedal markings 'P.' and 'P.' are present.

Third system of the piano introduction. The right hand has a more active melodic line with slurs. The left hand continues with eighth-note accompaniment. Dynamics include *ff*, *dim.*, and *p*. Pedal markings 'P.' and '*' are present.

Fourth system of the piano introduction. The right hand features a melodic line with slurs and accents. The left hand has a triplet of eighth notes. Dynamics include *p* *cresc.* and *f*. Pedal markings 'P.' and '*' are present.

Fifth system of the piano introduction. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamics include *p*, *cresc.*, and *dim.*. Pedal markings 'P.' and '*' are present.

Sixth system of the piano introduction. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamics include *ff* and *p*. Pedal markings 'P.' and '*' are present.

First system of the piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *ff*. A piano (P) marking is present below the first measure, and a cross symbol (✦) is below the second measure.

Second system of the piano accompaniment. The right hand continues the melodic line with slurs. The left hand has a more active eighth-note accompaniment. Dynamics include *p*. Piano (P) markings and cross symbols (✦) are placed below the first, second, third, fourth, and fifth measures.

Third system of the piano accompaniment. The right hand has a melodic line with slurs and accents, including a *cresc.* marking. The left hand has a rhythmic accompaniment. Dynamics include *f* and *ff*. A marking *(ad lib. in 8va piu bassa)* is present. Piano (P) markings and cross symbols (✦) are placed below the first, second, third, fourth, and fifth measures.

Fourth system of the piano accompaniment. This system contains a complex, fast-moving eighth-note accompaniment in both hands. Fingering numbers (1-5) are indicated throughout the system.

Fifth system of the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f*, *ff dim.*, and *p*. A piano (P) marking and a cross symbol (✦) are placed below the first measure.

Sixth system of the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *fp* and *molto cresc.*. Piano (P) markings and cross symbols (✦) are placed below the first, third, and fourth measures.

f *dim.* *p*
pesante P. P. P.

cresc. *sf*
P. P.

piu cresc. *ff*
P. P. P.

(Der Vorhang geht auf.)
 (The curtain rises.)

sf *ff*
P. P. P. P.

p *cresc.* *ff*
P. P.

(Die Sängerhalle auf der Wartburg; im Hintergrunde freie Aussicht auf den Hof und das Tal.)
 (The hall of the Minstrels in the Wartburg; in the background an open view of the court and the valley.)

p *ff* *p*
P. P.

(tritt freudig bewegt ein.)
ELISABETH. (*enters, joyfully animated.*)

Dich, teu - re Hal - le, grüss'ich wie - der, froh grüss'ich dich,
Hail, well loved hall, — so long for - sak - en! I greet thee now

ge - lieb - ter Raum!
with glad some heart!

p *p* *cresc.* *p*

P. ✦ P. ✦ P. ✦

In dir er - wa - chen sei - ne Lie - der,
With - in these walls his songs a - wak - en,

cresc. *p* *ff*

P. ✦ P. ✦

und wecken mich aus düst' - rem Traum. — Da Er — aus dir ge - schie -
and bid my trist - ful dreams de - part. — Since he — from thee is ban -

p *p* *pp* *p*

- den, wie öd' — erschie - nst du mir! aus mir — ent - floh — der
- ished, how drear - art thou to me! From me — all peace — hath

pp

Frie - den, die Freu - de zog aus dir!
 van - ished, all joy hath gone from thee!

p *p* *p*

Wie jetzt mein
 But now my

pp *p*

Bu - sen hoch sich he - bet, so scheinst du
 heart with hope is fired, thou seem'st a

p *p* *p*

jetzt mir stolz und hehr, der mich und dich so
 fair and state - ly home; for he who thee and

p *cresc.* *p* *p*

neu be - le - bet, nicht weit er fer - ne mehr!
 me in - spired no more a - far doth roam!

ritard. *ritard.* *f* *f* *fp* *cresc.*

Wie jetzt mein Bu - sen hoch sich
But now my heart with hope is

f *P* *+* *P.* *+*

he - - - bet, so scheinst du jetzt mir stolz und
fired - - - thou seem'st a fair right state - ly

mf *p* *mf* *p*

P. *+* *P.* *+*

hehr, der dich und mich so neu be - le - bet, nicht
home; for he who thee and me in - spired no

p *poco cresc.* *p*

P. *+* *P.* *+*

Più mosso.

- län - ger weit er fer - ne mehr! Sei mir ge -
- more from me a - far doth roam! Greet - - ings to

cresc. *f* *p* *bewegter*

P.

- grüsst!
thee!

Sei mir from ge -
Flow from my

cresc.

P. *+* *P.*

- grüsst!
heart!

Du teu - re Hal -
O hall be - lov

- le,
ed,

sei mir ge-grüsst!
greet-ings to thee,

Sei mir ge-grüsst!
greet-ings to thee,

Du teu - re Hal - le,
O hall be - lov ed,

sei mir ge-grüsst!
rise from my heart!

(Tannhäuser, von Wolfram geleitet, tritt mit diesem aus der Treppe im Hintergrunde auf.)
(Tannhäuser led by Wolfram enters from a staircase in the background.)

Zweite Scene.

ELISABETH,
TANNHÄUSER, WOLFRAM.

Scene II.

ELISABETH,
TANNHÄUSER, WOLFRAM.

Allegro moderato. (♩ = 60)

(zu Tannhäuser.)
WOLFRAM. (to Tannhäuser.)

(Elisabeth erblickt Tannhäuser.)
(Elisabeth perceives Tannhäuser.)

Dort ist sie;
There is she!

fp *p* *p*

(Er bleibt an die Mauerbrüstung gelehnt im Hintergrund.)
(He remains in the background, leaning against a wall.)

na - he dich ihr un - ge - stört!
Draw thou near her un - dis - turbed!

sehr lebhaft und schnell.
very spirited and quick.

ff

(stürzt ungestüm zu den Füßen Elisabeth's.)
TANNHÄUSER. (throws himself impetuously at the feet of Elisabeth.)

O, Für - stin!
O, Prin - cess!

fp *p*

P. ✦

(in schüchterner Verwirrung.)
ELISABETH. (in timid confusion.)

Gott! stehet auf! Lasst mich! Nicht darf ich Euch hier
Heav'n! do not kneel! Leave me! I may not meet you

fp *p* *mf* *p*

(Sie will sich entfernen.)
(she moves to depart.)

TANNHÄUSER.

seh'n!
here!

Du darfst!
Thou mayst!

0
0

bleib,
stay

und lass' zu dei - nen Fü - ssen
and let me kneel be - fore thy

ELISABETH.

mich!
feet!

So ste-het auf!
I pray you, rise!

(♩ = 60)

Nicht sol - lethier Ihr knien, denn die - se Hal - le ist
Here 'tis not yours to kneel, for this fair hall — your

Eu - er Kö - nigreich.
King - dom was of old.

O ste - het auf!
Ah, do not kneel!

Nehmt mei - nen Dank dass Ihr zu - rück - gekehrt!
 Take now my thanks that you a - gain have come.

P. + P. + P. +

Wo weil - tet Ihr so lan - ge?
 So long where have you tar - ried?

(Viol. c trem.)

tr P. + ff dim. p

(sich langsam erhebend.)
TANNHÄUSER. (slowly rising.)

Fern von hier, in wei - ten, wei - ten Lan - den; dich - tes Ver -
 Far from here in dis - tant, dis - tant lands:— (as trem.) dark - est ob -

piu p pp ff dim. p

- ges - sen hat zwischen heut' und gestern sich ge - senkt. All' mein Er -
 - liv - ion hath' twixt to - day and yes - ter - day sunk down. All re - col -

piu p pp P P P P

- in - nern ist mir schnell geschwunden, und nur des Ei - nen muss ich mich ent -
 - lec - tion sud - den - ly hath van - ished and one thing on - ly can I now re -

P. P. P. P. + pp

- sin-nen, dass ich nie mehr ge-hofft Euch zu be-grü-ssen, noch
 - member, that I no more dared hope e-ver to greet you, or

pp *pp*

je zu Euch mein Au - ge zu er - he - ben.
 e'er a-gain to lift mine eyes up - on you.

pp *p*

ELISABETH.

Was war es dann, das Euch zu-rück - geführt?
 What was it then, that led you back to us?

p *cresc.*

TANNHÄUSER.

Ein Wun - - - - - der war's,
 A mar - - - - - vel 'twas

ff *mf* *p*

ELISABETH. (freudig aufwallend.) (with an outburst of joy.)

Ich prei - - -
 All prais - - -

ein un - be-greif-lich ho-hes Wun - - - - - der!
 a ho - ly, high, mysterious won - - - - - der!

f *p* *pp* *mf*

ritard.

- se die - ses Wun - der aus meines Her - zen's
 - es for this mar - vel with grateful heart I

Allegretto. (♩ = 76) (sich mässigend, in Verwirrung.)
 (restraining herself, in confusion.)

Tie-fe! Verzeiht, wenn ich nicht weiss was ich be-
 render! Forgive, if all my sens-es now have

-gin-ne! Im Traum bin ich und tör'ger als ein
 left me! I dream, me-thanks am fool-ish as a

Kind, macht - los der Macht der Wun - der preis ge - ge - ben.
 child! robbed of my strength and giv - en o'er to wonder.

Fast kenn'ich mich nicht mehr. O hel -
 I know my-self no more. O help

- fet mir, dass ich das Rät - sel · mei - nes Her - zen's lö - se!
 — me, thou, to read the se - cret that my heart — en - fold - eth!

p

u.c.

P. †

p

P. † P. (tenuto) † P. † P.

Der Sän - ger klu - gen Wei -
 Of old — to min - stre's' meas -

pp. tenuto

P. †

- sen lauscht' ich — sonst wohl — gern — und
 - ures glad - ly — once I — lent — my

P.

viel; ihr Sin - gen und ihr Prei - sen schien
 ear: their sing - ing and their prais - ing, seemed

p

P. † P. † P. † P. † P. † P. †

mir ein hol - des Spiel, ihr Sin -
 then a pas - time fair, their sing -

P. ✦ P. ✦ P. ✦ P. ✦ P. ✦

- genund ihr Prei - sen schien mir ein hol - des
 - ing and their prais - ing seemed then a pas - time

P. ✦ P. ✦ P. ✦ P. ✦ P. ✦

Spiel. Dochwelchein selt - sam neu - es Le - ben rief
 fair. But with what new un - wont - ed feel - ing, when

accel. accel. più p pp p

P. ✦ P. ✦

Eu - er Lied mir in die Brust! Bald wollt' es mich wie
 you I heard my soul was thrilled! Now all my heart was

P. ✦

Schmerz durch - be - ben, bald drang's in mich wie jä - he
 wrung with ang - uish; now sud - den joy my spi - rit

(schnell) accel. cresc. f

P. ✦ P. ✦

Lust; Ge-füh - - le, die ich nie em-pfun - den, Ver-lan -
filled! *What strange e-motion came un-bid - den, what long*

f *p*

P P

- gen, das ich nie gekannt! Was sonst mir
- ing I had ne - ver known! Be - fore that

p

5

lieb - lich war verschwunden vor Won-nen die noch nie genannt!
rap - ture in me hid - den, my joys of old a - far had flown!

cresc. *f*

Langsamer.
Più lento.

Und als Ihr nun von uns ge-gan-gen, war Frie-den
And when you then from us de-part-ed, de - light and

p

mir und Lust da-hin; die Wei-sen, die die Sän-ger sangen, erschienen
peace had gone from hence: the minstrels left me heavy hearted; their songs were

pp

matt mir, trüb' ihr Sinn; im Traume fühl' ich dum-pfe Schmerzen, mein
tone-less, dull their sense. In slum-ber sor-row came up - on me, in

pp

Langsam.

Wa-chen ward trüb-sel'ger Wahn; die Freu - de zog aus mei-nem Herzen, —
wak-ing sad dreams of the past: — all joy of heart was tak - en from me,

cresc. f p

(♩ = 80)

Heinrich! Heinrich! Was ta-tet Ihr mir an?
Heinrich! Heinrich! What spell on me was cast?

fp p cresc. P
t.c.

(hingerissen.)
TANNHÄUSER. (enraptured.)

Den Gott der
A - loud to

f più f P

Lie - - - be sollst du prei - -
love set prais es ring

p cresc. P

sen! - ing! Er hat die Sai - - ten mir be - my
He with his ma - - gic touched

rührt, er sprach zu dir aus mei - - nen
strings: love spoke to thee through all my

Wei - - sen, zu dir hat
sing - - ing, and me to

er mich her - ge - - führt.
thee to - - day he brings.

Allegro. $\text{♩} = 100.$

ELISABETH.
 Ge - prie - - sen sei die
For this glad hour to

TANNHÄUSER.
 Ge - prie - - sen sei die
For this glad hour to

Stun - de, ge - prie - sen sei die Macht, die
 heav - en all praise my heart doth pour, that

Stun - de, ge - prie - sen sei die Macht,
 heav - en all praise my heart doth pour,

P. *+* *P.* *+* *P.* *+*

dim.

mir so hol - - de Kun - - - de von
 hath such rap - - ture giv - - - en, and

die mir so hol - - de
 that hath such rap - - ture

p *cresc.*

P. *+* *P.* *+*

Eu - rer Näh' ge-bracht! Ge-
 brought thee home once more! For

Kun - de aus dei - - - nemMund ge-bracht! Ge-
 giv - en, and brought me home once more! For

ff

P. *+* *P.* *+*

prie-sen sei die Stun-de, ge-prie-sen sei die Macht, die
this glad hour to heav-en all praise my heart doth pour that

prie-sen sei die Stun-de, ge-prie-sen sei die Macht, die
this glad hour to heav-en all praise my heart doth pour that

pp *f*

P. + P. + P. +

mir so hol-de Kun-de von Eu-er Näh' ge-bracht!
hath such rap-ture giv-en and brought thee home once more!

mir so hol-de Kun-de aus dei-nem Mund ge-bracht! Dem
hath such rap-ture giv-en and brought me home once more! I

fpp *p*

R. + P. + P. +

Von Won - - ne
The light — of

neu — er-kann - - ten Le - ben darf ich mich mu - tig weih'n,
feel — as one a - wak - ing to new found life di - vine

2 1 2 1 2

ge - - - ben, lacht mir der Son - - ne Schein,
break - - - ing through clouds on me doth shine,

Le - - - ben darf ich mich mu - tig weih'n; ich nenn'
- wak - - - ing to life new-found di - vine I name,

P. + P. + P. +

er-wacht zu neu-em Le - - - ben,
to new - - found life a - wak - - - ing,

— in freud'gem Be - - - ben, ich nenn' in freud'gem Be - - - ben sein
— all else for-sak - ing, I name, all else for-sak - - - ing, its

P. + P. +

nenn' ich die Freu - - de mein; er-wacht zu neu-em Le - - - ben, er-
I call its rap - - - ture mine, to new - found life a - wak - ing, to

schön-stes Wun - der mein. Dem neu er - kann - ten Le - - - ben, dem
fair - est won - der mine. to new - found life a - wak - ing, to

P. + P. +

wacht zu neu - - em Le - - ben, nenn' ich die Freu - de
new - found life a - wak - - ing; I call its rap - ture

neu er - kann - - ten Le - - ben darf ich mich mu - tig
new - found life a - wak - - ing, I call its rap - ture

P. *

mein, die Freu - - - de mein! — Ach! Ge -
mine, its rap - - - ture mine! — Ah! For

weih'n, darf ich mich mu - - tig weih'n! — Ach! Ge -
mine, I call its rap - - ture mine! — Ah! For

WOLFRAM (im Hintergrunde).
(in the background)

So flieht für die - ses
So hope, my life for-

dim. *pp*

prie - sen sei die Stun - de, ge - prie - sen sei die Macht, die
this glad hour to heav - en, all praise my heart doth pour, that

prie - sen sei die Stun - de, ge - prie - sen sei die Macht, die
this glad hour to heav - en, all praise my heart doth pour, that

Le - - - ben mir je - der Hoff - nung
- sak - - - ing, shall ne - ver - more be

pp *pp*

mir so hol - de Kun - - - de von Eu - - rer Näh' ge
hath such rap - ture giv - - - en, and brought thee home once

mir so hol - de Kun - - - de aus dei - - nem Mund ge
hath such rap - ture giv - - - en, and brought thee home once

Schein!
mine!

pp

cresc.

P. + P. + P. + P. + P. + P. +

bracht!
more!

Ge - prie - - - sen, ge - prie - sen sei
All prais - - - es, for this glad hour

bracht!
more!

Ge - prie - - - sen, ge - prie - sen sei
All prais - - - es, for this glad hour

piu f

f

P. P. + P.

die Stun - - - de, ge - prie - sen sei die
to heav - - - en, all praise my heart doth

die Stun - - - de, ge - prie - sen sei die
to heav - - - en, all praise my heart doth

f

+ P. + P. +

Macht! _____ Von Won - - ne-glanz um - ge - ben, lacht
pour! _____ *The light* of joy *now break-ing through*

Macht! _____ Ge-prie-sen sei die
pour! _____ *All praise my heart doth*

p

P. + P. + P. +

mir der Son - ne Schein, lacht mir der Son - - ne Schein; er -
clouds on me doth shine through clouds on me doth shine: to

Macht! Dem neu - - er-kann - - ten Le - ben darf ich mich mu - tig
pour! *I feel as one a - wak - ing to new-found life di-*

cresc.

P. + P. +

wacht zu neu - - em Le - - ben, nenn' ich die
new - - found life a - wak - ing, I call its

weih'n, ich nenn' in freud' - - gem Be - ben sein
- vine, I name, all else for - sak - ing, its

piu cresc.

stacc.

P. + P. + P. +

stringendo

Freu - - - de, denn' ich die Freu - de mein, im
rap - - - ture, I call its rap - ture mine. To

schön - - - stes Wun - der, sein schön - stes Wun - der mein, ich
fair - - - est won - der, its fair - est won - der mine. I

f *p* *p*

P. P. P. †

neu er - wach - ten Le - - ben, in neu er - wach - ten Le - - ben denn'
new - found life a - wak - - ing, to new - found life a - wak - - ing, I

denn' in freud' - gem Be - - ben, ich denn' in freud' - gem Be - - ben sein
name, all else for - sak - - ing, I name, all else for - sak - - ing, its

p *p cresc.*

5

ich die Freu - de mein, denn' ich die Freu - - - - de, —
call its rap - ture mine, I call its rap - - - - ture

höch - stes Wun - der mein, sein höch - stes Wun - - - - der, sein
fair - est won - der mine, its fair - est won - - - - der its

mf *più f*

P. † P. †

nenn' ich die Freu - - - de
I call its rapture

schön - - - stes, sein schön - - - stes Wun - der -
fair - - - est, its fair - - - est won - der -

f

P. P.

mein, nenn' ich die Freu - - - de
mine. I call its rapture

mein, sein höch - - - stes Wun - - der nenn' ich
mine. I name its fair - - - est won - - - der

ff mf ff mf

P. P. P. P.

mein, die Freu - - - de mein!
mine, its rapture mine!

mein, ich nenn' es mein!
mine, its won - - - der mine!

ff ff

(*d = 100.*)

P. P.

(Tannhäuser trennt sich von Elisabeth; er geht auf Wolfram zu, umarmt ihn heftig und entfernt sich
Tannhäuser parts from Elisabeth; he goes towards Wolfram embraces him fervently and disappears with

P. † P.

mit ihm durch die Treppe.)
him by the staircase.)

P. † P. † P. † P. †

P. † P. † P. † P.

ritard. - - -
dimin. - - -

(Elisabeth blickt Tannhäuser vom Balkon aus nach.)
(Elisabeth watches Tannhäuser, from the balcony.)

Moderato. (♩ = 60.)

p P.

ritard.
più p dim. - - -
tr

Dritte Scene.

ELISABETH. DER LANDGRAF.

Scene III.

ELISABETH. THE LANDGRAVE.

(Der Landgraf tritt aus einem Seitengange ein. Elisabeth eilt auf ihn zu und birgt ihr Gesicht an seiner Brust.)
 (The Landgrave enters from a side entrance, Elisabeth hastens to meet him hiding her face upon his breast.)

Moderato. (♩=100.)

LANDGRAF.—LANDGRAVE.

Dich treff' ich hier in die-ser Hal-le, die so lan-ge du ge-
 Here, in this hall, at last I meet thee, where thou long hast been a

Moderato.

ELISABETH.

Mein
 Dear

mieden?
 stranger?

End-lich denn lockt dich ein Sän-ger-fest, das wir be-rei-ten?
 Is it then our singers' fes-ti-val that lured thee hith-er?

Moderato.

ELISABETH.

O-heim! O, ——— mein gü't-ger Va - ter!
 kins-man! O, ——— my lov - ing fa - ther!

Drängt — es dich dein
 Would'st — thou now re -

p *f* *p*

P. +

Sieh' mir in's Au - ge!
 Read in my eyes! —

Herz mir end-lich zu er-schlie-ssen?
 veal to me thy bo-som's se - cret?

p *f* *p*

P. +

Andante. (♩ = 76)

Spre-chen kann ich nicht. 199
 Speak I can - not yet.

f *p*

LANDGRAF.
 LANDGRAVE.

Noch blei - be denn un - aus - ge - spro - chen dein süß Ge -
 Then still be that se - cret un - spok - en, while o'er thy

p

heim-niss kur - ze Frist; der Zau - - ber
 heart it holds_ its spell. Let still its

P. +

blei - be un - ge - bro - chen, bis du der Lö - sung mäch - tig bist, bis
 ma - gie be un - brok - en, till all its mean - ing thou canst tell, till

dim. pp P. + P.

— du der Lö - sung, der Lö - sung mäch - - tig bist.
 — all its mean - ing, its mean - ing thou — canst tell.

+ P. +

So sei's,
 Let be;

was der Gesang so Wun - der - ba - res er - weckt und an - ge - regt, soll heu - te er ent -
 the mar - vel that by might of song hath been wakened and a - roused, let song to - day dis -

p

hül-len und mit Voll - en - dung krö - nen; die hol - de Kunst sie
 - co - ver, and with ful - fil - ment crown it. So from our art the

p *mf*

Allegro. (♩ = 72.)

wer - de jetzt zur Tat!
 deed shall now be born. (Trompeten auf dem Theater.)

f

Schon na - hen sich die Ed - len mei - ner Lan - de,
 See, nob - les of my land are now ap - proach - ing,

f

die ich zum selt - nen Fest hie - her be - schied; zahl - rei - cher na - hen sie als
 who to this fes - ti - val were bid by me. Grea - ter their number is to -

f

je, da sie ge - hört dass du des Fe - stes Für - stin
 - day, for all have heard, that thou the feast's prin - cess wilt

f

Vierte Scene.

Scene IV.

DER LANDGRAF. ELISABETH. DIE SÄNGER.
GRAFEN, RITTER und EDELFRAUEN.

THE LANDGRAVE. ELISABETH. The MINSTRELS.
COUNTS, KNIGHTS and noble LADIES.

(Der Landgraf und Elisabeth treten an den Balkon, um nach der Ankunft der Gäste zu sehen. Vier Edelknaben treten auf und melden an. Sie erhalten vom Landgrafen Befehl für den Empfang u. s. w.)

Allegro. $\text{♩} = 72$.

sei st.
be.

(The Landgrave and Elisabeth go on to the balcony, to watch the arrival of the guests. Four Pages enter and announce them. They receive commands from the Landgrave for their reception, etc.)

f (Trompeten im Burghofe)
(Trumpets in the Court yard.)

p *stacc.*

(auf dem Theater)

stacc.

p cresc.

pp

tr stacc.

p

(auf dem Theater)

cresc.

poco f *dim.* *p*

P. ♦

(Von hier an treten die Ritter und Grafen einzeln mit Edelfrauen und Gefolge, welches im Hintergrunde
 (From here on, the Knights and Counts with their Ladies and retinue, which remains in the background, enter

p sehr gehalten

P. ♦

bleibt, ein und werden vom Landgrafen und von Elisabeth empfangen.)
 singly, and are received by the Landgrave and Elisabeth.)

tenuto *p*

P. ♦ P. ♦ P. ♦ P. ♦

p

P. ♦

p

Ossia. P. ♦ P. ♦

p *cresc.*

P. ♦ P. ♦ P. ♦

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features complex chordal textures and melodic lines. A large slur covers the first six measures. The dynamic marking *f ff* appears in the final measure. Below the bass staff, there are six measures of piano dynamics marked 'P.' with a four-pointed star symbol.

Second system of the musical score. It continues the grand staff notation. The dynamic marking *ff* is present in the first measure. The music shows a transition from a more complex texture to a more rhythmic, driving pattern in the bass line.

Third system of the musical score. It continues the grand staff notation. The dynamic marking *ff* is present in the first measure. A trill (tr) is indicated in the bass line. The system concludes with a 2/7 time signature change.

Fourth system of the musical score. It continues the grand staff notation. The dynamic marking *dim.* (diminuendo) is present in the first measure, followed by *p* (piano) in the second measure. Below the bass staff, there are two measures of piano dynamics marked 'P.' with a four-pointed star symbol.

Fifth system of the musical score. It continues the grand staff notation. A trill (tr) is indicated in the bass line. Below the bass staff, there are two measures of piano dynamics marked 'P.' with a four-pointed star symbol.

Sixth system of the musical score. It continues the grand staff notation. The dynamic marking *p* (piano) is present in the first measure. The system concludes with a 2/7 time signature change.

P. +

tr

p *cresc.*

(Trompeten auf dem Theater.)
(Trumpets on the stage.)

P. ✦ P. P. P. ✦

tr

f

P. ✦

Chor der Ritter und Edlen.

Chorus of the knights and nobles. wir die ed-le Hal - le,
bring to thee our greet-ing,

mf Tenor I.

Tenor II. Freu - dig be - grii - ssen wir die Hal - le, wo Kunst und Frie - den
Hail, no - ble hall, we bring thee greet-ing, Here art and peace for

Bass I. *mf*

Bass II. Freu - dig be - grii - ssen wir die Hal - le, wo Kunst und Frie - den
Hail, no - ble hall, we bring thee greet-ing, Here art and peace for

p *ma piena voce*

P. P. ✦

immer nur ver - weil',
ev - er shall pre - vail.

nur ver - weil', — wo lan - ge noch der Ruf er -
aye pre - vail. — Long sound the cry from all here

nur ver - weil', wo lan - ge noch der Ruf er -
aye pre - vail. Long sound the cry from ail here

p

P.

Für - sten, Landgraf Hermann Heil!
- in - gia Landgrave Hermann, hail!

schal - le, Thü - rin - gen's Für - sten, Landgraf Her - mann Heil!
meet - ing: Prince of Thur - in - gia, Landgrave Her - mann, hail!

schal - le, Thü - rin - gen's Für - sten, Landgraf Her - mann Heil!
meet - ing: Prince of Thur - in - gia, Landgrave Her - mann, hail!

p

P.

Chor der Edel Frauen.
Chorus of noble Ladies.
Sopran.

Freu - dig be - grü - ssen wir die ed - le Hal - le,
Hail, no - ble hall we bring to thee our greet - ing,

Alt.

Freu - dig be - grü - ssen wir die ed - le Hal - le,
Hail, no - ble hall we bring to thee our greet - ing,

p

P.

wo Kunst und Frie - den im - mer nur ver - weil,
Here art and peace for ev - er shall pre - vail.

wo Kunst und Frie - den im - mer nur ver - weil,
Here art and peace for ev - er shall pre - vail.

P. ✦ P. ✦ P. ✦

wo lan - ge noch der fro - he Ruf er - schal - le:
Long sound the joy - ful cry from all here meet - ing:

wo lan - ge noch der fro - he Ruf er - schal - le:
Long sound the joy - ful cry from all here meet - ing:

p cresc. P. ✦ P. ✦ P. ✦ P. ✦

Thü - rin - gen's Für - sten, Landgraf Her - mann Heil!
Prince of Thur - in - gia, Landgrave Her - mann, hail!

Thü - rin - gen's Für - sten, Landgraf Her - mann Heil!
Prince of Thur - in - gia, Landgrave Her - mann, hail!

f ffe sempre P. ✦ P. P. P. ✦ P. ✦

Tenor.
Die Ritter und Edlen. The knights and nobles.
 Wo_ lan-ge noch der Ruf er-schal-le,
 Long sound the cry from all here meeting:

Bass. *f*
 Wo_ lan-ge noch der Ruf er-schal-le,
 Long sound the cry from all here meeting:

ben marcato
ff

Sopran.
Alt. Die Edelfrauen. The noble Ladies.

Tenor.
 Thi-rin- gen's Für- sten, Landgraf Her- mann Heil!
 Prince of Thur- in- gia, Landgrave Her- mann, hail!

Bass.
 Thi-rin- gen's Für- sten, Landgraf Her- mann Heil!
 Prince of Thur- in- gia, Landgrave Her- mann, hail!

Wo_ lan-ge noch der
 Long sound the cry from

Wo noch
 Sound the

sempre marcato
ff

Wo_ lan-ge noch der Ruf er-schal-le, Thi- rin- gen's
 Long sound the cry from all here meet- ing, Prince of Thur-

Ruf er-schal-le, wo_ lan-ge noch der Ruf er-schal-le, Thi- rin- gen's
 all here meet- ing, long sound the cry from all here meet- ing, Prince of Thur-

lang' der fro- he Ruf laut er- schal - he - le:
 cry from all thy vas- sals here meet - ing,

lang' der fro- he Ruf laut er- schal - he - le:
 cry from all thy vas- sals here meet - ing,

ff

Für - sten, Landgraf Hermann Heil!
 - in - gia, Landgrave Hermann, hail!

Für - sten, Landgraf Hermann Heil!
 - in - gia, Landgrave Hermann, hail!

Thü - ringen's Fürsten, Landgraf Her - mann Heil!
Prince of Thurin - gia, Landgrave Her - mann, hail!

unserm Fürsten, Landgraf Her - mann Heil!
to our Prince, the Landgrave Her - mann, hail!

P. †

p
 Freu - dig be - grü - ssen wir die Hal - le, wo
 Hail, no - ble hall, — we bring thee greet - ing! Here

p
 Freu - dig be - grü - ssen wir die ed - le
 Hail, no - ble hall, we bring to thee our

be - grü - ssen wir die ed - le
 - ble hall, we bring to thee our

p
 Freu - dig be - grü - ssen wir die Hal - le, wo
 Hail, no - ble hall, — we bring thee greet - ing! Here

p
 Freu - dig be - grü - ssen wir die Hal - le, wo
 Hail, no - ble hall, we bring our greet - ing! Here

tr

p

P. †

im - - mer Kunst und Frieden nur ver-weil',
art and peace for ev-er shall pre-vail,

Hal - le, wo Kunst und Frieden nur ver-weil',
greet - ing where peace for ev-er shall pre-vail,

im - - mer Kunst und Frieden nur ver-weil',
art and peace for ev-er shall pre-vail,

im - - mer Kunst und Frie - den ver-weil',
art and peace for ev-er shall pre-vail,

p
 we lan - ge noch der fro - he
Long sound the joy - - ful cry from

p
 wo lan - ge noch der fro - he
Long sound the joy - ful cry from

wo lange noch der fro - he, der fro - he
Long may the cry of joy sound a - loud from

wo lange noch der fro - he, der fro - he
Long may the cry of joy sound a - loud from

vi. p

cresc.
 Ruf er - schal - le, der fro - he Ruf er - schal - le:
all here meet - ing, from all thy vas - sals meet - ing:

cresc.
 Ruf er - schal - le, der fro - he Ruf er - schal - le:
all here meet - ing, from all thy vas - sals meet - ing:

all
cresc.
 Ruf er - schal - le, der fro - he Ruf er - schal - le:
all here meet - ing, from all thy vas - sals meet - ing:

all
 here meet - ing, from all thy vas - sals meet - ing:

(Trompeten auf dem Theater.)
 (Trumpets on the stage.)

stacc.

cresc. - - - - - *f*

P. * P. * P. * P. * P. * P. *

ff
 Thü - rin - gen's Für - sten, Hermann Heil!
 Prince of Thur - in - gia, Hermann, hail!

ff
 Thü - rin - gen's Für - sten, Hermann Heil!
 Prince of Thur - in - gia, Hermann, hail!

ff
 Thü - rin - gen's Für - sten, Hermann Heil!
 Prince of Thur - in - gia, Hermann, hail!

ff
 Thü - rin - gen's Für - sten, Hermann Heil!
 Prince of Thur - in - gia, Hermann, hail!

(Neuer Auftritt eines Grafen mit reichem Gefolge.)
 (Arrival of a Count, with an imposing retinue.)

ff

Freu - dig be-grü - ssen wir die ed - le Hal - le,
Hail, no - ble hall we bring to thee our greet - ing,

Freu - dig be-grü - ssen wir die ed - le Hal - le,
Hail, no - ble hall we bring to thee our greet - ing,

Freu - dig be-grü - ssen wir die ed - le Hal - le,
Hail, no - ble hall we bring to thee our greet - ing,

Freu - dig be-grü - ssen wir die ed - le Hal - le,
Hail, no - ble hall we bring to thee our greet - ing,

ff

P. ✦ P. ✦

wo Kunst und Frie - den im - mer nur ver - weil?
Here art and peace for ev - er shall pre - vail,

wo Kunst und Frie - den im - mer nur ver - weil?
Here art and peace for ev - er shall pre - vail,

wo Kunst und Frie - den im - mer nur ver - weil?
Here art and peace for ev - er shall pre - vail,

wo Kunst und Frie - den im - mer nur ver - weil?
Here art and peace for ev - er shall pre - vail,

P. ✦ P. ✦

wo lan - ge noch der Ruf er - schal - le,
Long sound the cry from all here meet - ing,

wo lan - ge noch der Ruf er - schal - le,
Long sound the cry from all here meet - ing,

wo lan - ge noch der Ruf er - schal - le,
Long sound the cry from all here meet - ing,

wo lan - ge noch der Ruf er - schal - le,
Long sound the cry from all here meet - ing,

P. † P. † P. † P.

wo lan - ge noch der Ruf er - schal - le, wo lan - ge noch der
long sound the cry from all here meet - ing, long sound the cry from

wo lan - ge noch der Ruf er - schal - le, wo lan - ge noch der
long sound the cry from all here meet - ing, long sound the cry from

wo lan - ge noch der Ruf er - schal - le, wo lan - ge noch der
long sound the cry from all here meet - ing, long sound the cry from

wo lan - ge noch der Ruf er - schal - le, wo lan - ge noch der
long sound the cry from all here meet - ing, long sound the cry from

P. † P. †

Ruf erschalle: Thü - rin - gen's Für - - sten, Landgraf Hermann
all here meeting: Prince of Thur - in - - gia, Landgrave Hermann,

Ruf erschalle: Heil! Thü - rin - gen's Für - - sten
all here meeting: Hail! Prince of Thur - in - - gia,

Ruf erschalle: Thü - rin - gen's Für - - sten, Landgraf Hermann
all here meeting: Prince of Thur - in - - gia, Landgrave Hermann,

Ruf erschalle: Thü - rin - gen's Für - - sten, Landgraf Hermann
all here meeting: Prince of Thur - in - - gia, Landgrave Hermann,

ff
P. P. * P. * P. *

Heil! Thü - rin - gen's Für - - sten, Landgraf Hermann
hail! Prince of Thur - in - - gia, Landgrave Hermann,

Heil! Thü - rin - gen's Für - - sten, Landgraf Hermann
hail! Prince of Thur - in - - gia, Landgrave Hermann,

Heil! Thü - rin - gen's Für - - sten, Landgraf Hermann
hail! Prince of Thur - in - - gia, Landgrave Hermann,

Heil! Thü - rin - gen's Für - - sten, Landgraf Hermann
hail! Prince of Thur - in - - gia, Landgrave Hermann,

(*ad libitum*)
(Trompeten auf dem Theater.)
(Trumpets on the stage.)

P. * P. * P. * P. *

Heil! hail! Wo Long lan - ge noch der Ruf er - here
hail! Long sound the cry from all here

Heil! (Letzter Auftritt eines Grafen.) Wo lan - ge noch der Ruf er - here
hail! (The last Count enters.) Long sound the cry from all here

ff *P.* ✦ *P.* ✦

schal - le, Thü - rin - gen's Für - sten, Her - mann
meet - ing: Prince of Thur - in - gia, Her - mann,

P. ✦ *P.* ✦ *P.* ✦

Heil! hail! Heil! hail! Thü - rin - gen's Für - sten
Prince of Thur - in - gia,

Heil! hail! Heil! hail! Thü - rin - gen's Für - sten
Prince of Thur - in - gia,

Heil! hail! Heil! hail! Thü - rin - gen's Für - sten
Prince of Thur - in - gia,

Heil! hail! Heil! hail! Thü - rin - gen's Für - sten
Prince of Thur - in - gia,

(auf dem Theater.)
 (in the theatre.)

ff (Orchester.)
 (Orchestra.)

P. ✦ P. ✦

Heil! hail! Heil! hail! Heil! hail!

Heil! hail! Heil! hail! Heil! hail!

Heil! hail! Heil! hail! Heil! hail!

Heil! hail! Heil! hail! Heil! hail!

Heil! hail! Heil! hail! Heil! hail!

etc.

ff (Orchester.)
 (Orchestra.)

P. ✦ P. ✦

Thü - ringen's Für - sten, Her - - mann Heil!
Prince of Thur-in-gia, Her - - mann, hail!

Thü - ringen's Für - sten, Her - - mann Heil!
Prince of Thur-in-gia, Her - - mann, hail!

Thü - ringen's Für - sten, Her - - mann Heil!
Prince of Thur-in-gia, Her - - mann, hail!

Thü - ringen's Für - sten, Her - - mann Heil!
Prince of Thur-in-gia, Her - - mann, hail!

P. + P.

(Die Versammelten haben alle die ihnen angewiesenen, einen grossen Halbkreis bildenden Plätze eingenommen.)
 (The guests have all taken the places assigned them, forming a large half-circle.)

P. P.

(Tr. a. d. Th.) *ritard.*

(Die Sänger treten auf, begrüßen feierlich die Versammlung und werden von den Edelknaben nach ihren Sitzen geleitet.)

(The Minstrels enter, greet the assembly in stately fashion and are led to their places by the Pages.)

Moderato. $\text{♩} = 60$

p legato e ben tenuto *f* *p* *tr*

p *p cresc.*

f *dim.* *p* *tr*

f *p* *cresc.* *sempre P.*

(Der Landgraf erhebt sich.)
(The Landgrave rises.)

f *p* *P.*

LANDGRAF.
LANDGRAVE.

Gar viel und schön ward hier in die-ser Hal-le von euch, ihr lie-ben Sän-ger, schon ge-
With-in this hall full oft have songs of beauty from you, my well-be-lov-ed bards, re-

-sungen, in weisen Rät-seln, wie in heit'ren Liedern er-freuetet ihr gleich sinnig un-ser
-sounded, with cunning wisdom as with mirthful measures, while teaching still, ye gladden'd ev'ry

Herz.
heart.

Maestoso.

Wenn unser Schwert in blu-tig-ern sten
And when our swords, unsheat'h'd in bloody

Kämp-fen stritt für des deu-t-schen Rei-ches Ma-jes-tät,
battles, fought to up-hold our German Fatherland,

wenn wir dem grim-men
while 'gainst the foreign

Wel-fen wi-der-stan-den
foe our arms we car-ried,

und dem ver-der-ben-vol-len Zwi-e-spalt
at home dis-as-trous dis-cord eke with-

- kehrt, den wir so unger'n lang vermissten. Was wieder
 - turn'd, whom we so long have mourn'd in sadness. The pow'r that

p *pp*

P. * P. * P. *

ihn in un-s're Nä - he brach-te, ein wun-der-bar Ge-heim-nis dünkt es
 brings him once again a-mong us a dark mys-te-rious se-cret still re-

p

mich; durch Liedes Kunst sollt ihr es uns ent - hül - len; des - halb
 - mains. Thro' art of song be this by you dis - cov-ered! There - fore,

p *fp* *cresc.* *fp*

allegro

P. *

stell' ich die Fra - ge jetzt an euch: könnt ihr der Lie - be
 hear now the theme to you as - signed. Sing ye of love - its

fp

We - sen mir er-grün-den? Wer es ver-mag, wer
 truth to me re-veal-ing! He who in song that

p

— sie am wür-digsten be-singt, dem reich E - li - sabeth den Preis,
 — end most worthi - ly at - tains shall by E - lis - a - beth be crowned.

f *f* *P.*

er for-d're ihn so hoch und kühn er wol - le, ich
 Then let him name his prize, and bold - ly choose it; I

f *f* *f*

sor - ge, dass sie ihn ge - wäh - ren sol - le!
 pledge my word that she will not re - fuse it!

p *p* *f*

(♩ = 80) Auf, lie - be
 Up, then, ye

f *tr* *P.*

Sänger! Grei-fet in die Sai-ten!
 Singers! Bravely grasp your harp-strings!

Die Auf-gab' ist ge-
 The theme has been de-

f *P.*

- stellt, - kämpft um den Preis, und nehmet All' im voraus uns'ren
 - clared; strive for the prize; and take ye all, ere ye be-gin, our

f *f*

P.
Allegro. ♩ = 84.

Dank!
 thanks!

Soprano.

Alt. Heil! Heil! Thü - rin - gen's
 Hail! Hail! Prince of Thur-

CHOR.
 CHORUS. Tenor. Heil! Heil! Thü - rin - gen's
 Hail! Hail! Prince of Thur-

Bass. Heil! Heil! Thü - rin - gen's
 Hail! Hail! Prince of Thur-

Tr. a. d. Th. Heil! Heil! Thü - rin - gen's
 Hail! Hail! Prince of Thur-

f *f* *f*

Allegro. ♩ = 84.

Für - sten Heil! Der
 - in - gia, hail! Our

Für - sten Heil! Der
 - in - gia, hail! Our

Für - sten Heil! Der
 - in - gia, hail! Our

Für - sten Heil! Der
 - in - gia, hail! Our

ff

P.

hol - den Kunst Be-schüt - zer, Heil!
no - ble art's pro-tec - tor, hail!

hol - den Kunst Be-schüt - zer, Heil!
no - ble art's pro-tec - tor, hail!

hol - den Kunst Be-schüt - zer, Heil!
no - ble art's pro-tec - tor, hail!

hol - den Kunst Be-schüt - zer, Heil!
no - ble art's pro-tec - tor, hail!

P.

Heil!
Hail!

Heil!
Hail!

Heil!
Hail!

Heil!
Hail!

(Alle setzen sich.)
(All seat themselves.)

Heil!
Hail!

Heil!
Hail!

Heil!
Hail!

Heil!
Hail!

Tr.

P.

P.

ritard.

dim.

(Die vier Edelknaben treten hervor, sie sammeln in einem goldenen Becher von jedem der Sän-
(The four Pages advance and collect from the Minstrels, one by one, in a golden cup rolls of paper on
 Moderato. (♩ = 60)

p *ten.* P. ✦ P. ✦ P. ✦ P. ✦

ger seinen auf ein zusammengerolltes Blättchen gezeichneten Namen; — darauf reichen sie den
which each has written his name: this cup they present to Elisabeth, who draws one of the papers out

P. ✦ P. ✦

Becher Elisabeth, welche eines der Blättchen herauszieht und es wiederum den Edelknaben reicht
and hands it to the Pages, who read the name and then advance ceremoniously into the middle.)

P. ✦ P. ✦ P. ✦

diese lesen den Namen und treten dann feierlich in die Mitte.)

p P. ✦

p P. ✦

P. ✦ P. ✦ *p*

VIER EDELKNABEN.

FOUR PAGES.

Sopran

Wolf - ram von E - schinbach
Wolf - ram of E - schinbach

be - gin - ne!
is chos - en!

Alt

Wolf - ram von E - schinbach
Wolf - ram of E - schinbach

be - gin - ne!
is chos - en!

(Sie setzen sich zu den Füßen des Landgrafen und Elisabeth's nieder. — Wolfram erhebt sich. —
(They seat themselves at the feet of the Landgrave and Elisabeth. — Wolfram rises. — Tannhäuser

p

cresc.

f

P.

P.

P.

Tannhäuser stützt sich, wie in Träumerei verfallen, auf seine Harfe.)
leans, as though dreaming, upon his harp.)

fp

P.

DER SÄNGERKRIEG.

THE MINSTREL'S TOURNAMENT.

Moderato. $\text{♩} = 60$

WOLFRAM.

Blick' ich um - her in die - sem ed - len
 When round me. here I gaze on this fair

Krei - se, welch ho - her An - blick macht mein Herz er -
 cir - cle, my heart doth glow be - fore the glo - rious

- glüh'n! So viel der Hel - den, tap - fer, deutsch und
 scene! Suchwealth of he - roes, Ger - man, wise and

wei - se, ein stol - zer Eich - wald, herr - lich, frisch und
 val - iant, a state - ly oak - wood, lord - ly, fresh and

grün;— und hold und tu - gendsam er -
 green:— And pure and vir - tu - ous, I

The first system of the score shows a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

- blick' ich Frau - en, lieb - li - cher Blü - ten düf - te - reich - ster
 look on wo - men, sweet as a wreath of fra - grant flow'rs in

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata on a whole note before the next phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Kranz. Es wird der Blick wol trun - ken mir vom
 bloom; with sense o'er - wrought, and daz - zled by their

The third system includes a vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a 'P.' dynamic. There are also some markings like 'pp' and 'cresc.' in the piano part.

Schau - en, mein Lied ver - stummt vor sol - cher An - mut
 splen - dour, be - fore a sight so fair my song is

The fourth system shows the vocal line and piano accompaniment. The piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a 'P.' dynamic.

Glanz. Glanz. Glanz.
 dumb. dumb. dumb.

The fifth system features a vocal line and piano accompaniment. The piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a 'P.' dynamic. There are also markings like 'p', 'cresc.', 'f', and 'dim.' in the piano part.

ritard.

Da blick' ich auf zu
With eyes up - raised, one

pp

ei - nem nur der Ster - ne, der andem Him - mel, der mich blen - det, steht -
star a - lone be - hold - ing, 'mid all the lights shin - ing in hea - ven, there:

ritard.

es sammelt sich mein
My spi - rit now re -

p *pp*

Geist aus je - ner Fer - ne, an - däch - tigsinkt die See -
- turns from that far dis - tance. My soul in a - dor - a -

pp

P. *

- le in Ge - bet.
- tion sinks in pray'r.

(♩ = 60)

Und And

p *pp* *pp*

P. *sempre P.*

sieh, mir ze - getsich ein Wun - der-bron - nen, in
 lo, I see a ma-gic fount be-fore me, where-

pp
P.

den mein Geist voll ho - hen Staunen's blickt;
 - on my spi - rit won - der - ing doth gaze:

P.

aus ihm er - schöp - fet gna - den-rei-che Won - nen,
 from out that source all pur - est joys flow o'er me,

P.

durch die mein Herz er na - men-los er-quickt.
 whose quick'ning pow'r my heart on high doth raise.

P. *P.* *P.* *cresc.*

Und nim - mer möcht'ich die - sen Bron - nen
 O, ne - ver may I dim its wa - ter's

f *dim.* *p.*

trü - ben, be - rüh - ren nicht den Quell mit frev - lem
 brightness, nor stir that ho - ly spring in wan - ton

f *dim.*

P. * P. * P.

Mut: in An - betung möcht' ich mich op - fernd ü - ben, ver - gie - ssen
 mood: a - dor - ing I e - ver would kneel in hom - age, and pour right

p *dim.* *pp* *pp*

ritard.

* *

froh mein letz - tes Her - zen's - Blut!
 glad - ly forth my heart's last blood!

Ihr
 Ye

pp

*

Ed - len möcht' in die - sen Wor - ten le - sen, wie ich er -
 nob - les, hear my words and, pray you, heed them; tru - ly they

f

3

- kenn' der Lie - be rein - stes We - sen.
 tell of love, if right ye read them.

(Er setzt sich.)
 (He takes his seat.)

f

3

Allegro. (♩ = 72)
Sopran.

Alt.

Tenor 1.

Chor der Ritter und Frauen
(in beifälliger Bewegung).

Tenor 2.

Chorus of Knights and Ladies
(applauding).

Bass 1.

Bass 2.

Allegro. (♩ = 72)

Sopran.

Alt.

Tenor 1 & 2.

Bass 1 & 2.

P.

P.

So ist's!
'Tis true!

So ist's!
'Tis true!

sen sei dein Lied!
we give thy song!

sen sei dein Lied!
we give thy song!

sen sei dein Lied!
we give thy song!

sen sei dein Lied!
we give thy song!

Ge -
All

Ge -
All

Ge -
All

Ge -
All

Ge -
All

Ge -
All

P.

(Tannhäuser fährt wie aus dem Traume auf; seine trotzige Miene
Tannhauser starts up as if from a dream; his defiant mien immediately

nimmt sofort den Ausdruck der Entzückung an, mit welchem er in die Luft vor sich hinstarrt.
changes to an expression of ecstasy as he gazes before him into the air; a slight trembling of the hand

ein leises Zittern der Hand, die bewusstlos nach den Saiten der Harfe sucht, ein unheimliches Lächeln
which unconsciously seeks the strings of the harp, a sinister smile of the mouth, shew that a strange

cheln des Mundes, zeigt an, dass ein fremder Zauber sich seiner bemächtigt. Als er dann, wie er wachend, kräftig in die Harfe greift, verrät seine ganze Haltung, dass er kaum mehr weiss, wo
spell has seized him. As he then, as though awaking, sweeps his harp-strings powerfully, his whole

er ist und namentlich Elisabeth nicht mehr beachtet.)
bearing betrays, that he scarcely knows where he is, and, especially, that he is no more conscious of Elisabeth's presence.

Allegro.

TANNHÄUSER.

O Wolfram,
Thou, Wolfram,

tr *p* *cresc.* *3* *tr* *stacc.* *f*

der du al - so sangest, du hast die Lie - be arg ent - stellt; wenn du in
wouldst love's de - fen - der, whodost the truth of love be - lie? If we such

⊕ hier weiter
(Harfe) *f*

solchem Schmachten bangest, ver - sieg - te wahr - lich wol die Welt!
shame - fast hom - age ren - der, the world were tru - ly waste and dry!

(♩ = 66)
Zu Got - tes Preis in
To gods who reign on

f *fp* *P.* *P.* *P.*

hoch er - hab' - ne Fer - nen, blickt auf zum
high let praise be giv - en: with eyes up -

P. *P.* *P.*

Him - mel, blickt auf zu sei - - nen Ster - - nen:
 - lift - - ed, be - hold the stars in hea - - ven:

P. P. P. P.

An - - be - - tung sol - - chen Wun - dern
 wor - - ship is all such gods com -

fp P. P. P.

zollt, da ihr sie nicht be -
 - mand. for ye shall ne - - ver

dim. *p* P. P. P.

grei - - fen sollt! Doch was sich der Be - rüh - rung
 near them stand! But when, to my de - vo - tion

p *piu p* *pp* *senza Ped.*

beu - get, mir Herz und Sin - - nen na - - he liegt, was sich aus
 bend - ing, a be - ing shaped in mor - - tal ould; free - ly to

glei - - chem Stoff er - - zeu - get, in wei - cher For - mung an mich
soft ca - ress - es lend - ing her - self, in lov - - ing arms I

schmiegt,
hold:

stacc.

molto cresc.

ich nah' ihm kühn, dem Quell der Won - nen, in die kein
I bold - ly quaff that fount of pleasures; with - in my

Za - - gen je sich mischt, denn un - ver - - sieg - bar ist der
heart no fears a - rise; for, as ex - - haust - less are its

Bron - nen, wie mein Ver - lan - - - gen nie er - lischt: so, dass mein
treas - ures, as my de - sire, that ne - ver dies. So, lest re -

Seh - - - nen e - - - wig bren - - - ne,
 - pose - should calm my yearn - - - ing,

mf *p*

P. + P. + P. + P.

lab' an dem Quell ich e - - wig
 from that sweet fount I drink a - -

p *cresc.*

P. + P. + P. + P. + P. 3 P. 4 +

mich! - und wis-se, Wol-fram, so er-ken-ne der Lie-be wahr -
 - lone! - Thus read thou, Wol-fram, from me learning the truth of Love -

f *p*

(Allgemeines Erstaunen: Elisabeth im Widerstreit mit Hingerissenheit u. banger Befremdung)
 (General astonishment: Elisabeth in conflict with feelings of rapture and anxious surprise.)

- - - stes We-sen ich.
 - that I have known.

ff *f* *p*

P. + P.

Più moto.

(Biterolf erhebt sich schnell und zornig.)
 (Biterolf rises quickly and angrily.)

BITEROLF

Her-Come

ff

Allegro. $\text{♩} = 80$.

2.
 - aus zum Kampfe mit uns Al-len! Wer blie-be ru-hig, hört er
forth and with us all do bat-tle! Who could be sil-ent hear-ing

dich?
thee? Wird dei-nem Hoch-mut es ge-fal-len, so hö-re,
And, if thy pride can brook den-i-al, then list, blas-

Läst-er, nun auch mich!
-phe-mer, now to me! Wenn mich be-
When ho-ly

-gei-stert ho-he Lie-be, stähit sie die Waf-fen
love my soul in-spir-eth, bold is my heart, my

mir mit Mut; dass e-wig
arm is sure. To hold on

un - ge - schmäht sie blie - - be, ver - göss' ich stolz mein
high its fame and splen - dour, *right proud - ly* *I* *my*

letz - - tes Blut! Für Frau - en - ehre
blood would pour! *For wo - man's name*

— und ho - he Tu - - gend als Rit - ter kämpf'
and high - est hon - - our, *as Knight I strive*

— ich mit dem Schwert; doch was Ge - nuss beut
with daunt - - less sword: *those poor de - lights that*

dei - ner Ju - gend, ist wohl - feil, kei - nes Strei - ches wert!
fill - thy long - ing, I hold them *not - - e'en worth a word!*

Chor der Ritter und Frauen.

Chorus of Knights and Ladies.

Allegro. (♩ = 88.)

Heil, Bi - te-rolf!
Hail, Bi - ter-olf!

Heil, Bi - te-rolf!
Hail, Bi - ter-olf!

Heil, Bi - te-rolf! Hier un-ser Schwert!
Hail, Bi - ter-olf! Here are our swords!

Allegro. (♩ = 88.)

P. + P. + P.

+

Meno Allegro. (♩ = 66.)

TANNHÄUSER (mit immer steigender Hitze auffahrend).

(with ever increasing heat, rising).

Ha, tör-ger Prahler Bi-te-rolf! Singst du von Lie - - be, grim-mer
Ha, fool-ish boaster, Bi-ter-olf! Singst thou of Love, thou sur-by

P. + P. +

Wolf? Ge-wiss - lich hast du nicht ge-meint, was mir ge -
wolf? *Not thou, full sure, hast e - ver known the joys that*

VI.II & Br. (*trem.*)

f *fp* *p* *fp*

P. ✦ P. ✦ P. ✦ P. ✦ P. ✦ P. ✦

- nie - ssens - wert er - scheint! Was hast du, Ärm - ster, wohl ge -
now my song hath shewn! What hast thou felt, poor soul, of

P. ✦ P. ✦ P. ✦ P. ✦

- nos - sen? Dein Le - ben war nicht lie - - be - reich, - und was von
pleasure? Thy life with all its pal - - try hoard of bliss - es

P. P. P. ✦ P. ✦

Freu - den dir ent - spros - - sen, das galt wohl wahr - lich kei - nen
such as thou dost treas - - ure, tru - ly, were nev - er worth a

f *f*

Più moto. (♩ = 80.)

Streich!
word!

LANDGRAF (zu Biterolf, der das Schwert zieht).
LANDGRAVE (to Biterolf who has drawn his sword).

Die Ritter (in grösster Aufregung).
The Knights (in the greatest excitement).

Zu - rück das Schwert! Ihr
Put back thy sword! Break

Tenor I.

Tenor II.

Weh - - ret seiner Kühnheit!
Let him now be silenced!

Lasst ihn nicht enden! Wehrt seiner Kühnheit!
We will not hear him! Let him be silenced!

Bass I.

Bass II.

Wehret seiner Kuhn-heit!
Let him now be si - lenced!

Lasst ihn nicht enden!
We will not hear him!

Wehrt seiner Kühnheit!
Let him be silenced!

Più moto. (♩ = 80.)

mf

più f -

ff

dim.

P.

P.

P.

P.

P.

(Wolfram erhebt sich, bei seinem Beginn tritt sogleich wieder die grösste Ruhe ein.)

WOLFRAM.

LANDGRAF. LANDGRAVE. (Wolfram arises: As he begins the most profound quiet ensues.)

O
Oh

Sän - ger, hal - tet Frie - den!
not the peace, ye minstrels!

P.

+

P.

+

P.

+

Him - - mel! Lass' dich jetzt er - fle - - hen! Gib mei - nem Lied der
Heav - - en! hear me now im - plore thee! Let worth - y praise now

fp

fp

fp

P.

+

P.

+

P.

Wei - he Preis!
crown my song!

Ge - bannt lass' mich die
Cast out, banished be

mf *dim.* *fp*

P. P.

Sin - - de se - - hen aus die - - sem ed - - len, rei - - nen
sin be - fore thee, and ne'er de - file this no - - ble

fp *fp* *fp* *fp* *fp*

P. P. P. P. P.

Kreis!
throng!

Dir, ho - he Lie - - be,
Thine, ho - ly love, be

mf *dim.* *p* ($\text{♩} = 72$)

sehr gebunden

P. P.

tö - - - - - ne be - gei - - stert mein Ge -
praise .. - - - es, thy fame shall ne - - ver

cresc.

P. P. P. P. P.

- sang,
fade

die mir in En - - gel's
love that an an - - gel's

mf *cresc.* *f* *p*

P. P.

Schö - - - ne - - - tief in die See - - - le
beau - - - ty - - - deep in my soul hath

P. P. P. P.

drang!
loud! Du nahst als
Thou art by

cresc. dim. f

P

Gott - - ge - sand - te, ich folg' aus
God sent hith - er, I fol - - low

pp

P. + P. + P. + P. P.

hol - - der Fern': so führst du in die
from a - far: so dost thou guide me

P. P. P. + P. P. P.

Lan - - de, wo e - - - wig
thith - - er, where e - - - ver

cresc.

P. P. P. P.

strahlt *shines* dein Stern! *thy star!* (Tannhäuser springt auf.)
(Tannhäuser springs up.)

f *acceler.* *p*

P. + P. + P. + P. +

TANNHÄUSER (in äusserster Verzückung).
(in the highest ecstasy.)

Dir, Göttin der Liebe, soll mein Lied ertönen, gesungen laut sein
God - - dess of love, for thee my voice up - - rais - - ing, a - - loud in ring - - ing

VI. (trem.) *ffp* *d = 76.* *p*

P. + P. + P. + P. + P. +

jetzt dein Preis von mir! Dein süsser
tones I - pour my songs! Thy charm as -

sempre pp *p*

P. + P. + P. + P. +

Reiz ist Quel - le al - les Schön - - nen, und
fount of ev - 'ry beau - ty prais - - ing, for

je - - - des hol - - - de Wun - der stammt von
ev - - - 'ry won - - - der rare to - - thee be -

P. ✦ P. ✦

dir! Wer dich mit Glut in sei-ne
- longs! Who in thine arms on thy -

P. ✦ P. ✦ P. ✦ P. ✦

Ar - - me ge - schlos - - sen, was Lie - - - be
beau - - ty hath feast - - ed, the might of

P. ✦ P. ✦ P. ✦

ist, love kennt he, der, on - - ly he, nur der, al - - ly he, doth know! Arm - - lein! Poor

P. + P. + P. + P. +

sel' - ge, die ihr Lie - - be nie ge - - mor - - tals, ye who love have ne - - ver

P. P. + P. + P. +

- nos - sen, zieht hin! Zieht in den Berg der Ve - - tast - ed; set forth! there, to the mount of Ve - -

P. 2 4 + P. + ff

- - nus ein! go! - - nus

(♩ = 84.) (Allgemeiner Aufbruch und Entsetzen.) (General disorder and horror.)

ff

WALTHER.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

SCHREIBER.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

WOLFRAM.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

BITEROLF.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

REINMAR.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

LANDGRAF.-LANDGRAVE.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

Chor der Ritter und Frauen.

Chorus of Knights and Ladies.

Sopran.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

Alt.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

Tenor.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

Bass.

Ha! der Ver-ruch - te! Fliehet ihn!
 Ha! the blas-phe - mer! Fly from him!

P.

+

P.

+

P.

+

P.

+

P.

Hört es! Er war im Ve - - - nus-berg!
Hear it! He was on Ve - - - nus-Mount!

Flie - het ihm! **Hört es! Er war im Ve - - - nus-berg!**
Fly from him! Hear it! He was on Ve - - - nus-Mount!

Hört es! Er war im Ve - - - nus-berg!
Hear it! He was on Ve - - - nus-Mount!

Flie - het ihm! **Hört es! Er war im Ve - - - nus-berg!**
Fly from him! Hear it! He was on Ve - - - nus-Mount!

Flie - het ihm! **Hört es! Er war im Ve - - - nus-berg!**
Fly from him! Hear it! He was on Ve - - - nus-Mount!

Hört es! Er war im Ve - - - nus-berg!
Hear it! He was on Ve - - - nus-Mount!

Hört es! Er war im Ve - - - nus-berg!
Hear it! He was on Ve - - - nus-Mount!

Hört es! Er war im Ve - - - nus-berg!
Hear it! He was on Ve - - - nus-Mount!

Hört es! Er war im Ve - - - nus-berg!
Hear it! He was on Ve - - - nus-Mount!

P. P. P. P. P.

Chor der Frauen.
Chorus of the Ladies.
Sopran I. II.

Hin-weg!
A-way!

Alt I. II.

Hin-weg!
A-way!

Aus sei-ner
A-way, a--

Hin-weg!
A-way!

Aus sei-ner
A-way, a--

ff

Näh!
-way!

Näh!
-way!

(Die Frauen verlassen in grösster Bestürzung und mit Gebärden des Abscheu's die Halle. Elisabeth, die dem Streite der Sänger mit wachsender Angst zugehört hatte, bleibt von den Frauen allein zurück, — bleich, nur mit dem grössten Aufwande ihrer Kraft an einer der hölzernen Säulen des Baldachin's sich aufrecht erhaltend. — Der Landgraf, alle Ritter und Sänger haben ihre Sitze verlassen und treten zusammen. Tannhäuser, zur äussersten Linken, verbleibt noch eine Zeitlang wie in Verzückung.)

The women leave the Hall in the greatest dismay and with gestures of horror; Elisabeth, who has listened to the strife among the Minstrels with growing anxiety, alone remains behind — pale, holding herself erect by one of the wooden supports of the baldachin, only by the strongest exercise of her forces. The Landgrave and all the Knights and Minstrels have left their seats and come together. Tannhäuser at the extreme left, remains still a long time as though enraptured.

P.

WOLFRAM. *p*

Ihr hab't ge-
Ye all have

f dim.

p

WALTHER.
p
 Sein frev - ler Mund tat es
His sin - ful lips have con-

SCHREIBER.
p
 Ihr habt's ge-hört!
Ye all have heard!

WOLFRAM.
 Ihr habt's ge-hört!
Ye all have heard!

BITEROLF.
p
 Ihr habt's ge-hört!
Ye all have heard!

REINMAR.
p
 Ihr habt's ge-hört!
Ye all have heard!

**LANDGRAF.
 LANDGRAVE.**
p
 Ihr habt's ge-hört!
Ye all have heard!

**Chor der Ritter.
 Chorus of Knights.**
 Tenor I.
p
 Ihr habt's ge-hört!
Ye all have heard!

Tenor II.
p
 Ihr habt's ge-hört!
Ye all have heard!

Bass I.
p
 Ihr habt's ge-hört!
Ye all have heard!

Bass II.
p
 Ihr habt's ge-hört!
Ye all have heard!

Sein frev - ler Mund tat es
His sin - ful lips have con-
 das Ver - bre - chenschreck - lich
now the fear - ful crime con-
 Ver - brechen tat er kund!
lips have the sin confessed!
 Sein Mund tat es
His lips have con-
 Sein Mund _____ tat es
His lips _____ have con-



cresc. *ff*

kund: er hat der Höl - le Lust ge - teilt, im
 - fessed: that he the joys of hell hath shared, on

cresc. *ff*

kund: er hat der Höl - le Lust ge - teilt, im
 - fessed: that he the joys of hell hath shared, on

cresc. *ff*

kund: er hat der Höl - le Lust ge - teilt, im
 - fessed: that he the joys of hell hath shared, on

Er hat der Höl - - - le Lust ge - teilt, im
 that he the joys of hell hath shared, on

cresc. *ff*

- bre - - - - - chen kund: im
 crime con - fessed: on

cresc. *ff*

kund: er hat der Höl - le Lust ge - teilt, im
 - fessed: that he the joys of hell hath shared, on

cresc. *ff*

Sein frev - ler Mund tat es kund: im
 His sin - ful lips have con-fessed: on

cresc. *ff*

Sein frev - ler Mund tat es kund: im
 His sin - ful lips have con-fessed: on

cresc. *ff*

Sein frev - ler Mund tat es kund: im
 His sin - ful lips have con-fessed: on

cresc. *ff*

Sein frev - ler Mund tat es kund: im
 His sin - ful lips have con-fessed: on

cresc. *ff*

P. † P. †

Scheus - lich! Flu - chenswert! In sei-nem Blu - te netzt das
 Hor - ror! Cast him out! And with his blood now dye your

Scheus - lich! Flu - chenswert! In sei-nem Blu - te netzt das
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Scheus - lich! In sei-nem Blu - te netzt das
 Hor - ror! And with his blood now dye your

Scheus - lich! Flu - chenswert! In sei-nem Blu - te netzt das
 Hor - ror! Cast him out! And with his blood now dye your

setz - lich! Flu - chenswert! In sei-nem
 - curs - ed! Cast him out! And with his

setz - lich! Flu - chenswert! In sei-nem
 - curs - ed! Cast him out! And with his

setz - lich! Flu - chenswert! In sei-nem
 - curs - ed! Cast him out! And with his

setz - lich! Flu - chenswert! In sei-nem
 - curs - ed! Cast him out! And with his

(Alle dringen mit gezücktem Schwerte auf Tannhäuser ein; Elisabeth stürzt dazwischen.)
 (All press with swords drawn toward Tannhäuser; Elisabeth rushes between.)

Schwert!
swords!

Zum Höl-lenpfehl gesandt, sei er ge -
To hell shall he re-turn! Let him be

Schwert!
swords!

Zum Höl-lenpfehl gesandt, sei er ge -
To hell shall he re-turn! Let him be

Schwert!
swords!

Zum Höl-lenpfehl zu-rück ge-sandt, sei er ge -
To mire of hell shall he re-turn! Let him be

Schwert!
swords!

Zum Höl-lenpfehl zu-rück ge-sandt, sei er ge -
To mire of hell shall he re-turn! Let him be

Schwert! Zum Höl-lenpfehl zu-rück ge-sandt, sei er ge -
swords! To mire of hell shall he re-turn! Let him be

Schwert! Zum Höl-lenpfehl zu-rück ge-sandt, sei er ge -
swords! To mire of hell shall he re-turn! Let him be

Blu - te netzt das Schwert! Er ist ge -
blood now dye your swords! Let him be

Blu - te netzt das Schwert! Er ist ge -
blood now dye your swords! Let him be

Blu - te netzt das Schwert! Er ist ge -
blood now dye your swords! Let him be

Blu - te netzt das Schwert! Er ist ge -
blood now dye your swords! Let him be

ff

ELISABETH.

Haltet ein!
Hold your hands!

fehmt, sei er ge - bannt!
judged and ban - ished hence!

Was
What

fehmt, sei er ge - bannt!
judged and ban - ished hence!

fehmt, sei er ge - bannt!
judged and ban - ished hence!

Alle halten in grosster Betrof-
fenheit an.
All hold back in the greatest
surprise.

fehmt, sei er ge - bannt!
judged and ban - ished hence!

Was
What

fehmt, sei er ge - bannt!
judged and ban - ished hence!

Was
What

fehmt, sei er ge - bannt!
judged and ban - ished hence!

fehmt, sei er ge - bannt!
judged and ban - ished hence!

fehmt, sei er ge - bannt!
judged and ban - ished hence!

fehmt, sei er ge - bannt!
judged and ban - ished hence!

fehmt, sei er ge - bannt!
judged and ban - ished hence!

fff

p

Zu-
Go

hör' ich! Wie? E - li - sabeth! Die keusche Jung - frau für den Sünder?
hear I? Thou? E - lis - a - beth! The stainless maid - en, for the sinner?

Wie? Was seh' ich! E - li - sabeth, die keusche Jungfrau für den
How? what see I? E - lis - a - beth, the stainless maiden for the

hör' ich! E - li - sabeth, die keusche Jung - - - frau für den
hear I? E - lis - a - beth, the stainless maid - - - en for the

hör' ich! E - li - sabeth, die keusche Jung - frau für den Sünder?
hear I? E - lis - a - beth, the stainless maid - en for the sinner?

Wie? Was seh' ich! E - li - sabeth, die keusche Jungfrau für den
How? what see I? E - lis - a - beth, the stainless maiden, for the

Was hör' ich! Die keu - sche Jungfrau für den
What hear I? The stainless maiden, for the

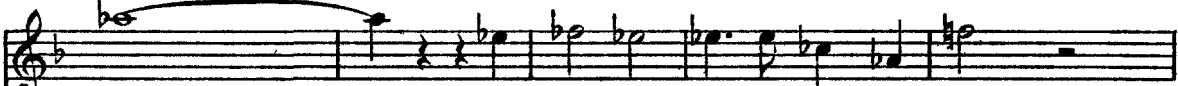
Was hör' ich! Die keu - sche Jungfrau für den
What hear I? The stainless maiden, for the

Was hör' ich! Die keu - sche Jungfrau für den
What hear I? The stainless maiden, for the

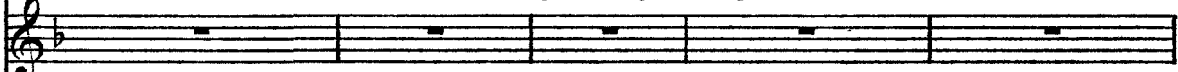
Was hör' ich! Die keu - sche Jungfrau für den
What hear I? The stainless maiden, for the

cresc. - P. +

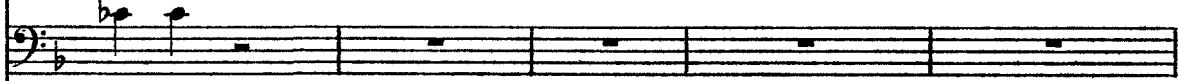
(Tannhäuser mit ihrem Leibe deckend.)
(shielding Tannhäuser with her body.)



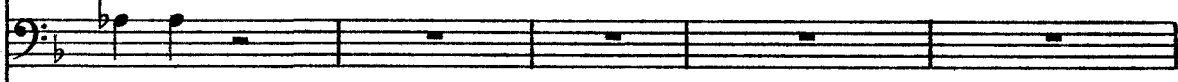
rück! _____ Des To - des ach - te ich sonst nicht!
back! _____ or first my life your swords shall take!



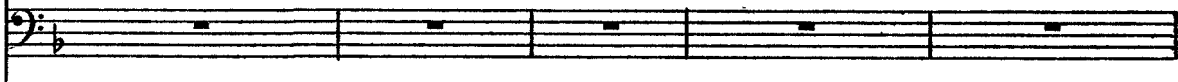
Sün - der?
sin - ner?



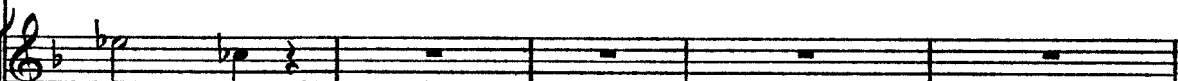
Sün - der?
sin - ner?



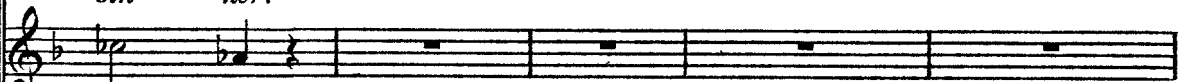
Sün - der?
sin - ner?



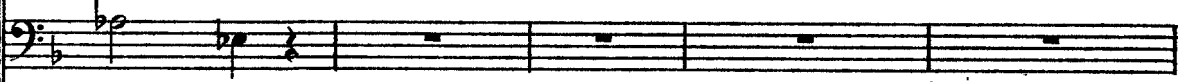
Sün - der?
sin - ner?



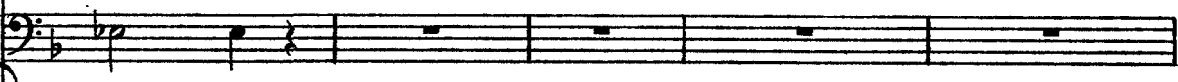
Sün - der?
sin - ner?



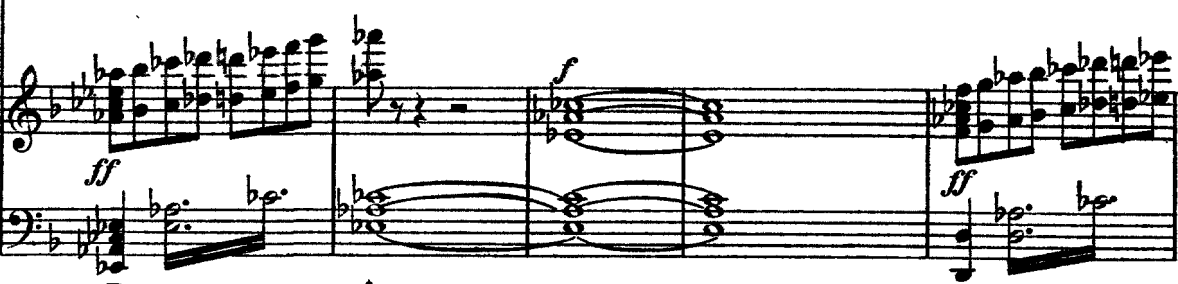
Sün - der?
sin - ner?



Sün - der?
sin - ner?



Sün - der?
sin - ner?



Was ist die Wun-de eu-res Ei-sens ge-gen den To-des-stoss, den
What were the wound your swords could give me, weighed with the dead - ly blow my

P *P* *+*

ich von ihm em-pfang?
heart from him re-ceived?

WALTHER.

SHREIBER.
 E-li-sabeth, was muss ich hö-ren?
E-lis-a-beth, can we be-lieve it?

WOLFRAM.
 E-li-sabeth, was muss ich
E-lis-a-beth, can we be-

BITEROLE.
 E-li-sabeth, was muss ich hö-ren?
E-lis-a-beth, can we be-lieve it?

REINMAR.
 E-li-sabeth, was muss ich
E-lis-a-beth, can we be-

LANDGRAF.
 LANDGRAVE.
 E-li-sabeth, was muss ich hö-ren?
E-lis-a-beth, can we be-lieve it?

E-li-sabeth, was muss ich hö-
E-lis-a-beth, can we be-lieve

E-li-sabeth!
E-lis-a-beth!

E-li-sabeth!
E-lis-a-beth!

E-li-sabeth!
E-lis-a-beth!

E-li-sabeth!
E-lis-a-beth!

P *+* *P*

Wie liess dein Herz dich so be - tö - ren, von
How can thy heart so mad - ly lead thee, to

hö - ren?
- lieve it? Wie liess dein Herz dich so be -
How can thy heart so mad - ly

Wie liess dein Herz dich so be - tö - ren, von
How can thy heart so mad - ly lead thee, to

hö - ren?
- lieve it? Wie liess dein Herz dich so be -
How can thy heart so mad - ly

Wie liess dein Herz dich so be - tö - ren, von
How can thy heart so mad - ly lead thee, to

- - ren?
it? Wie liess dein Herz dich so be -
How can thy heart so mad - ly

Wie lie - ssest du dich so be - tö -
How can thy heart so mad - ly lead

Wie lie - ssest du dich so be - tö -
How can thy heart so mad - ly lead

Wie lie - ssest du dich so be - tö -
How can thy heart so mad - ly lead

Wie lie - ssest du dich so be - tö -
How can thy heart so mad - ly lead

cresc.

P. P.

cresc.
dem die Stra-fe zu be-schwö-ren, der auch so furcht-bar
turn a-way from him the sen-tence, who by his crime hath

cresc.
-tö-ren, von dem die Stra-fe zu be-schwören, der auch so
lead thee, to turn a-way from him the sen-tence, who by his

cresc.
dem die Stra - fe zu be - schwö - ren, der auch so
turn a - way from him the sen - tence, who by his

cresc.
-tö - ren, von dem die Stra-fe zu be-schwören, der auch so
lead thee, to turn a-way from him the sen-tence, who by his

cresc.
dem die Stra-fe zu be-schwö - ren, der auch so furcht - bar
turn a-way from him the sen - tence, who by his crime hath

cresc.
- ren, von dem die Stra - fe zu be-schwö - ren, der so
thee, to turn a - way from him the sen - tence, who by

cresc.
- ren, von dem die Stra - fe zu be-schwö - ren, der so
thee, to turn a - way from him the sen - tence, who by

cresc.
- ren, von dem die Stra - fe zu be-schwö - ren, der so
thee, to turn a - way from him the sen - tence, who by

P. * *P.* * *P.* *

ELISABETH.

Was liegt an mir? Docher, sein Heil!
 Think not of me! Let him be spared!

dich ver - riet?
 thee be - trayed?

furcht-bardich ver - riet?
 crime hath thee be - trayed?

furcht-bardich ver - riet?
 crime hath thee be - trayed?

furcht-bardich ver - riet?
 crime hath thee be - trayed?

dich ver - riet?
 thee be - trayed?

furcht-bar dich ver - riet?
 crime hath thee be - trayed?

furchtbar dich ver - riet?
 crime hath thee be - trayed?

furchtbar dich ver - riet?
 crime hath thee be - trayed?

furchtbar dich ver - riet?
 crime hath thee be - trayed?

furchtbar dich ver - riet?
 crime hath thee be - trayed?

Wollt ihr sein e - wig Heil ihm rau - ben?
Of his sal - va - tion would ye rob him?

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

p
 Ver - wor - fen hat er
All hope he hath by

fp *fp* *fp* *p* *sempre stacc.*

P. *P.*

cresc.

je - - des Hof - fen, nie - - mais wird ihm des Heil's Ge-
guilt a - bandoned; nev - - er will he sal - va - tion

je - - des Hof - fen, nie - - mais wird ihm des Heil's Ge-
guilt a - bandoned; nev - - er will he sal - va - tion

je - - des Hof - fen, nie - - mais wird ihm des Heil's Ge-
guilt a - bandoned; nev - - er will he sal - va - tion

je - - des Hof - fen, nie - - mais wird ihm des Heil's Ge-
guilt a - bandoned; nev - - er will he sal - va - tion

je - - des Hof - fen, nie - - mais wird ihm des Heil's Ge-
guilt a - bandoned; nev - - er will he sal - va - tion

je - - des Hof - fen, nie - - mais wird ihm des Heil's Ge-
guilt a - bandoned; nev - - er will he sal - va - tion

cresc.

- wor - fen hat er je - - des Hof - fen! Des Him - mel's
hope he hath by *guilt* a - bandoned, and heav - en's

cresc.

- wor - fen hat er je - - des Hof - fen! Des Him - mel's
hope he hath by *guilt* a - bandoned, and heav - en's

cresc.

- wor - fen hat er je - - des Hof - fen! Des Him - mel's
hope he hath by *guilt* a - bandoned, and heav - en's

cresc.

- wor - fen hat er je - - des Hof - fen! Des Him - mel's
hope he hath by *guilt* a - bandoned, and heav - en's

cresc.

P. * P. * P. * P. *

WALTHER. SCHREIBER.

(Sie dringen von Neuem auf Tannhäuser ein.)
(They rush again upon Tannhäuser.)

-winn! DesHimmels Fluch hat ihn ge - trof-fen! In seinen Sün - denfahr' er
win! For Heaven's curse on him hath fal-len, and he must pay the debt of
WOLFRAM. BITEROLF.

-winn! DesHimmels Fluch hat ihn ge - trof-fen! In seinen Sün - denfahr' er
win! For Heaven's curse on him hath fal-len, and he must pay the debt of
REINMAR. LANDGRAF. LANDGRAVE.

-winn! DesHimmels Fluch hat ihn ge - trof-fen! In seinen Sün - denfahr' er
win! For Heaven's curse on him hath fal-len, and he must pay the debt of
Tenöre.

Fluch fiel schwer auf ihn! In sei - nen Sün - denfahr' er
curse on him hath fall'n, and he must pay the debt of
Bässe.

Fluch fiel schwer auf ihn! In sei - nen Sün - denfahr' er
curse on him hath fall'n, and he must pay the debt of

P. * P. * P. * P. *

ELISABETH.

Zu - rück von ihm! Nicht ihr — seid sei - ne Richter!
Stand back from him! Not you — may be his judges!

hin!
sin!

hin!
sin!

hin!
sin!

hin!
sin!

hin!
sin!

P. # P. # P. # P. # P. #

Sehr allmählich etwas langsamer bis zu $\text{♩} = 56$.

Grau - sa-me! Werft von
 Re - lent-lessons! Cast a-

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

poco a poco rallentare sine al $\text{♩} = 56$.

P. + P.

euch das wil - de Schwert! Und gebt Ge-
 - way your cru - el swords, and lend an

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

P. + P.

- hör der rei - nen Jung - frau Wort! Ver - nehmt durch
 ear while I, a maid - en, speak! Let me pro -

p *>p* *più p* *pp*

P. + P. + P. + P.

mich, was Got - tes Wil - le ist!
 - claim to you the will of God!

più pp *pp* *ff*

P. + P.

Andante. $\text{♩} = 56$.

Der Un - glücksel - ge, den ge - fan - gen einfurchtbar
 This hap - less man whom here in bond - age a fear - ful,

pp

mächt'ger Zaub'rhält, wie? sollt' er nie zum Heil ge-lan-gen durch
might-y spell doth bind. Ah, may he nev - er hope by penance sal-

P. trem.

Sühn' und Buss' in die-ser Welt? Die ihr so stark im
- va - tion on this earth to find? Have ye who hold the

P. trem. P. trem.

rei-nen Glau - ben, verkennt ihr so des Höchsten Rat? Wollt ihr des
faith of heav - en, the will of heav'n so wrongly learned? Would ye the

dim. pp P. trem.

Sün-der's Hoff-nung rau-ben, so sagt, was euch er Lei-des tat? Seht
sin-ner's hope de - ny him? From you what blow, say, hath he earned? Ah,

accel. rall. poco ritard. > cresc. f p p p p

mich, die Jung-frau, de-ren Blü-te mit ei-nem jä-hen Schlag er
look up-on me here, a maid-en who suf-fers now this cru - el

pp u.c.

brach,— die ihn ge-lobt tief im Ge-mü-te, der ju-belnder das
 stroke! Her who so loved him hath he wounded, ex-ult-ing he her

Herz_zerstach! Ich fleh' für ihn, ich fle-he für sein
 heart hathbroke! I pray for him, oh, leave his sin to

ritard. Adagio. ♩ = 58.

Le-ben;reu-voll zur Bu-sse len-ke er-den Schritt! Der Mut des
 heav-en! let not a-tone-ment be to him de-nied! and let this

Glau-ben's sei ihm neu ge-ge-ben, dass auch für ihn einst der Er-
 faith a - new to him be giv-en; that for him, too, once our Re-

- lö - ser litt, dass auch für ihn einst der Er - lö - ser
 - deem - er died, that for him, too, once our Re - deem - er

litt!
died!

(in furchtbarer Zerknirschung zusammenstürzend.)
TANNHÄUSER. (in fearful desolation falls to the floor.)

Weh! Weh mir Unglück-
Woe's me, lost now for

molto cresc.

ff

t.c. *P.* *P.* *P.*

(♩ = 66.)

- sel - gen!
ev - er!

WALTHER. *p*

SCHREIBER. Ein En-gel stieg aus lich - tem Ä-ther, zu kün - den Got - tes
An an-gel from the high - est heaven, the word of God to

WOLFRAM. Ein En-gel stieg aus lich - tem Ä-ther, zu kün - den Gottes
An an-gel from the high - est heaven, the word of God to

BITEROLF. Ein En-gel stieg aus lich-tem Ä-ther, zu kün-den Got - tes
An an-gel from the highest heaven, the word of God to

REINMAR. Ein En-gel stieg aus lich-tem Ä-ther, zu kün-den Gottes
An an-gel from the highest heaven, the word of God to

LANDGRAF. Ein En-gel stieg aus lich-tem Ä-ther, zu kün-den Got - tes
LANDGRAVE. An an-gel from the highest heaven, the word of God to

Ein En-gel ward ge-sen - det, zu kün - den Gottes
An an-gel now from heav - en, the word of God to

dim. *p*

P. ** P.* ** P.*

heil' - gen Rat! us — hathbrought! Blick' hin, Look up, du schänd - li-cherVer - thou base dishonoured

heil' - gen Rat! us hathbrought! Blick' hin, Look up, du schänd - li-cherVer - thou base dishonoured

heil' - gen Rat! us hathbrought! Blick' hin, Look up, du schänd - li-cherVer - thou base dishonoured

heil' - gen Rat! us hathbrought! Blick' hin, Look up, du schänd - li-cherVer - thou base dishonoured

heil' - gen Rat! us hathbrought! Blick' hin, Look up, du schänd - li-cherVer - thou base dishonoured

heil' - gen Rat! us hathbrought! Blick' hin, Look up, du schänd - li-cherVer - thou base dishonoured

Blick' hin!
Look up!

Chor der Ritter.
Chorus of Knights. Blick' hin!
Look up!

Blick' hin!
Look up!

Blick' hin!
Look up!

f *dim.*

P. P.

rä-ter! Werd' in - ne dei - ner Mis - se -
trai-tor, *And* see the crime that thou ____ hast

rä-ter! Werd' in - ne dei - ner Mis - se -
trai-tor, *And* see the crime that thou ____ hast

rä-ter! Werd' in - ne dei - ner Mis - se -
trai-tor, *And* see the crime that thou ____ hast

rä-ter! Werd' in - ne dei - ner Mis - se -
trai-tor, *And* see the crime that thou ____ hast

rä-ter! Werd' in - ne dei - ner Mis - se -
trai-tor, *And* see the crime that thou ____ hast

rä-ter! Werd' in - ne dei - ner Mis - se -
trai-tor, *And* see the crime that thou ____ hast

Blick' hin, du schänd-li-cher Ver - rä - ter!
Look up, thou base dis-hon - oured trai - tor!

Blick' hin, du schänd-li-cher Ver - rä - ter!
Look up, thou base dis-hon - oured trai - tor!

Blick' hin, du schänd-li-cher Ver - rä - ter!
Look up, thou base dis-hon - oured trai - tor!

Blick' hin, du schänd-li-cher Ver - rä - ter!
Look up, thou base dis-hon - oured trai - tor!

Blick' hin, du schänd-li-cher Ver - rä - ter!
Look up, thou base dis-hon - oured trai - tor!

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

tat! wrought! Du gabst ihr Tod,— sie bittet für dein
Thou gav'st her death, yet life her pray'r would

tat! wrought! Du gabst ihr Tod,— sie bittet für dein
Thou gav'st her death, yet life her pray'r would

tat! wrought! Du gabst ihr Tod,— sie bittet für dein
Thou gav'st her death, yet life her pray'r would

tat! wrought! Du gabst ihr Tod,— sie fleht für
Thou gav'st her death, yet life she

tat! wrought! Du gabst ihr Tod,— sie fleht für
Thou gav'st her death, yet life she

tat! wrought! Du gabst ihr Tod,— sie fleht für
Thou gav'st her death, yet life she

Blick' hin auf sie! Du gabst ihr Tod,— sie
Look up and see! *Thou gav'st her death, yet*

Blick' hin auf sie! Du gabst ihr Tod,— sie
Look up and see! *Thou gav'st her death, yet*

Blick' hin auf sie! Du gabst ihr Tod,— sie
Look up and see! *Thou gav'st her death, yet*

Blick' hin auf sie! Du gabst ihr Tod,— sie
Look up and see! *Thou gav'st her death, yet*

(♩ = 60)
p *più p* *f dim.* *p* *più p*

P. *P.* *P.* *P.* *P.* *P.* *P.* *+*

Le - - ben! Wer blie - be rauh, hört er des Engels
give thee! He must re-lent who hears an an-gel

Le - - ben! Wer blie - be rauh, hört er des Engels
give thee! He must re-lent who hears an an-gel

Le - - ben! Wer blie - be rauh, hört er des Engels
give thee! He must re-lent who hears an an-gel

dich! Wer blie - be rauh, hört er ihr
gives! He must re-lent who hears her

dich! Wer blie - be rauh, hört er ihr
gives! He must re-lent who hears her

dich! — Wer blie - be rauh, hört er ihr
gives! — He must re-lent who hears her

bit - tet für dein Le - ben! Wer blie - be rauh, hört
life her pray'r would give thee! He must re-lent who

bit - tet für dein Le - ben! Wer blie - be rauh, hört
life her pray'r would give thee! He must re-lent who

bit - tet für dein Le - ben! Wer blie - be rauh, hört
life her pray'r would give thee! He must re-lent who

bit - tet für dein Le - ben! Wer blie - be rauh, hört
life her pray'r would give thee! He must re-lent who

P. * P. * P. P. * P.

cresc.

Fleh'n? Darf ich auch nicht dem Schul - di-gen ver -
pray! *Though* *for thy tres -* - *pass I* *may not for -*

cresc.

Fleh'n? Darf ich auch nicht dem Schul - di-gen ver -
pray! *Though* *for thy tres -* - *pass I* *may not for -*

cresc.

Fleh'n? Darf ich auch nicht dem Schul - di-gen ver -
pray! *Though* *for thy tres -* - *pass I* *may not for -*

cresc.

Fleh'n? Darf ich auch nicht dem Schul - di-gen ver -
pray! *Though* *for thy tres -* - *pass I* *may not for -*

cresc.

Fleh'n? Darf ich auch nicht dem Schul - di-gen ver -
pray! *Though* *for thy tres -* - *pass I* *may not for -*

cresc.

Fleh'n? Darf ich auch nicht dem Schul - di-gen ver -
pray! *Though* *for thy tres -* - *pass I* *may not for -*

er des Engels Fleh'n? Darf ich auch nicht dem
hears an an-gel pray! *Though for thy tres -* - *pass*

er des Engels Fleh'n? Darf ich auch nicht dem
hears an an-gel pray! *Though for thy tres -* - *pass*

er des Engels Fleh'n? Darf ich auch nicht dem
hears an an-gel pray! *Though for thy tres -* - *pass*

er des Engels Fleh'n? Darf ich auch nicht dem
hears an an-gel pray! *Though for thy tres -* - *pass*

P. *P.* *P.* *P.*

dim. *p* *più p*
 ge - ben, dem Him - mels - wort kann nicht ich wi - der -
 - give thee, the word of heav'n I dare not dis - o -
dim. *p* *più p*
 ge - ben, dem Him - mels - wort kann nicht ich wi - der -
 give thee, the word of heav'n I dare not dis - o -
dim. *p* *più p*
 ge - ben, dem Him - mels - wort kann nicht ich wi - der -
 - give thee, the word of heav'n I dare not dis - o -
dim. *p* *più p*
 ge - ben, dem Him - mels - wort wi - der - steh' ich
 - give thee, the word of heav'n I dare not de -
dim. *p* *più p*
 ge - ben, dem Him - mels - wort wi - der - steh' ich
 - give thee, the word of heav'n I dare not de -
dim. *p* *più p*
 ge - ben, dem Him - mels - wort wi - der - steh' ich
 - give thee, the word of heav'n I dare not de -
p *più p*
 Schul - di - gen ver - ge - ben,
 I may not for - give thee,
p *più p*
 Schul - di - gen ver - ge - ben,
 I may not for - give thee,
p *più p*
 Schul - di - gen ver - ge - ben,
 I may not for - give thee,
p *più p*
 Schul - di - gen ver - ge - ben,
 I may not for - give thee,
dim. *p* *più p*
 P. * P. * P. *

steh'n! Darf ich auch nicht dem Schul-di-gen ver -
 - bey! Though for thy tres - - pass I may not for -

steh'n! Darf ich auch nicht dem Schul-di-gen ver -
 - bey! Though for thy tres - - pass I may not for -

steh'n! Darf ich auch nicht dem Schul-di-gen ver -
 - bey! Though for thy tres - - pass I may not for -

nicht! Darf ich auch nicht dem Schul-di-gen ver -
 - fy! Though for thy tres - - pass I may not for -

nicht! Darf ich auch nicht dem Schul-di-gen ver -
 - fy! Though for thy tres - - pass I may not for -

nicht! Darf ich auch nicht dem Schul-di-gen ver -
 - fy! Though for thy tres - - pass I may not for -

darf ich auch nie dem Schul - digen verge - ben,
 Though for thy tres - - pass I may not forgive thee,

darf ich auch nie dem Schul - digen verge - ben,
 Though for thy tres - - pass I may not forgive thee,

darf ich auch nie dem Schul - digen verge - ben,
 Though for thy tres - - pass I may not forgive thee,

darf ich auch nie dem Schul - digen verge - ben,
 Though for thy tres - - pass I may not forgive thee,

pp *cresc.* - - - - -

* P. * P. 1 3 * P. * P. *

dim. *p* *più p*
 ge - - ben, dem Himmelswort kann ich nicht wi - der -
 - give thee, the word of heav'n I dare not dis - o -
dim. *p* *più p*
 ge - - ben, dem Himmelswort kann ich nicht wi - der -
 - give thee, the word of heav'n I dare not dis - o -
dim. *p* *più p*
 ge - - ben, dem Himmelswort kann ich nicht wi - der -
 - give thee, the word of heav'n I dare not dis - o -
dim. *p* *più p*
 ge - - ben, ih - rem Wort wi - der - steh' ich
 - give thee, I her word dare not dis - o -
dim. *p* *più p*
 ge - - ben, ih - rem Wort wi - der - steh' ich
 - give thee, I her word dare not dis - o -
dim. *p* *più p*
 ge - - ben, dem heil' - gen Wort wi - der - steh' ich
 - give thee, the word of heav'n I dare not de -
dim. *p* *più p*
 dem En - gels - wort darf nicht ich wi - der - steh'n!
 The word of heav'n I dare not dis - o - bey!
dim. *p* *più p*
 dem En - gels - wort darf nicht ich wi - der - steh'n!
 The word of heav'n I dare not dis - o - bey!
dim. *p* *più p*
 dem En - gels - wort darf nicht ich wi - der - steh'n!
 The word of heav'n I dare not dis - o - bey!
dim. *p* *più p*
 dem En - gels - wort darf nicht ich wi - der - steh'n!
 The word of heav'n I dare not dis - o - bey!
f *dim.* *più p*
 P. * P. * P. * P. *

TANHAUSER.

p

Zum Heil
From death

den Sün - di - gen zu
one came to save a

steh'n!
- *bey.*

steh'n!
- *bey.*

steh'n!
- *bey.*

nicht!
- *bey.*

nicht!
- *bey.*

nicht!
- *fy.*

(♩ = 66)

pp sehr gebunden

P. 2 ✱

P. 3 ✱

cresc.

füh - ren, die Gott - gesand - te nah - te
 sin - ner; God's mes - senger I mad - ly

poco cresc. -

P.

mir; doch ach! sie fre - velnd zu be -
 spurned, and ah, pro - fane - ly draw - ing

dim. *p*

rüh - ren, hob ich den Lä - sterblick zu
 near her, looks foul with guilt on her I

dim.

P.

ihr! Oh
 turned!

cresc. *fz* *pü f*

f *P.* *P.* *fz*

ff du, hoch ü-ber die - sen Erden-grün - den, *dim.* die mir den
 thou, high der the earth in glory dwell - ing, who hast a

f *più f* *dim.* *p* *più p*

P. P. P. ✦ P.

p En - - gel mei - nes Heils ge -
 ho - - ly an - gel sent me

pp

P. P. ✦

ff sandt! Er - barm' dich
 here! have mer - - - - - cy,

p *f* *cresc.* *ff*

P. ✦ P. ✦

ff mein, der, ach! so tief in
 thou, on me so deep - ly

p *f* *più f* *ff*

P. ✦ P. ✦

Sün - den, schmach - - voll des
fall en, 3 that 6 6 e'en thy

p

Him - - mels Mit le - rin ver -
voice through her 6 I 6 could not 3

dim. più p

- kannt! Er - barm' dich
hear! Have mer cy

cresc. ff dim. p

mein! Er - barm' dich
thou! Have mer cy

pp ff dim. p

P. P.

mein! Ach, er - barm' dich
thou! Oh have mer cy

pp ff dim. p

P. P.

mein! Er-barm' dich
 thou! Have mer - cy

SCHREIBER.

WOLFRAM.

BITEROLF.

Darf ich auch nie ihm ver -
 Though I may nev - er for -

REINMAR.

Darf ich auch nie ihm ver - ge - -
 Though I may nev - er for - give

LANDGRAF.
 LANDGRAVE.

Darf ich auch nie - mals dem Schuld'gen ver - ge - -
 Though for thy tres - pass I may not for - give

Die Sänger.
 The Singers.

12 12 12
 ff p f p f p 3 pp
 3 3 3
 8 2 1 2

TANNHÄUSER. *p* *>*
 mein! Erbarm' dich
thou! Have mer - cy

WALTHER. *f* *p*
 Darf ich auch nie ihm ver -
Though I may nev - er for -

SCHREIBER. *f* *p*
 Darf ich auch nie ihm die Schuld ver -
Though I may nev - er thy crime for -

WOLFRAM. *f* *p*
 Darf ich auch nie - mals dem Schuld'gen ver - ge -
Though for thy tres - pass I may not for - give -

BITEROLF.
 - zeih'n,
 - give,
REINMAR.
 - ben,
thee,
LANDGRAF.
LANDGRAVE.
 - ben,
thee,
Chor der Ritter.
Chorus of Knights.
 Tenor I.
 Tenor II.
 Tenor III.
 Bass I.

Sämtliche Tenoristen sind hier in drei gleich stark besetzte Partien einzuteilen.
The Tenor parts to be here equally divided.

ELISABETH.

p
 Ich fleh' für
 I pray for

mein!
 thou.

p
 - zeih'n,
 give, darf ich auch
 Tho' for thy

p
 - zeih'n,
 give, darf ich auch
 Tho' for thy

p
 - ben,
 thee, darf ich auch
 Tho' for thy

p
 darf ich auch
 Tho' for thy

f *p*
 Darf ich auch nie - mals dem
 Though for thy tres - pass I

f *p*
 Darf ich auch nie ihm ver - ge - ben, dem
 Though for thy tres - pass I may - not, I

f *p*
 Darf ich auch nie - mals dem Schuld'gen ver - ge - ben, dem
 Though for thy tres - pass I may - not for - give thee, I

p
 Darf ich nicht dem
 Though I for thy

Elisabeth.

Chor der Ritter.
 Chorus of Knights.

ff *p* *ff* *p* *ff* *p* *pp*

ihn, — ich — fle - he für sein Le - ben, ich fle - he für sein
 him, — oh — leave his sin to heav - en, oh leave his sin to

Er - Have

nicht dem Schul - di - gen ver - ge - ben, darf ich auch
tres *p* - pass I may not for - give thee. Though for thy

darf ich auch nicht dem Schul - di - gen ver - ge - ben,
 Though for thy *tres* - pass I may not for - give thee,

nicht dem Schul - di - gen ver - ge - ben, darf ich auch
tres *p* - pass I may not for - give thee. Though for thy

darf ich auch nicht dem Schul - di - gen ver - ge - ben,
 Though for thy *tres* - pass I may not for - give thee,

nicht dem Schul - di - gen ver - ge - ben, darf ich auch
tres - pass I may not for - give thee. Though for thy

Tenor I.
 Schul - di - gen ver - ge - - - ben,
nev - er may for - give thee,

Tenor II.
 Schul - di - gen ver - ge - - - ben,
nev - er may for - give thee,

Bass I.
 Schul - di - gen ver - ge - - - ben,
crime may not for - give thee,

Alle.
All.

Tannh.

p > 12. > 12. > *cresc.* 12. > 12.

Von hier an sind die Tenorpartien wieder wie gewöhnlich in 1sten und 2ten Tenor abzutheilen.
 From here on the Tenors are to be separated as usual into I and II.

cresc.
 Le - - - ben, ich fle - he für sein
heav - - - en, oh leave his sin to
cresc.
 - barm' dich mein, der, ach! so tief in
mer - cy thou on me so deep - ly
cresc.
 nicht dem Schul - di - gen ver -
très - pass I may not for -
cresc.
 darf ich auch nicht dem
Though for thy très - - pass
cresc.
 nicht dem Schul - di - gen ver -
très - pass I may not for -
cresc.
 darf ich auch nicht dem
Though for thy très - - pass
cresc.
 nicht dem Schul - di - gen ver -
très - pass I may not for -
p cresc.
 darf ich auch nicht dem
Though for thy très - - pass
p cresc.
 darf ich auch
Though I may
p cresc.
 darf ich auch
Though I may
p cresc.
 darf ich auch
Though I may
cresc.
 P. P.

Le - - - - - ben! Der
heav - - - - - *en,* *and*

Sün - - - - - der, ach! so tief in
fall - - - - - *en, on* *me* *so* *deep* - *ly*

- ge - - - - - ben, dem
give - - - - - *thee,* *I*

Schul - di - gen ver - ge - ben, dem
I *may not* *for* - *give* - *thee,* *I*

- ge - - - - - ben, dem
give - - - - - *thee,* *I*

Schul - di - gen ver - ge - ben, dem
I *may not* *for* - *give* - *thee,* *I*

- ge - - - - - ben, dem
give - - - - - *thee,* *I*

Schul - - - - - di - gen ver -
I *may not* *for* -

nie ver - zeih'n,
ne'er *for* - *give*

nie ver - zeih'n,
ne'er *for* - *give*

nie ver - zeih'n,
ne'er *for* - *give*

nie ver - zeih'n,
ne'er *for* - *give*

P. *3* *+ P.* *6*

Mut des Glau - ben's sei ihm neu ge -
let *ff* *dim.*
ff *dim.*
 Sün - den, ach! so tief in Sün - den,
fall - en, *ah,* *so deep* *- ly* *fall - en,* *p*

Him - mels - wort kann ich nicht wi - der -
dare *ff* *dim.* *p*
ff *dim.* *p*
 Him - mels - wort kann ich nicht wi - der -
dare *ff* *dim.* *p*
ff *dim.* *p*
 Him - mels - wort kann ich nicht wi - der -
dare *ff* *dim.* *p*
ff *dim.* *p*
 - ge - ben, dem Him - mels - wort kann ich nicht wi - der -
- give thee, I dare not *ff* *dim.* *p*
ff *dim.*
 dem Him - melswort wi - der - steh' ich
the word *ff* *dim.*
 dem Him - melswort wi - der - steh' ich
the word *ff* *dim.*
 dem Him - melswort wi - der - steh' ich
the word *ff* *dim.*
 dem Him - melswort wi - der - steh' ich
the word *ff* *dim.*

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

P. P. + P. + P. + P. + P. + P. +

p *più p* (langsam) *pp*

- ge - - ben, dass auch für ihneinst der Er - lö - ser litt! Der
gw p - - en; that for him, too, once our Re - deem - er died! This

des Himmels Mittlerin verkannt!
pp that e'en thy voice I could not hear. Ach, erbarm' dich mein!
pp Oh, have mer - cy thou! *pp*

- ste - - hen, ih - rem Himmelswort! Dem
heav - - en. It is heav - en speaks! *I pp*

- ste - - hen, ih - rem Himmelswort!
heav - - en. It is heav - en speaks! *pp*

- ste - - hen, ih - rem Himmelswort! Dem
heav - - en. It is heav - en speaks! *I pp*

- ste - - hen, ih - rem Himmelswort!
heav - - en. It is heav - en speaks! *pp*

- ste - - hen, ih - rem Himmelswort! Dem
heav - - en. It is heav - en speaks! *I pp*

- ste - - hen, ih - rem Himmelswort!
heav p - - en. It is heav - en speaks! *pp*

nicht!
- bey, p

nicht!
- bey, p

nicht!
- bey, p

nicht!
- bey,

P. + *pp* *pp* *pp*

♩ = 66

Glau-be sei ihm neu ge-ge-ben, dass auch für
faith a - new to him be giv - en; that for him,

pp
 Er - barm'dich mein, der, ach! so tief, so tief in
Have mer - cy thou on me, on me so deep - ly

Himmelswort kann ich nicht wi - der - ste - hen, ich
dare not dis - o - bey this word of heav - en, this

pp
 Ih - rem Him - mels - wort kann ich
It is heav - en speaks, Yea, this

Himmelswort kann ich nicht wi - der - ste - hen, ich
dare not dis - o - bey this word of heav - en, this

pp
 Ih - rem Him - mels - wort kann ich
It is heav - en speaks! Yea, this

Himmelswort kann ich nicht wi - der - ste - hen, ich
dare not dis - o - bey the word of heav - en, this

pp
 Ih - rem Him - mels - wort kann ich
It is heav - en speaks! Yea, this

Empty musical staves (treble and bass clef).

Empty musical staves (treble and bass clef).

Empty musical staves (treble and bass clef).

Empty musical staves (treble and bass clef).

♩ = 66

Empty musical staves (treble and bass clef).

ihn, auch für ihn!
him, yea for him!

mein! Ach, erbarm' dich mein!
thou, Oh, have mer-cy thou!

Him - mels - wort!
word of heav'n!

Him - mels - wort!
word of heav'n!

Him - mels - wort!
word of heav'n!

Him - mels - wort!
word of heav'n!

Him - mels - wort!
word of heav'n!

Him - mels - wort!
word of heav'n!

Him - mels - wort!
word of heav'n!

wort, dem Him - mels - wort!
heav'n, this word of heav'n!

wort, dem Him - mels - wort!
heav'n, this word of heav'n!

wort, dem Him - mels - wort!
heav'n, this word of heav'n!

- mels - wort!
of heav'n!

ppp
u.c.

Maestoso. ♩ = 88.

ff *t.c.* *tr* *P.* *+* *P.* *+* LANDGRAF. LANDGRAVE.

(Der Landgraf tritt feierlich in die Mitte.)
(The Landgrave solemnly steps into the middle.)

Ein
A

p *ff* *tr* *P.* *+*

furcht - ba - res Ver - bre - chen ward be - gan - gen;
crime fear - ful and dark hath been com - mit - ted;

ff

es stahl mit heuch - le - ri - scher Lar - ve sich zu uns der Sün - de
and now with false, deceiv - ing mask a - mong us here hath stol'n sin's

sf

fluch - be - lad' - ner Sohn! Wir sto - ssen dich von
curse - la - den son! We cast - thee out from
Allegro moderato.

fp *p* *f*

uns, bei uns darfst du nicht wei - len! Schmach - be -
 us; with us thou mayst not lin - ger! Stained with

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes and a dynamic marking of *fp*.

fleckt ist un - ser Herd durch dich, und draü - end blickt der
 sin is this our hearth through thee, and threat'n - ing falls the

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes and dynamic markings of *p* and *fp*.

(Paukenwirbel) *pp* P. P. P. P. P. P.

Drum notation for the drum roll, consisting of a series of eighth notes with a *pp* dynamic marking.

Him - mel selbst auf die - ses Dach, das dich zu lang - schon
 eye of heav'n up - on this roof, that now doth shel - ter

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes and dynamic markings of *f* and *dim.*.

Maestoso.

a tempo

birgt! ritard. Zur Rettung doch vor
 thee! To res - cue thee from

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes and dynamic markings of *ff*, *dim.*, *pp*, and *a tempo*.

e - wigem Ver - der - ben steht of - fen dir ein Weg, - von mir dich
 e - verlast - ing tor - ment one way lies o - pen yet. I ban - ish

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes and dynamic markings of *pp* and *fp*.

sto - ssend zeig' ich ihn dir! nütz' ihn zu dei-nem Heil!
thee, yet show thee that way! Use it to save thy soul!

p

Moderato. $\text{♩} = 60$.

p marcato

sempre molto staccato

Ver - To

sam - melt sind aus mei-nen Lan - den buss - fert' - ge Pil - ger,
jour - ney hence a throng of pil - grims hith - er are come from

p

stark an Zahl; die ält' - ren schon vor-an sich
far and near. The a - ged on their way are

sempre p

P.

wand - ten, die jüng' - ren ra - sten noch — im Thal.
wend - ing, the young - er still are ling' - - ring here.

tr marc.

sempre staccato

Nur um ge - rin - ger Sün - de wil - len ihr
 Not like to thine the guilt they weep for, that

p

P ♣ 1 4 4

Herz nicht Ru - - he ih - nen lässt; der
 leaves with - in their hearts no peace. To

tr 3

Bu - - sse from - men Drang - zu stil - len,
 ease their souls of light - er bur - dens

3

WALTER. SCHREIBER.

WOLFRAM.

Mit *With*

Mit *With*

zieh'n . sie nach Rom zum Gna - - den - fest.
 they seek at Rome the shrine of grace.

(Die Sänger.)
 (The Singers.)

Mit *With*

tr accel.

2 2 3 1

Più moto. $\text{♩} = 76$.

WALTER.

ih - nen sollst du wal - len zur Stadt der
them shalt thou as pil - grim go forth His

SCHREIBER.

ih - nen sollst du wal - len zur Stadt der
them shalt thou as pil - grim go forth His

WOLFRAM.

ih - nen sollst du wal - len zur Stadt der
them shalt thou as pil - grim go forth His

BITEROLF.

Mit ih - nen sollst du wal - len zur
With them shalt thou as pil - grim go

REINMAR.

Mit ih - nen sollst du wal - len zur Stadt der
With them shalt thou as pil - grim go forth His

LANDGRAF. LANDGRAVE.

Chor der Ritter. Mit ih - nen sollst du wal - len zur
Chorus of Knights. With them shalt thou as pil - grim go

Tenor I.

Mit ih - - nen sollst du wal - len
With them — shalt thou as pil - grim

Tenor II.

Mit ih - nen sollst du wal - len
With them shalt thou as pil - grim

Bass I.

Mit ih - nen sollst du wal - len
With them shalt thou as pil - grim

Bass II.

Mit ih - nen sollst du wal - len
With them shalt thou as pil - grim

ih - - nen sollst du wal - - len zur Stadt der
them shalt thou as pil - grim go forth His
 (Bläser des Orchestras.)

Più moto. $\text{♩} = 76$.

P stacc.

Gna - den - huld, im Staub dort
grace to win; in dust his

Gna - den - huld, im Staub dort
grace to win; in dust his

Gna - den - huld, im Staub dort
grace to win; in dust his

Stadt der Gnadenhuld, im Staub dort nieder-
forth His grace to win; in dust his mer-cy

Gna - den-huld, im Staub dort nie - der -
grace to win; in dust his mer - cy

Stadt der Gnadenhuld, im Staub dort nieder-
forth His grace to win; in dust his mer-cy

zur Stadt — der Gna - denhuld,
go forth — His grace to win;

zur Stadt der Gna - denhuld,
go forth His grace to win;

zur Stadt der Gna - denhuld,
go forth His grace to win;

zur Stadt der Gna - denhuld,
go forth His grace to win;

Gna - den - huld, im Staub dort
grace to win; in dust his

1 3 1 3 2

nie - der - fal - len, und bü - s - sen dei - ne Schuld;
 mer - cy crav - ing to purge thy soul from sin.

nie - der - fal - len, und bü - s - sen dei - ne Schuld;
 mer - cy crav - ing to purge thy soul from sin.

nie - der - fal - len, und bü - s - sen dei - ne Schuld;
 mer - cy crav - ing to purge thy soul from sin.

fal - len, und bü - s - sen dei - ne Schuld;
 crav - ing to purge thy soul from sin.

fal - len, und bü - s - sen dei - ne Schuld;
 crav - ing to purge thy soul from sin.

fal - len, und bü - s - sen dei - ne Schuld;
 crav - ing to purge thy soul from sin.

im Staub dort nie - der - fal - len, und bü -
 in dust his mer - cy crav - ing to purge

im Staub dort nieder - fal - len, und
 in dust his mercy crav - ing to

im Staub dort nie - der - fal - len, und
 in dust his mer - cy crav - ing to

im Staub dort nie - der - fal - len, und
 in dust his mer - cy crav - ing to

nie - - der - fal - - len, und bü - - s - sen dei - ne Schuld,
 mer - - cy crav - - ing to purge thy soul from sin.

5 1 3 1 2 2

vor ihm stürz' dich dar-nie - - der, der
 To him bow down re-pent - - ing, through

vor ihm stürz' dich dar-nie - - der, der
 To him bow down re-pent - - ing, through

vor ihm stürz' dich dar-nie - - der, der
 To him bow down re-pent - - ing, through

vor ihm stürz' dich dar-nie - - der,
 To him bow down re-pent - ing,

vor ihm stürz' dich dar-nie - - der,
 To him bow down re-pent - ing,

vor ihm stürz' dich dar-nie - - der,
 To him bow down re-pent - ing,

- ssen dei - ne Schuld;
 thy soul from sin.

vor ihm stürz' dich dar-
 To him bow down re-

bü-ssen dei-ne Schuld;
 purge thy soul from sin.

vor ihm stürz' dich dar-
 To him bow down re-

bü-ssen dei - ne Schuld;
 purge thy soul from sin.

vor ihm stürz' dich dar-
 To him bow down re-

bü-ssen dei - ne Schuld;
 purge thy soul from sin.

vor ihm stürz' dich dar-
 To him bow down re-

vor ihm stürz' dich dar-nie - - der, der
 To him bow down re-pent - - ing, through

Got - tes Ur - teil spricht! Doch keh - re
whom God's will is known; but turn thee

Got - tes Ur - teil spricht! Doch keh - re
whom God's will is known; but turn thee

Got - tes Ur - teil spricht! Doch keh - re
whom God's will is known; but turn thee

der Got - tes Ur - teil spricht! Doch
through whom God's will is known; but

der Got - tes Ur - teil spricht! Doch keh -
through whom God's will is known; but turn

der Got - tes Ur - teil spricht! Doch
through whom God's will is known; but

- nie - der, der Got - tes Ur - teil spricht!
 - pent - ing *through whom God's will is known;*

- nie - der, der Got - tes Ur - teil spricht!
 - pent - ing *through whom God's will is known;*

- nie - der, der Got - tes Ur - teil spricht!
 - pent - ing *through whom God's will is known;*

- nie - der, der Got - tes Ur - teil spricht!
 - pent - ing *through whom God's will is known;*

Got - tes Ur - teil spricht! Doch keh - re
whom God's will is known; but turn thee

nim - mer wie - der, ward dir sein Se - gen
no more home - ward till par - don thou hast

nim - mer wie - der, ward dir sein Se - gen
no more home - ward till par - don thou hast

keh - re nimmer wie - der, ward dir sein Se - gen
turn thee no more home - ward till par - don thou hast

- re nimmer wie - der, ward dir sein Se - gen
- thee no more home - ward till par - don thou hast

keh - re nie - mals wie - der, ward dir sein Se - gen
turn thee no more home - ward till par - don thou hast

Doch keh - re nimmer wie - der,
but turn thee no more homeward

Doch keh - re nimmer wie - der,
but turn thee no more homeward

Doch keh - re nimmer wie - der,
but turn thee no more homeward

Doch keh - re nim - mer wie - der,
but turn - thee no more homeward

nim - mer wie - der, ward dir dein Se - gen
no more home - ward till par - don thou hast

p

nicht! won! Musst' uns-re Ra - che wei - chen,
Yet though our ven - geance spare thee

nicht! won! Musst' uns-re Ra - che wei - chen,
Yet though our ven - geance spare thee

nicht! won! Musst' uns-re Ra - che wei - chen,
Yet though our ven - geance spare thee

nicht! won! Musst' uns-re Ra - che wei - chen,
Yet though our ven - geance spare thee

nicht! won! Musst' uns-re Ra - che wei - chen,
Yet though our ven - geance spare thee

nicht! won! Musst' uns-re Ra - che wei - chen,
Yet though our ven - geance spare thee

nicht! won! Musst' uns-re Ra - che wei - chen,
Yet though our ven - geance spare thee

ward dir sein Se - gen nicht! Musst'
till pardon thou hast won! Yet

ward dir sein Se - gen nicht! Musst'
till pardon thou hast won! Yet

ward dir sein Se - gen nicht! Musst'
till pardon thou hast won! Yet

ward dir sein Se - gen nicht! Musst' uns-re
till pardon thou hast won! Yet though our

nicht! won! Musst' uns - re Ra - che wei - chen,
Yet though our ven - geance spare thee

pp trem. un poco cresc.

P. ❖ P. ❖ P. ❖

cresc.
 weil sie ein En - gel brach, dies
because an an - gel came, this

cresc.
 weil sie ein En - gel brach, dies
because an an - gel came, this

cresc.
 weil sie ein En - gel brach, dies
because an an - gel came, this

cresc.
 weil sie ein Engel brach,
be - cause an angel came,

cresc.
 weil sie ein En - gel brach,
be - cause an an - gel came,

cresc.
 - chen, weil sie ein En - gel brach,
thee be - cause an an - gel came,

cresc.
 uns - re Ra - che wei - chen,
though our vengeance spare thee

cresc.
 weil sie ein En - gel
because an an - gel

cresc.
 uns - re Ra - che wei - chen,
though our vengeance spare thee

cresc.
 weil sie ein En - gel
because an an - gel

cresc.
 uns - re Ra - che wei - chen,
though our vengeance spare thee

cresc.
 weil sie ein En - gel
because an an - gel

cresc.
 Ra - che wei - chen,
ven - geance spare thee

cresc.
 weil sie ein En - gel
be - cause an an - gel

cresc.
 weil sie ein En - gel brach, dies
be - cause an an - gel came, this

p *p* *p* *p* *p* *p*

più cresc.

Schwert wird dich er - rei - chen, harrst du in
sword will sure-ly reach thee if still thou

Schwert wird dich er - rei - chen, harrst du in
sword will sure-ly reach thee if still thou

Schwert wird dich er - rei - chen, harrst du in
sword will sure-ly reach thee if still thou

dies Schwert wird dich er - rei - chen, harrst du in
this sword will sure-ly reach thee if still thou

dies Schwert wird dich er - rei - chen, harrst du in
this sword will sure-ly reach thee if still thou

dies Schwert wird dich er - rei - chen, harrst du in
this sword will sure-ly reach thee if still thou

brach, dies Schwert wird dich er - rei - chen, harrst du in
came, this sword will sure-ly reach thee if still thou

brach, dies Schwert wird dich er - rei - chen, harrst du in
came, this sword will sure-ly reach thee if still thou

brach, dies Schwert wird dich er - rei - chen, harrst du in
came, this sword will sure-ly reach thee if still thou

brach, dies Schwert wird dich er - rei - chen, harrst du in
came, this sword will sure-ly reach thee if still thou

Schwert wird dich er - rei - chen, harrst du in
sword will sure-ly reach thee if still thou

f p *cresc.* *p*

P. ✧ P. ✧

Sünd' und Schmach! Dies Schwert wird dicher-
liv'st in shame! This sword sure-ly will

Sünd' und Schmach! Dies Schwert wird dicher-
liv'st in shame! This sword sure-ly will

Sünd' und Schmach! Dies Schwert wird dicher- rei - chen, harrst du in
liv'st in shame! This sword sure-ly will reach thee, if still thou

Sünd' und Schmach! Dies Schwert wird dicher- rei - chen, harrst du in
liv'st in 'shame! This sword sure-ly will reach thee, if still thou

Sünd' und Schmach! Dies Schwert wird dich er- rei -
liv'st in shame! This sword sure-ly will reach

Sünd' und Schmach! Dies Schwert wird dicher- rei -
liv'st in shame! This sword sure-ly will reach

Sünd' und Schmach! Dies Schwert, dies
liv'st in shame! This sword, this

Sünd' und Schmach! Dies Schwert, dies
liv'st in shame! This sword, this

Sünd' und Schmach! Dies Schwert, dies
liv'st in shame! This sword, this

Sünd' und Schmach! Dies Schwert, dies
liv'st in shame! This sword, this

Sünd' und Schmach!
liv'st in shame!

cresc.

fp fp fp fp fp fp f

P. * P. * P. *

ELISABETH.

Lass'
Let

TANNHÄUSER.

Wie soll_ ich Gna-de
Oh where shall I find

- rei - chen! Dies Schwert wird dich er - rei - chen!
reach thee! This sword will sure - ly reach thee!

- rei - chen! Dies Schwert wird dich er - rei - chen!
reach thee! This sword will sure - ly reach thee!

Sünd' und Schmach, dies Schwert wird dich er - rei - chen!
liv'st in shame, this sword will sure - ly reach thee!

Sünd' und Schmach, dies Schwert wird dich er - rei - chen!
liv'st in shame, this sword will sure - ly reach thee!

- chen! Dies Schwert, dies Schwert wird dich er - rei - chen!
thee! This sword, this sword will sure - ly reach thee!

- chen! Dies Schwert, dies Schwert wird dich er - rei - chen!
thee! This sword, this sword will sure - ly reach thee!

Schwert wird dich er - rei - chen, dich er - rei - chen!
sword will sure - ly reach thee, sure - ly reach thee!

Schwert wird dich er - rei - chen, dich er - rei - chen!
sword will sure - ly reach thee, sure - ly reach thee!

Schwert wird dich er - rei - chen, dich er - rei - chen!
sword will sure - ly reach thee, sure - ly reach thee!

Schwert wird dich er - rei - chen, dich er - rei - chen!
sword will sure - ly reach thee, sure - ly reach thee!

p *cresc.*

f *dim.* Δ

P.

hin zu dir ihn wal -
him, oh Lord as pil

fin - den? Wie
par - don? how

p Musst' unsre Ra - che
Yet tho' our ven - geance

p Musst' unsre Ra - che wei - chen,
Yet tho' our ven - geance spare thee,

p Musst' unsre Ra - che
Yet tho' our ven - geance

p Musst' unsre Ra - che wei - chen,
Yet tho' our ven - geance spare thee,

p Musst' unsre Ra - che wei - chen,
Yet tho' our ven - geance spare thee,

p Musst' unsre Ra - che wei - chen,
Yet tho' our ven - geance spare thee,

coi Flauti in 8va
marcato

mf

stacc.
P.

- len, du Gott der Gnad' und
 - grim go forth thy grace to
 bü - ssen mei - ne Schuld?
 purge my soul from sin?
 wei - chen,
 spare thee,
 weil sie ein En - gel
 because an an - gel
 wei - chen,
 spare thee,
 weil sie ein En - gel brach,
 because an an - gel came,
 weil sie ein En - gel
 because an an - gel
 weil sie ein En - gel brach,
 because an an - gel came,
p
 Musst' unsre Ra - che wei - chen,
 Yet tho' our ven - geance spare thee,
p
 Musst' unsre Ra - che wei - chen,
 Yet tho' our ven - geance spare thee,
p
 Musst' unsre Ra - che wei - chen,
 Yet tho' our ven - geance spare thee,
p
 Musst' unsre Ra - che wei - chen,
 Yet tho' our ven - geance spare thee,
stacc.
 P. ✦ P. ✦

Huld. win. Ihm, Though

Mein Heil sah' ich ent-schwin - den,
To heav'n I may not turn me,

weil sie ein En - gel brach,
because an an - gel came,

brach, came,

weil sie ein En - gel brach,
because an an - gel came,

dich wird dies Schwert er -
this sword will sure - ly

brach, came,

dich wird dies Schwert er -
this sword will sure - ly

weil sie ein En - gel brach,
because an an - gel came,

weil sie ein En - gel brach,
because an an - gel came,

weil sie ein En - gel brach,
because an an - gel came,

weil sie ein En - gel brach,
because an an - gel came,

P. ♣ P. ♣ P. ♣ P. ♣

der so tief ge - fal - - len, ver-
 he so low hath fall - - en, yet
 mich flieht des Him - mels
 not hope its grace to
 dich wird dies Schwert er - rei - chen,
 this sword will sure - ly reach thee,
 dich wird dies Schwert er - rei - chen,
 this sword will sure - ly reach thee,
 dich wird dies Schwert er - rei - chen,
 this sword will sure - ly reach thee,
 rei - chen,
 reach thee,
 dich wird dies Schwert er - rei - chen,
 this sword shall sure - ly reach thee,
 rei - chen,
 reach thee,
 dich wird dies Schwert er -
 this sword will sure - ly
 dich wird dies Schwert er -
 this sword will sure - ly
 dich wird dies Schwert er -
 this sword will sure - ly
 dich wird dies Schwert er -
 this sword will sure - ly
 P. ✦ P. ✦ P. ✦

gieb der Sün - - den Schuld!
 purge his soul from sin!

Huld!
 win!

Doch
 Yet

harrst du in Sünd' und
 if still thou liv'st in

harrst du in Sünd' und Schmach.
 if still thou liv'st in shame.

harrst du in Sünd' und
 if still thou liv'st in

harrst du in Sünd' und Schmach.
 if still thou liv'st in shame.

harrst du in Sünd' und Schmach.
 if still thou liv'st in shame.

rei - chen.
 reach thee,

rei - chen.
 reach thee,

rei - chen.
 reach thee,

rei - chen.
 reach thee,

sempre stacc.

P. †

Für ihn nur will ich
For him while life en -

will ich bü-ssend wal - len,
will I now as pil - grim

Schmach.
shame.

Musst' auch die Rache,
Yet tho' our vengeance,

Musst' auch die Rache,
Yet tho' our vengeance,

Schmach.
shame.

Musst' auch die Rache,
Yet tho' our vengeance,

Musst' auch die Rache,
Yet tho' our vengeance,

Musst' auch die Rache,
Yet tho' our vengeance,

Musst' auch die Rache,
Yet tho' our vengeance,

harrst du in Sünd und Schmach.
if still thou liv'st in shame.

Musst' auch die
Yet tho' our

harrst du in Sünd und Schmach.
if still thou liv'st in shame.

Musst' auch die
Yet tho' our

harrst du in Sünd und Schmach.
if still thou liv'st in shame.

Musst' auch die
Yet tho' our

harrst du in Sünd und Schmach.
if still thou liv'st in shame.

Musst' auch die
Yet tho' our

P. P. P. P.

sei Ge - bet! Lass'
thee shall rise! Let

im Stau - be nie - der
seek joy in bit - ter

Rache, die Rache weichen,
vengeance, our vengeance spare thee,

musst' du die Rache, die Rache wei - chen,
Yet tho' our vengeance, our vengeance spare thee,

Rache, die Rache weichen,
vengeance, our vengeance spare thee,

die Ra - che wei - chen,
our vengeance spare thee,

musst' du die Rache, die Ra - che wei - chen,
Yet tho' our vengeance, our vengeance spare thee,

die Ra - che wei - chen,
our vengeance spare thee,

musst' auch die Rache, die Rache
Yet tho' our vengeance, our vengeance

musst' auch die Rache, die Rache
Yet tho' our vengeance, our vengeance

musst' auch die Rache, die Rache
Yet tho' our vengeance, our vengeance

musst' auch die Rache, die Rache
Yet tho' our vengeance, our vengeance

P. ✦ P. ✦

ihn dein Leuch - - ten se - - hen,
him be - hold thy glo - - ry

fal - len;
an - guish, Zerknir - -
with head

dich wird dies Schwert
yet will this sword

dich wird dies Schwert
yet will this sword

dich wird dies Schwert
yet will this sword dennoch er -
full surely

dich wird dies Schwert
yet will this sword dennoch er -
full surely

dich wird dies Schwert
yet will this sword dennoch errei - chen,
full surely reach thee,

dich wird dies Schwert
yet will this sword dennoch errei - chen,
full surely reach thee,

weichen,
spare thee, dich wird dies Schwert
yet will this sword

weichen,
spare thee, dich wird dies Schwert
yet will this sword

weichen,
spare thee, dich wird dies Schwert
yet will this sword

weichen,
spare thee, dich wird dies Schwert
yet will this sword

P. † P. † P. †

eh' er' er in Nacht ver-
 ere night shall close his

- schung sei mir Lust!
 bowed down in dust!

dennoch erreichen, full surely reach thee, dich wird dies Schwert yet will this sword

dennoch erreichen, full surely reach thee, dich wird dies Schwert yet will this sword

reichen, reach thee, dich wird dies Schwert yet will this sword,

reichen, reach thee, dich wird dies Schwert yet will this sword,

dich wird dies Schwert yet will this sword

dich wird dies Schwert yet will this sword

dennoch er - reichen, full sure-ly reach thee, dich wird dies yet will this

dennoch er - reichen, full sure-ly reach thee, dich wird dies yet will this

dennoch er - reichen, full sure-ly reach thee, dich wird dies yet will this

dennoch er - reichen, full sure-ly reach thee, dich wird dies yet will this

P. P. P.

geht!
eyes!

Mit
For

freu -
him

O
Doomed

dass
by

nur
your

er
threat'

ver -
ning

dennoch errei - chen,
full sure-ly reach thee,

dennoch errei - chen,
full sure-ly reach thee,

harrst du in
if still thou

dennoch er - rei - chen,
full sure-ly reach thee,

dennoch er - rei - chen,
full sure-ly reach thee,

harrst du in
if still thou

dennoch errei - chen,
full sure-ly reach thee,

dennoch errei - chen,
full sure-ly reach thee,

harrst du in
if still thou

Schwert
sword

dennoch er - rei - chen,
full sure-ly reach thee,

Schwert
sword

dennoch er - rei - chen,
full sure-ly reach thee,

Schwert
sword

dennoch er - rei - chen,
full sure-ly reach thee,

Schwert
sword

dennoch er - rei - chen,
full sure-ly reach thee,

P. P. P.

O - pfer weih'n: — nimm —
glad - ly give. Oh —

der sich, so frech ver - höh - - net,
who now so rude - ly wound - - ed

Dich wird dies Schwert,
Yet will this sword

Sünd' und Schmach!
liv'st in shame!

Dich wird dies Schwert,
Yet will this sword,

Dich wird dies Schwert,
Yet will this sword,

Sünd' und Schmach!
liv'st in shame!

Dich wird dies Schwert,
Yet will this sword,

Dich wird dies Schwert,
Yet shall this sword,

Sünd' und Schmach!
liv'st in shame!

und Schmach!
in shame!

Dich wird dies
Yet will this

und Schmach!
in shame!

Dich wird dies
Yet will this

und Schmach!
in shame!

Dich wird dies
Yet will this

und Schmach!
in shame!

Dich wird dies
Yet will this

f *piu f*

P. +

hin, o! nimm mein Le - -
 grant his soul sal - va - -

so frech von mir ver - höh - -
 by me so rude - ly wound - -

dich wird dies Schwert
 yet will this sword,

dich wird dies Schwert
 yet will this sword,

dich wird dies Schwert
 yet will this sword, dennoch er -
 full sure - ly

dich wird dies Schwert
 yet will this sword, dennoch er -
 full sure - ly

dich wird dies Schwert
 yet will this sword, dennoch erreichen,
 full surely reach thee,

dich wird dies Schwert
 yet will this sword, dennoch erreichen,
 full surely reach thee,

Schwert, dich wird dies Schwert
 sword, yet will this sword,
mf

Schwert, dich wird dies Schwert
 sword, yet will this sword,
mf

Schwert, dich wird dies Schwert
 sword, yet will this sword,
mf

Schwert, dich wird dies Schwert
 sword, yet will this sword,
mf

ffp *p*

P. P. P.

2 3 1

- ben!
- tion, Ich nenn' es
- - net, zum O - - pfer doch mir
- - ed, for me her life would

dennocherreichen,
full surely reach thee, dich wird dies Schwert,
yet will this sword,

dennocherreichen,
full surely reach thee, dich wird dies Schwert,
yet will this sword,

- rei-chen,
reach thee, dich wird dies Schwert,
yet will this sword,

- rei-chen,
reach thee, dich wird dies Schwert,
yet will this sword,

dich wird dies Schwert,
yet will this sword,

dich wird dies Schwert,
yet will this sword,

dennocher-rei-chen,
full sure-ly reach thee, dich wird dies
yet will this

dennocher-rei-chen,
full sure-ly reach thee, dich wird dies
yet will this

dennocher-rei-chen,
full sure-ly reach thee, dich wird dies
yet will this

dennocher-rei-chen,
full sure-ly reach thee, dich wird dies
yet will this

dennocher-rei-chen,
full sure-ly reach thee, dich wird dies
yet will this

P. 5 2

nicht mehr mein!
let me live!

bot!
give!
cresc. Ach! dass nur er ver-
Doomed by your threat' - ning

dich wird dies Schwert, dies Schwert er-rei-chen,
yet will this sword, full sure - ly reach thee,
cresc. *f*

dich wird dies Schwert, dies Schwert er-rei-chen,
yet will this sword, full sure - ly reach thee,
cresc. *f*

dich wird dies Schwert, dies Schwert er-rei-chen,
yet will this sword, full sure - ly reach thee,
cresc. *f*

dich wird dies Schwert, dies Schwert er-rei-chen,
yet will this sword, full sure - ly reach thee,
cresc. *f*

dich wird dies Schwert, dies Schwert er-rei-chen,
yet will this sword, full sure - ly reach thee,
cresc. *f*

dich wird dies Schwert, dies Schwert er-rei-chen,
yet will this sword, full sure - ly reach thee,
cresc. *f* *p*

Schwert, dich wird dies Schwert er-rei-chen, harrst du in Sünd' und
sword, this sword full sure - ly reach thee, if still thou liv'st in
cresc. *f* *p*

Schwert, dich wird dies Schwert er-rei-chen, harrst du in Sünd' und
sword, this sword full sure - ly reach thee, if still thou liv'st in
cresc. *f* *p*

Schwert, dich wird dies Schwert er-rei-chen, harrst du in Sünd' und
sword, this sword full sure - ly reach thee, if still thou liv'st in
cresc. *f* *p*

Schwert, dich wird dies Schwert er-rei-chen, harrst du in Sünd' und
sword, this sword full sure - ly reach thee, if still thou liv'st in
cresc. *f* *p*

p molto cresc. *f* *p*

P. + P. + P.

Nimm
Oh

Not, shield, der sich, so frech
cresc. who now so rude

harrst du in Sünd' und in Schmach, harrst du in
if still thou liv'st in shame, if still thou

harrst du in Sünd' und in Schmach, harrst du in
if still thou liv'st in shame, if still thou

harrst du in Sünd' und in Schmach, harrst du in
if still thou liv'st in shame, if still thou

harrst du in Sünd' und in Schmach, harrst du in
if still thou liv'st in shame, if still thou

harrst du in Sünd' und in Schmach, harrst du in
if still thou liv'st in shame, if still thou

harrst du in Sünd' und in Schmach, harrst du in
if still thou liv'st in shame, if still thou

Schmach, harrst du in Sünd' und
shame, if still thou liv'st in

Schmach, harrst du in Sünd' und
shame, if still thou liv'st in

Schmach, harrst du in Sünd' und
shame, if still thou liv'st in

Schmach, harrst du in Sünd' und
shame, if still thou liv'st in

P. P. P.

Mit freu - - di - gem Er -
 For him - - - - - though death may

wie Gna - de fin - den? Wie soll ich bü - ssen die grosse Schuld?
 where seek for par - don? How may I shrive me from grievous sin?

er - reicht dich, verharrst du in Sünd' und
 will reach thee, if still thou dost live in

er - reicht dich, verharrst du in Sünd' und
 will reach thee, if still thou dost live in

er - reicht dich, verharrst du in Sünd' und
 will reach thee, if still thou dost live in

er - reicht dich, verharrst du in Sünd' und
 will reach thee, if still thou dost live in

er - reicht dich, verharrst du in Sünd' und
 will reach thee, if still thou dost live in

er - reicht dich, verharrst du in Sünd' und
 will reach thee, if still thou dost live in

Schwert er - reicht dich noch, harrst du in
 sword will reach thee, if thou liv'st in

Schwert er - reicht dich noch, harrst du in
 sword will reach thee, if thou liv'st in

Schwert er - reicht dich noch, harrst du in
 sword will reach thee, if thou liv'st in

Schwert er - reicht dich noch, harrst du in
 sword will reach thee, if thou liv'st in

P. ♣ P. ♣ P. ♣

— ein O - pfer weih'n, — ein O - - -
 — would glad - ly give, — would glad - - -
 des Himmels Huld! Dochwillich bü - ssend wal - len,
 its grace to win! Yet will I now as pil - grim
 noch, harrst du in Sünd' und Schmach, in Sünd' und
 yet, if still thou liv'st in shame, in sin and
 noch, harrst du in Sünd' und Schmach, in Sünd' und
 yet, if still thou liv'st in shame, in sin and
 noch, harrst du in Sünd' und Schmach, in Sünd' und
 yet, if still thou liv'st in shame, in sin and
 noch, harrst du in Sünd' und Schmach, in Sünd' und
 yet, if still thou liv'st in shame, in sin and
 dich, harrst du in Sünd' und Schmach, in Sünd' und
 thee, if still thou liv'st in shame, in sin and
 dich, harrst du in Sünd' und Schmach, in Sünd' und
 thee, if still thou liv'st in shame, in sin and
 dich, harrst du in Sünd' und Schmach, in Sünd' und
 thee, if still thou liv'st in shame, in sin and

P + P. + P.

nimm es hin!
glad - - - ly give!

knirschung sei mir Lust!
head bowed down in dust!

O, dass nun der
Oh, that she I

wird dich er - rei - chen!
sure - - - ly will reach thee!

wird dich er - rei - chen!
sure - - - ly will reach thee!

wird dich er - rei - chen, dies Schwert
sure - - - ly will reach thee, this sword

wird dich er - rei - chen, dies Schwert
sure - - - ly will reach thee, this sword

wird dich er - rei - chen, dies Schwert
sure - - - ly will reach thee, this sword

wird dich er - rei - chen, dies Schwert
sure - - - ly will reach thee, this sword

- rei - chen, dich wird dies
reach thee, yet will this

- rei - chen, dich wird dies
reach thee, yet will this

- rei - chen, dich wird dies
reach thee, yet will this

- rei - chen, dich wird dies
reach thee, yet will this

ff *p*

P.

Ich nenn' es nicht mehr
Let *me no long - er*

En-gel, von mir ver - söh - net, - der sich, so frech von mir ver -
wound - ed, *so deep - ly wound - ed, she who* *by me* *so deep - ly*

wird dich er - rei - chen, dies Schwert wird dich, -
will sure - ly reach thee, *this* *sword -* *reach* *thee, -*

wird dich er - rei - chen, dies Schwert wird dich, -
will sure - ly reach thee, *this* *sword -* *reach* *thee, -*

wird dich er - rei - chen, dies Schwert wird dich, -
will sure - ly reach thee, *this* *sword -* *reach* *thee, -*

wird dich er - rei - chen, dies Schwert wird dich, -
will sure - ly reach thee, *this* *sword -* *reach* *thee, -*

Schwert dennoch er - rei - chen, har - rest du in Sünd' und
sword *full sure - ly reach thee, if thou still* *dost live* *in*

Schwert dennoch er - rei - chen, har - rest du in Sünd' und
sword *full sure - ly reach thee, if thou still* *dost live* *in*

Schwert dennoch er - rei - chen, har - rest du in Sünd' und
sword *full sure - ly reach thee, if thou still* *dost live* *in*

Schwert dennoch er - rei - chen, har - rest du in Sünd' und
sword *full sure - ly reach thee, if thou still* *dost live* *in*

cresc. *poco* *a* *poco*

meine, nicht mehr
live no more

-höhet, von mir verhöhet, zum O - pfer doch mir
wound-ed, so deep-ly wound-ed, her life for me would

Dies Schwert wird dich noch er - rei - chen, harrst du in Sünd' und
This sword will full sure-ly reach thee, if still thou liv'st in

Dies Schwert wird dich noch er - rei - chen, harrst du in Sünd' und
This sword will full sure-ly reach thee, if still thou liv'st in

— dies Schwert wird dich er - rei - chen, harrst du noch in Sünd', in Sünd' und
— this sword will sure - ly reach thee, if thou still dost live in sin and

— dies Schwert wird dich er - rei - chen, harrst du noch in Sünd', in Sünd' und
— this sword will sure - ly reach thee, if thou still dost live in sin and

— dies Schwert wird dich er - rei - chen, harrst du noch in Sünd', in Sünd' und
— this sword will sure - ly reach thee, if thou still dost live in sin and

— dies Schwert wird dich er - rei - chen, harrst du noch in Sünd', in Sünd' und
— this sword will sure - ly reach thee, if thou still dost live in sin and

cresc.
 Schmach! Dies Schwert wird dich noch er - rei - chen, harrst du in Sünd' und
shame! This sword will full sure-ly reach thee, if still thou liv'st in

cresc.
 Schmach! Dies Schwert wird dich noch er - rei - chen, harrst du in Sünd' und
shame! This sword will full sure-ly reach thee, if still thou liv'st in

cresc.
 Schmach! Dies Schwert wird dich er - rei - chen, harrst du noch in Sünd', in Sünd' und
shame! This sword will sure - ly reach thee, if thou still dost live in sin and

cresc.
 Schmach! Dies Schwert wird dich er - rei - chen, harrst du noch in Sünd', in Sünd' und
shame! This sword will sure - ly reach thee, if thou still dost live in sin and

Meno mosso. (♩ = ♩)

mein!
live!

bot!
yield!

Schmach!
shame!

Schmach!
shame!

Schmach!
shame!

Schmach!
shame!

Schmach!
shame!

Schmach!
shame!

Schmach!
shame!

Schmach!
shame!

Chor der jüngern Pilger.

Chorus of the younger Pilgrims. Sopran I. II.

(im Hintergrunde, tief, wie aus dem Thale herauf schallend.)
(In the far background, as tho' sounding from the valley.)

Am ho - hen Fest der Gnad' und
To - ward thy ho - ly feast I

Alt. I. II.

Schmach!
shame!

Schmach!
shame!

Meno mosso. (♩ = ♩)

ff

P

(Alle haben unwillkürlich ihre Gebärden gemässigt; Elisabeth wie um Tannhäuser nochmals zuschützen, hatte sich den von neuem Andringenden entgegengestellt; sie verweist jetzt auf den verheissungs-
(All have involuntarily moderated their gestures: Elisabeth, as though again to shield Tannhäuser, had obstructed those about to attack him anew; she now calls attention to the song of the young Pilgrims. Tann-

Huld in De-mut sühn' ich mei-ne Schuld. Ge-seg-net,
press, to gain thy grace thro' low-li-ness. O blest is

vollen Gesang der jungen Pilger-Tannhäuser hält plötzlich in den Bewegungen der leidenschaftlichsten Zerknirschung ein, und lauscht dem Gesange.)
häuser's expression of passionate despair ceases; he listens to the song.)

wer im Glau-ben treu! Er wird er-löst durch Buss' und
he whose faith is fast; re-deemed by pen-i-tence at

(Ein jäher Hoffnungsstrahl leuchtet ihm; er stürzt sich mit krampfhafter Heftigkeit zu Elisabeth's Füßen, küsst inbrünstig, hastig den Saum ihres Gewandes, und bricht dann, von ungeheurer Erregung taumelnd auf, mit dem Rufe:

(A sudden ray of hope illumines him; he throws himself with convulsive vehemence before Elisabeth's feet, kisses fervently and hastily the hem of her robe, and then, staggering up with intense excitement, breaks out with the cry.)

Tannh.

Allegro. (♩ = 100)

Reu?
 last!

Allegro. (♩ = 100.)

Tannh. (eilt ab.)
(hastens away.)

ELISABETH.

Nach Rom!
To Rome!

Nach Rom!
To Rome!

WALTHER.

Nach Rom!
To Rome!

SCHREIBER.

Nach Rom!
To Rome!

(Alle rufen ihm nach.)
(All call after him.)

WOLFRAM.

Nach Rom!
To Rome!

BITEROLF.

Nach Rom!
To Rome!

REINMAR.

Nach Rom!
To Rome!

LANDGRAF. LANDGRAVE.

Nach Rom!
To Rome!

Chor der Ritter.
Chorus of Knights.

Nach Rom!
To Rome!

P. * P. * P.

* P. * P. * P. *

P. (trem.) *

Wagner
Tannhäuser
Act III

Einleitung.

TANNHÄUSER'S PILGERFAHRT.

Introduction.

TANNHÄUSER'S PILGRIMAGE.

Andante assai lento. ♩ = 50.

The first system of the musical score is written for piano in 4/4 time. The right hand (treble clef) begins with a series of chords, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *più p* (piano più). The system concludes with a *p* dynamic marking.

The second system continues the piano accompaniment. The right hand features a melodic line with some grace notes. Dynamics include *più p* and *p*. There are two *P. +* markings in the left hand.

The third system shows the piano accompaniment with more complex rhythmic patterns in the right hand. Dynamics include *pp* (pianissimo) and *più pp*. There are some fingerings indicated (3, 5, 1).

The fourth system continues the piano accompaniment with intricate right-hand passages. Dynamics include *p* and *pp*. There are several *P. +* markings and fingerings (2, 3, 1, 1, 5).

The fifth system concludes the piano accompaniment. It features a *poco cresc.* (poco crescendo) followed by a *dim.* (diminuendo) section. Dynamics include *p* and *P. +*. There are fingerings (1, 1, 2, 2, 3, 4) and a final *P. +* marking.

First system of the musical score. It consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff contains a bass line with chords and a few notes. Dynamics include *poco cresc.*, *dim.*, and *pp*. There are two asterisks with a plus sign (** P*) in the lower staff.

Second system of the musical score. It consists of two staves. The upper staff continues the melodic line. The lower staff contains a bass line with chords and a few notes. Dynamics include *poco cresc.*, *dim.*, *pp*, *p*, and *mf*. There are two asterisks with a plus sign (** P*) in the lower staff.

Third system of the musical score. It consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff contains a bass line with chords and a few notes. Dynamics include *dim.*, *p*, *più p*, *p cresc.*, *f*, and *dim.*. There are two asterisks with a plus sign (** P*) in the lower staff. A *(sotto)* marking is present in the lower staff.

Fourth system of the musical score. It consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff contains a bass line with chords and a few notes. Dynamics include *f*, *p*, *f*, *dim.*, *p*, and *pp*. There is a *(sopra)* marking in the lower staff.

Fifth system of the musical score. It consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff contains a bass line with chords and a few notes. Dynamics include *pp*, *poco a poco cresc.*, *poco a poco cresc.*, and *cresc.*. There is a *(arpegg)* marking in the lower staff. There are two asterisks with a plus sign (** P*) in the lower staff. The word *sempre* is written below the lower staff.

Sixth system of the musical score. It consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff contains a bass line with chords and a few notes. Dynamics include *più cresc.*, *più f*, *ff*, and *ff*. There are two asterisks with a plus sign (** P*) in the lower staff. The time signature *6/4* is written at the end of the system.

VI. *pp*
ff *dim.* *p* *pp*
P. (Paukenwirbel auf B)

This system features a piano accompaniment in the left hand and a violin part in the right hand. The piano part begins with a fortissimo (*ff*) dynamic and includes a decrescendo (*dim.*) and a piano (*p*) section. The violin part starts with a pianissimo (*pp*) dynamic and includes a triplet of eighth notes. Percussion is indicated by 'P.' and '(Paukenwirbel auf B)'.

cresc. *cresc.*
P. P. P.

This system continues the piano accompaniment with two sections marked *cresc.* (crescendo). It includes various rhythmic patterns and dynamic markings such as piano (*p*) and piano fortissimo (*pp*).

più f *ff*
f *più f* *ff* *ff*
P. P.

This system features a piano accompaniment with dynamics ranging from forte (*f*) to fortissimo (*ff*). It includes a section marked *più f* (pianissimo forte) and a section marked *ff*. Percussion is indicated by 'P.'.

VI. *p*
dim. *p*
P. P.

This system features a piano accompaniment and a violin part. The piano part includes a decrescendo (*dim.*) and a piano (*p*) section. The violin part starts with a piano (*p*) dynamic and includes a triplet of eighth notes. Percussion is indicated by 'P.'.

molto cresc. *più f*
molto cresc. *f* *più f*
P. P.

This system features a piano accompaniment with two sections marked *molto cresc.* (molto crescendo). It includes dynamics such as piano fortissimo (*pp*), forte (*f*), and pianissimo forte (*più f*). Percussion is indicated by 'P.'.

ff P.

f dim. p fp più p pp
quasi basso

pp u.c. p sehr ausdrucksvoll.
t.c.

p

p più p pp
u.c.

(Der Vorhang geht auf. Tal vor der Wartburg, wie am Schlusse des ersten Actes. Der Tag neigt sich zum Abend. Auf dem kleinen Bergvorsprunge rechts liegt Elisabeth vor dem Muttergottesbilde betend ausgestreckt. Wolfram kommt links von der waldigen Höhe herab; auf halber Höhe halt er an, als er Elisabeth gewahrt.)

(The curtain rises. Valley before the Wartburg as at the close of Act I. Day is declining. On the slight eminence, to the right, Elisabeth lies praying before the Virgin's statue. Wolfram comes down from the wooded height on the left; he stops half way down as he sees Elisabeth.)

più p pp
u.c.

Erste Szene.

ELISABETH. WOLFRAM.
DIE ÄLTEREN PILGER.

Scene I.

ELISABETH. WOLFRAM.
THE ELDER PILGRIMS.

Moderato.

WOLFRAM.

Wohl wusst'ich hier sie im Ge-bet zu fin-den, wie ich so oft sie
Well did I know I here should find her kneel-ing, where I so oft have

pp

tref-fe, wenn ich ein sam aus wald'ger Höh' mich in das Tal ver-ir-re!
met her, as all lone-ly from for-est heights back to the vale I wander!

(♩ = 66.)

p

Den Tod, den er ihr gab, im Her-zen, - da -
With death hid in her heart she plead-eth for

-hin gestreck't in brünst'-gen Schmerzen, fleht für sein Heil sie Tag und
him who dealt the blow she bear-eth: seeks his sal-va-tion day and

p *pp*

Nacht:— o heil'-ger Lie-be ew'-ge Macht!
 night. O ho-by love's e-ter-nal might!

P.
 (Paukenwirbel auf Es - - -)

Von Rom zurück er-wartet sie die Pil-ger, schon fällt das
 From Rome she waiteth now the pilgrims' coming. Now fall the

- auf C - - -) P.

Laub, die Heimkehr steht be-vor!
 leaves, 'tis time for their re-turn!

Kehrt Er
 Will he,

(♩ = 80)

— mit den Be-gna-dig-ten zu-rück?
 — too, with the pardon'd ones re-turn?

Dies ist ihr Fra-gen,
 That is her ques-tion,

cresc.

P. ⚡ P. ⚡

dies ihr Fle-hen,-
 that her pray-er,

ihr Heil'-gen, lasst er-
 Ye saints — Oh grant her

dim.

P. ⚡ P. ⚡

-füllt es se - hen! Bleibt auch die Wun - de un - ge -
prayer's ful - fil - ment! Un - heal'd her wound must aye re -

p *più p* *pp*

P.

-heilt, o, würd' ihr Lind' - rung nur er - teilt, o, würd' ihr
- main, yet send her sol - ace in her pain - yet send her

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

ritard.

Andante maestoso. (♩ = 50)

(Als er tiefer in das Tal hinab gehen will, vernimmt er den Gesang der Pilger und hält an.)

(As he is about to go down further into the valley, he hears the song of Pilgrims and stops.)

Lind' - rung nur er - teilt!
sol - ace in her pain!

Tenor I. Chor der älteren Pilger. (aus grosser Ferne sich langsam der Bühne nähernd.)

Be - glückt darf nun dich, o Hei - mat, ich schau'n, und
Oh joy, a - gain now my home I may greet: on

Tenor II. Chorus of the elder Pilgrims. (from the far distance slowly nearing the stage.)

Be - glückt darf nun dich, o Hei - mat, ich schau'n, und
Oh joy, a - gain now my home I may greet: on

Bass I.

Be - glückt darf nun dich, o Hei - mat, ich schau'n, und
Oh joy, a - gain now my home I may greet: on

Bass II.

Be - glückt darf nun dich, o Hei - mat, ich schau'n, und
Oh joy, a - gain now my home I may greet: on

Andante maestoso. ♩ = 50.

(Chor d. ältern Pilger.)

pp (Orchester tacet)

Elisabeth. (erhebt sich, dem Gesange lauschend.)
(raises herself, listening to the song.)

Dies ist ihr Sang!—
It is their song,

Sie sind's!
they come!

Die Pilger sind's,—
The pilgrims come,

es ist die fromme
it is the pi-ous

grü - ssen froh dei - ne lieb - li - chen Au - en; nun
thy fair fields now I plant my feet. My

grü - ssen froh dei - ne lieb - li - chen Au - en; nun
thy fair fields now I plant my feet. My

grü - ssen froh dei - ne lieb - li - chen Au'n; nun
thy fair fields now I plant my feet. My

grü - ssen froh dei - ne lieb - li - chen Au'n; nun
thy fair fields now I plant my feet. My

Weiß - se, die der empfang'nen Gnade Heil ver - kündet!
chant tell - ing of sal - va - tion found and grace from hea - ven!

lass' ich ruh'n den Wan - der -
pil - - - grims staff I lay - der -
to

lass' ich ruh'n den Wan - der -
pil - - - grims staff I lay - der -
to

lass' ich ruh'n den Wan - der -
pil - - - grims staff I lay - der -
to

lass' ich ruh'n den Wan - der -
pil - - - grims staff I lay - der -
to

Sie keh-ren heim!
They have re-turn'd!

Ihr
Ye

stab, weil Gott ge - treu ich ge - pil - - gert
rest, since God my pil - grim - age now hath

stab, weil Gott ge - treu ich ge - pil - - gert
rest, since God my pil - grim - age now hath

stab, weil Gott ge - treu ich ge - pil - - gert
rest, since God my pil - grim - age now hath

stab, weil Gott ge - treu ich ge - pil - - gert
rest, since God my pil - grim - age now hath

Heil'-gen, zeigt mir jetzt mein Amt, dass ich mit Wür- - -
Saints, O show me now my task, That I may worth- - -

O Him-mel, stär-ke jetzt ihr Herz für die Ent-
Hea - ven, strengthen now her heart, now in the

hab!
bless'd!

hab!
bless'd!

hab!
bless'd!

hab!
bless'd!

(Allmählig der Bühne näher.)
(Gradually nearing the stage.)

fpp *pp*

- de es er - fül - le!
 - i - ly ful - fil it!
 schei - dung ih - res Lebens!
 hour of this her tri - al!
 Durch Sühn' und Buss' hab' ich ver -
 Through pen - i - tence deep peace is -
 Durch Sühn' und Buss' hab' ich ver -
 Through pen - i - tence deep peace is -
 Durch Sühn' und Buss' hab' ich ver -
 Through pen - i - tence deep peace is -
 Durch Sühn' und Buss' hab' ich ver -
 Through pen - i - tence deep peace is -
poco a poco cresc.

söhnt den Her - ren, dem mein Her - ze fröhnt, der
 mine, with heart re - newed by grace di - vine, God
 söhnt den Her - ren, dem mein Her - ze fröhnt, der
 mine, with heart re - newed by grace di - vine, God -
 söhnt den Her - ren, dem mein Her - ze fröhnt, der
 mine, with heart re - newed by grace di - vine, - God
 söhnt den Her - ren, dem mein Her - ze fröhnt, der
 mine, with heart re - newed by grace di - vine, - God

mei - ne Reu' mit Se - gen krönt, den Her - ren, dem mein
 hath my rue with bless - ing crown'd, To Him shall now my

mei - ne Reu' mit Se - gen krönt, den Her - ren, dem mein
 hath my rue with bless - ing crown'd, To Him shall now my

mei - ne Reu' mit Se - gen krönt, den Her - ren, dem mein
 hath my rue with bless - ing crown'd, To Him shall now my

mei - ne Reu' mit Se - gen krönt, den Her - ren, dem mein
 hath my rue with bless - ing crown'd, To Him shall now my

(Hier betreten die Pilger die Bühne von rechts im Vordergrunde her.)
 (Here the Pilgrims come, from the right of the foreground, on to the stage.)

Lied er - tönt, den Her - ren, dem mein Lied er -
 song re - sound, to Him shall now my song re -

Lied er - tönt, den Her - ren, dem mein Lied er -
 song re - sound, to Him shall now my song re -

Lied er - tönt, den Her - ren, dem mein Lied er -
 song re - sound, to Him shall now my song re -

Lied er - tönt, den Her - ren, dem mein Lied er -
 song re - sound, to Him shall now my song re -

(Sie ziehen während des Folgenden an dem Bergvorsprunge vorbei langsam das Tal entlang dem Hintergrunde zu.)
 (During the following they pass by the knoll and slowly down through the valley towards the back.)

tönt! Der Gna - - - de
 - sound! Sal - va - - - tion

P. + P.

Heil ist dem Bü - sser be -
hath to the sin - ner been

schie - den, er geht einst
giv - en; now peace be

ein in der Se - - li - gen
his with the bless - - ing of

Frie - den; vor Höll' und
heav - en: for fear of

Tod ist ihm nicht
hell and death is

bang'; drum preis' ich
past. I praise my

Gott mein Le - be -
God while life doth

lang! Hal - le - lu -
last! Hal - le - lu -

- ja!
- jah!

Hal - le - lu -
Hal - le - lu -

ff

dim.

f

(Die Pilger haben sich hier bereits dem Hintergrunde zugewendet.)
(The Pilgrims have here reached the background.)

- ja
- jah

in
While

E - wig -
life doth

mf

dim.

P

keit,
last,

in
while

E - wig -
life doth

piu dim.

p *piu p* *pp*

P

ELISABETH. (die von ihrem erhöhten Standpunkte aus mit grosser Aufregung unter den vorüberziehenden Pilgern nach Tannhäuser geforscht hat, mit schmerzlicher aber ruhiger Fassung.
(who from her elevated position has been searching in great agitation among the passing pilgrims for Tannhäuser, with sorrowful but quiet resolution.)

Er keh - ret nicht zu -
He will re - turn no

keit!
last!

(Die Pilger entfernen sich unter dem Folgenden immer mehr und verschwinden endlich durch die Talöffnung nach rechts.)
(The Pilgrims withdraw during the following, farther and farther away and at last disappear by the valley opening to the right.)

Be -
Oh

pp

P

rück!
more!

glückt darf nun dich, o Hei-mat, ich schauen, und grü-ssen froh dei-ne
joy, a - gain, now my home I may greet, — on thy fair fields now I

sempre più p

(*verhallend*)
(*dying away*)

lieb - li-chen Au-en! Nun lass' ich ruh'n den_ Wan-der - stab!
plant my — feet! — My pil - grim staff I — lay — to rest —

perendosi

pp.

ELISABETH. (mit grosser Feierlichkeit sich auf die Knie senkend.)
(with great solemnity, falling upon her knees.)

Lento. $\text{♩} = 60$ *ff*

dim.

p

All-mächt'ge Jungfrau, hör' mein Fle-hen! Zu dir, Ge-pries'ne,
Al - might - y Vir - gin, hear my pleading! To thee, oh pure one

molto cresc.

ff

dim.

p

più p

ru - fe ich! Lass' mich im Staub vor dir ver-ge - hen,
now I pray! Let me in dust dis-solve be-fore thee,

più p

o nimm von die - ser Er - de mich, o nimm von die - ser Er - de
 oh take me from this earth a - way, oh take - me from this earth a -

p *più p*

$\text{♩} = 66$

mich! Mach' dass ich rein und en - gel - gleich ein - ge - he in dein
 - way! Let me like an - gels free from sin, come to thy realm and

pp

se - lig Reich, mach' dass ich rein und en - gel - gleich ein - ge - he
 en - ter in, let me like an - gels free from sin, come to thy

pp *p* *pp*

Etwas bewegter. $\text{♩} = 72$
Poco più agitato.

in dein se - lig Reich! Wenn je, in thör' - gem Wahn - be -
 realm and en - ter in. When - e'er for fool - ish fan - cies

fan - gen, mein Herz sich ab - ge - wandt von dir, — wenn je ein
 yearn - ing, my heart hath turned a - way from thee; when e'er, with

dim. *più p*

sün - di - ges Ver - lan - gen, ein welt - lich Seh - nen keimt' in mir: — so
 sin - ful longings burn - ing, an earth - ly wish was born in me; with

p

dim. *pp*

Langsam.

rangich un - ter tausend Schmerzen, dass ich es tödt' in meinem Herzen! —
 pain I strove and dauntless will — that wish with - in my heart to kill.

dim. *p*

fp *piup* *rall.* *pp*

Tempo I.

Doch, konnt' ich je - den Fehl nicht bü - ssen, so nimm dich gnä - dig
 Tho' in my sin I come be - fore thee, yet in thy mer - cy

p *P.* *

mei - ner an, — nimm dich gnä - dig mei - ner an! Dass ich mit
 reach thy hand, — in thy mer - cy reach thy hand, that I may

pp *p* *piup*

de - mut - vol - lem Grü - ssen, als würd' - ge Magd dir na - hen kann,
 hum - bly now a - dore thee, and in thy pres - ence dare to stand.

pp *pp* *P.* *

p

um dei-ner Gna-den reich-ste Huld nur an-zu-fleh'n für sei - ne
Now to thy boun-teous love I call, that on his guilt thy grace may

pp

Schuld, um dei-ner Gna-den reich - ste Huld nur an-zu-fleh'n für
fall! Now to thy boun-teous love I call, that on his guilt thy

f *p* *f*

(Sie verbleibt eine Zeitlang wie in andächtiger Entrücktheit als sie sich dann langsam erhebt, erblickt sie Wolfram, wel-
She remains for some time in devout rapture: as she slowly rises, she sees Wolfram who approaches to speak to her.

sei - - - ne Schuld!
grace may fall!

pp *p* *più p* *pp* *pp* *♩ = 72.*

scempre

- cher sich ihr nähert um sie anzureden.)

pp

p

(Sie bittet ihn durch eine Gebärde, nicht mit ihr zu sprechen.)
(She entreats him by a gesture not to speak to her.)

WOLFRAM.

E - li - sabeth,
E - lis - abeth,

p *più p* *pp*

(Elisabeth drückt ihm abermals durch Ge-
(Elisabeth again expresses to him by gesture

dürft' ich dich nicht ge - lei - ten?
may I not guide thee home-ward?

bärden aus: sie danke ihm und seiner treuen Liebe aus vollem Herzen; ihr Weg führe
that she thanks him from her heart for his faithful love; but that her way leads to heaven, where

sie aber gen Himmel, wo sie ein hohes Amt zu verrichten habe; er solle sie daher un-
geleitet gehen lassen, ihr auch nicht folgen.)
she has a high purpose to fulfil; he must therefore let her depart alone, and not follow her.)

(Sie besteigt die halbe Berghöhe und verschwindet allmählig auf dem Fussessteige, wel-
(She ascends half way up the height and disappears gradually on the footpath leading toward the

Più lento. ♩ = 50

cher auf dieser nach der Wartburg führt, nachdem man ihre Gestalt lange noch in der Wartburg, after her form has long been visible in the distance.)

più p

Entfernung erblickt hat.)

pp pp p

P. + P. *

(Wolfram, der Elisabeth lange noch mit
(Wolfram, who has followed Elisabeth with

più p pp

den Augen verfolgt hat, setzt sich am Fusse des linken Talhügels nieder und beginnt
his eyes for a long time, sits at the foot of the hill on the left in the valley and begins to play

pp

P. * P. *

auf der Harfe zu spielen.)
upon his harp.)

pp

P. * P. * P. *

Zweite Scene.
WOLFRAM allein.

Scene II.
WOLFRAM alone.

WOLFRAM.

Wie To - des - ah - nung Däm - m - rung deckt die Lande,
Like death's fore - bod - ing twi - light shrouds the meadows

Moderato. $\text{♩} = 46$

pp *pp*

P. P. P. P.

umhüllt das Tal mit schwärz - lich - em Ge - wan - de; der See -
and casts o'er all her cloak of gloom - y sha - dows. The soul -

P. P. P.

- le, die nach je - nen Höh'n ver - langt, vor ih - rem
- that longs to scale yon mountain height yet fears to

P. P.

Flug durch Nacht und Grau - sen bangt!
take its dark and aw - ful flight.

p *pp (trem.)*

P. P. P.

Da schei-nest du, o lieb-lich-ster der Ster-ne, dein sanf-tes
O love-ly star, through dark-est sky as-cend-ing, thy ten-der

Licht ent-sen-dest du der Fer-ne, die nächt'-ge Dämm' rung
light from dis-tant re-gion send-ing, the twi-light's gloom is

teilt dein lie-ber Strahl, und freund-lich zeigst du den Weg aus dem
clow-en by thy ray; from out the val-ley thou shew-est the

Tal.
way.

O du mein hol-der A-bend-ster-n, wohl grüsst'ich
Oh star of eve, thou wel-come friend, greet-ing to

im - mer dich — so gern; vom Her - zen, das sie
thee — my soul — doth send; from my true heart that

pp

P. ✱

nie — ver - riet, grü - sse sie, wenn sie vor - bei — dir
ne'er be - trayed greet when she pass - es the ho - ly

P. ✱

zieht, — wenn sie ent - schwebt dem Tal — der Er - den, ein
maid; when from this earth re - lease — is giv - en, and

sel' - ger En - gel dort — zu wer - den, wenn sie ent -
an - gel - like — she mounts to heav - en, when from this
(trem.)

p un poco ritard.

pp

P. ✱

- schwebt dem Tal — der Er - den, ein sel' - ger
earth re - lease — is giv - en, and an - gel

più p

più ritard. cresc.

poco cresc.

P. ✱ *P.* ✱ *P.* ✱

(Er verbleibt
(He remains

dim. *pp*

En - gel dort zu wer - den!
- like she mounts to heav - en!
a tempo

p *pp* *p*

P. ✦ P. ✦ P. ✦

mit gen Himmel gerichtetem Auge, auf der Harfe fortspielend.)
with his eyes raised toward heaven, playing on his harp.)

p *pp* *p*

P. ✦ P. ✦ P. ✦

p

P. ✦ P. ✦ P. ✦ P. ✦

p

P. ✦ P. ✦ P. ✦ P. ✦

più p

P. ✦

sempre più p

P. ✦ P. ✦ P. ✦ P. ✦ P. ✦ P. ✦

Dritte Scene.

Scene III.

TANNHÄUSER, WOLFRAM, später VENUS, WALTHER,
HEINRICH DER SCHREIBER, WOLFRAM, BITTEROLF,
REINMAR, DER LANDGRAF, PILGER UND EDLE.

TANNHÄUSER, WOLFRAM, later VENUS, WALTHER,
HEINRICH DER SCHREIBER, WOLFRAM, BITTEROLF,
REINMAR, THE LANDGRAVE, PILGRIMS AND NOBLES.

(Es ist gänzlich Nacht geworden. Tannhäuser tritt auf; er trägt zerrissene Pilgerkleidung, sein Gesicht ist bleich und entstellt; er wankt matten Schrittes auf seinen Stab gestützt.)
(Night has fallen. Tannhäuser enters; he wears a ragged Pilgrim's dress, his face is pale and haggard; he comes with faltering step, supported by his staff.)

TANNHÄUSER (mit matter Stimme)
(in a faint voice)

Lento. ♩ = 50

Ich hör-te Har-fenschlag-
Was that a harp I heard?

wieklanger traurig! — der kam wohl nicht von ihr.
How sad it sounded! It could not be from her!

Allegro moderato.

WOLFRAM.

Wer bist du, Pil-ger, der du so ein-sam
Who art thou, pil-grim, who here so lone-ly

TANNHÄUSER.

Wer ich bin? Kenn'ich doch dich recht gut!
Who I am? One who knows thee right well.

wanderst?
wander'st?

(höhnisch)
(mockingly)

Wolf-ram bist du, der wohl-ge-üb-te Sän-ger!
Wolf-ram, art thou, most skilled of all our sin-gers!

Allegro. $\text{♩} = 80$

ff (t. c.) P. ♣ P.

WOLFRAM (heftig auffahrend)
(breaking out vehemently)

Hein - rich! Du! Was bringst dich her in die - se
Hein - rich, Thou? What turns again thy footsteps

Nä - he? Sprich! Wagst du es un - ent-sün-digt noch den
häh - er? Speak! Dar - est thou un - ab-solv'd to set thy

fz *ff* *f* *fp* *fp*

P. ♣

TANNHÄUSER.

Sei au-sser
Fret not thy -

Fuss nach die-ser Ge-gend her zu len-ken?
foot up - on the ground thou hast de - fil - ed?

fp *fp* *pp*

Sorg', mein gu-ter Sän-ger! Nicht such' ich dich, noch dei-ner Sippschaft
 -self, my worth-y sin-ger! Thee seek I not, nor one of thy com-

(mit unheimlicher Lüsterheit)
 (in unholy longing)

Ei-nen.— Doch such' ich wen, der mir den Weg wohl
 -panions. Yet him I seek who on my way can

zei-ge, den Weg, deneinst sowunderleicht ich fand—
 guide me, WOLFRAM. the way that once so eas-i-ly I found.

Allegro. Und welchen Weg?
 What way was that?

acceler. den Weg zum Ve-nusberg!
 The way to Ve-nus Mount!

Allegro. $\text{♩} = 69$ Ent-setz -
 Blas-phem -

li-cher! Ent-wei-he nicht mein Ohr!
 est thou? Mine ear profane thou not!

Treibt es dich da-hin?
 Wouldst thou go thith-er?

TANNHÄUSER (leise)
 (softly)
 Kennst du wohl den
 Know'st thou, then, the

WOLFRAM.
 Weg? Wahn sinn'ger!
 way? Hold, madman!

Grau-sen fasst mich, hör' ich dich!
 Hor-ror grips me, hear-ing thee!

Wo warst du? Zogst du denn nicht nach
 Whence com'st thou? Hast thou not been in

TANNHÄUSER. (wütend.)
(in rage.)

Allegro. $\text{♩} = 80$

Schweig!
Speak

mir von Rom!
not of Rome!

Rom!
Rome!

Warst Wert

ff

p

P.

Schweig!
Speak

mir von
not of

nicht beim heil'gen Fe - ste?
thou not there as pil - grim?

fp

p

ff

P.

ihm!
that!

Andante.

So warst du nicht?
Thou wert not there?

Sag!
speak

ich be - schwö-re dich!
I im - plore thee, speak!

f

arm.

(wie sich besinnend, mit schmerzlichem Ingrim.)
(as though remembering in painful bitterness.)

Wohl war auch ich in Rom!
Tru - ly was I in Rome!

Allegro.

So sprich!
Then speak!

Er-zäh-le mir!
Tell all to me!

pp

f stringendo

langsam
slowly

Un - glück - li - cher! mich fasst ein tie - fes Mit - leid für dich an!
Un - hap - py man, what deep com - pas - sion fills my heart for thee!

p *più p*

(betrachtet Wolfram lange mit gerührter Verwunderung.)

TANNHÄUSER. (*gazes long at Wolfram touched and surprised.*)

langsam

Wie sagst du, Wolf-ram? Bist du denn
What sayst thou, Wolf-ram? Art thou, then

pp *pp*

nicht mein Feind?
not my foe?
WOLFRAM.

Allegro.

Nie, war ich es, so lang' ich fromm dich
Ne'er was I so, while true to God I

ritard.

pp *fp* *fp* *p*

Lento.

a tempo

Nun denn, hör' thine
Then lend thine

wähn-te. Doch sag', du pil-gertest nach Rom?
held thee. But speak; thou wert in truth in Rome?

a tempo

p *pp*

(Er setzt sich am Fusse des Bergvorsprunges nieder; Wolfram will sich an seiner Seite ebenfalls niederlassen.)
 (He sits at the foot of the knoll. Wolfram is about to sit beside him.)

an! Du, Wolfram, du sollst es er-fah-ren! Zu-
 ear! Thou, Wolfram, shalt learn what be-fell me! Go

-rück von mir! Die Stät-te, wo ich ra-ste ist ver-flucht!
 back from me! All pla-ces where I lin-ger are at-cursed!

Lento. Hör' an, Wolfram! hör'
 Give heed, Wolfram! give

Andante. ♩ = 60
 an! In-brunstim Herzen, wiekein
 heed! Con-trite in spirit, as no

Bü - sser noch sie je gefühlt, sucht'ich denWeg nachRom. Ein
 pen - i - tent hath ev - - - er been, I sought the way to Rome. An

dim. *p* *pp* *p* P.

En - gel hat - te, ach! der Sün - de Stolz dem Ü - ber - mü - ti - gen ent -
 an - gel 'twas, whose grace with - in my heart o'er - ween - ing pride of sin had

pp

- wunden; für ihn wollt' ich in De - mut büßen, das Heil er - flehn, das mir ver -
 vanquished; for her there as a pit - grim kneeling for par - don once de - nied I

p

- neint, um ihm die Trä - ne zu ver - sü - ssen, die er mir Sün - dereinst ge -
 prayed, that I those tears might hap - ly sweet - en that she for me, a sin - ner,

ritard. *p* *più p*

p ritard. *dim.* *più p* *pp*

-weint!
shed!
a tempo

p > *p* *poco cresc.* *mf*

Wie ne-ben mir der schwerst — be-drück-te Pil - ger die Stra - sse
When at my side the heav - iest lad - en pil - grünstrode on, me-

p *poco cresc.*

walt', erschien mir all - zu leicht: be-trat sein Fuss denwei-chenGrundder
- seemed his load was all too light when on the soft - est path his foot was

dim. *pp* *sempre p*

Wie - sen, der nackten Soh - le sucht' ich Dorn und Stein; liess
plant - ed, with na - ked sole I trod on thorn and stone: when

p

La-bun-ger am Quell den Mund ge-nie-ssen, sog ich der Son - ne heis-ses Glü - hen
he with parched throats sought cooling fountains, I drank the sun's hot scorching beams a-

ein; wenn fromm zum Himmel er Ge - be - teschickte, vergoss mein
- lone. When oft his pi-ous pray'rs a - rose to heav-en; then for my

Blut ich zu des Höch - sten Preis; als im Hos - piz der Mü - de sich er -
sins free-ly my blood I shed: when in the Hos - pice rest to him was

- quick - te, die Glied - er bet - tet' ich in Schnee und Eis; — ver -
giv - en, in snow and ice my ach-ing limbs I laid. With

- schloss'nen Aug's, ihr Wurf - der nicht zu schau - en, durchzog ich blind I - ta -
clos - ed eyes thro' I - ta-ly's fair flow'rs I passed, to sad - den so

- liens hol - de Au - en! Ich tat's, denn in Zer- knirschung wollt' ich
 — the wea - ry hours — I strove to shrive my soul by pain un-

bü - ssen, um mei - nes En - gels Trä - nen zu ver - sü -
 - ceas - ing, that by her tears an an - gel might win bless -

poco riten. *dim.* *p*

poco riten. *p* *> dim.* *più p* *pp*

Un poco più moto. ♩ = 80.

- ssen!
 - ing!

pp *cresc.*

Nach
 To

Rom ge - langt' ich so zur heil' - gen Stel - le, lag
 Rome thus pen - i - tent at last I came; lay

f dim. *pp* *P.*

be - tend auf des Hei - lig - tu - mes Schwelle!
 there be - fore the shrine in fer - vent prayer.

pp *p* *P.*

Der Tag brach an; da läu - te - ten die Glocken, her - nie - der tön - ten
 The morning dawned, around me bells were pealing, from high a - bove me

himm - li - sche Ge - sän - ge: da jauchzt' es
 heav'n - ly songs des - cend - ed: a cry of

p *pp* *p*

auf in brün - sti - gem Frohlok - ken, denn Gnad' und
 joy from thou - sands con - trite kneeling rang out for

cresc. *f* *poco cresc.* *mf* *dim.*

dim. p

Heil ver - hie - ssen sie der Men - ge!
 grace that all their woe had end - ed!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'Heil' followed by a dotted half note 'ver - hie - ssen sie der Men - ge!' and a final whole note 'ge!'. The piano accompaniment features a series of chords and arpeggiated figures, with dynamics ranging from *pp* to *p*.

Da sah ich
 Then I saw

pp cresc.

The second system continues the vocal line with 'Da sah ich' and 'Then I saw'. The piano accompaniment is highly rhythmic, featuring a series of sixteenth-note patterns that build in intensity, marked with *cresc.* and *pp*. The system ends with a double bar line and a repeat sign.

ihn, durch den sich Gott ver -
 him who was by God an - -

f dim. p più p

The third system continues the vocal line with 'ihn, durch den sich Gott ver -' and 'him who was by God an - -'. The piano accompaniment features a series of chords and arpeggiated figures, with dynamics ranging from *f* to *pp*. The system ends with a double bar line and a repeat sign.

- kün - digt, vor ihm all' Volk im
 - oint - ed! All peo - ple in the

pp cresc.

The fourth system continues the vocal line with '- kün - digt, vor ihm all' Volk im' and '- oint - ed! All peo - ple in the'. The piano accompaniment features a series of sixteenth-note patterns that build in intensity, marked with *cresc.* and *pp*. The system ends with a double bar line and a repeat sign.

Staub sich nie - der - liess. Und
dust be - fore him lay. And

Tau-senden er Gna - de gab, ent - sün - digt er
thousands from his hand won grace, and par - don, and

Tau-senden sich froh er - he - ben hiess.
thousands bade he rise in joy that day.

Danaht' auch ich, — das Haupt ge-beugt zur
Then I too came, — my fla - grant sin con -

Er - de, klagt' ich mich an, mit jam-mernder Ge -
- fess - ing, with head bowed down in shame I craved his

-bär-de, der bö - sen Lust, die mei-ne Sinn' em - pfanden, des
blessing; *my e - vil* *lusts I told, my mad* *de - sire,* *the*

p *più p* *pp*

Seh - nens, das kein Bü - ssen noch ge - kühlt; und um Er -
long - ing, *that no* *pen - sance ev - er stilled;* *and for sal -*

accel.

cresc. poco a poco

- lö - sung aus den hei - ssen Ban - den rief ich ihn an, von wil - dem
- va - tion from my burn - ing *fire -* *fer - vent - ly* *craved* *with wildest*

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

Schmerz durch - wüht. Und er, den so ich bat, hab
ang - uish *filled.* *And* *he* *to* *whom I prayed* *be -*

> *p* *più p* *pp* *cresc.* *>* *p*

Lento maestoso. ♩ = 50.

an: Hast du so bö - se Lust ge - teilt,
- gan: *Hast thou such sin - ful rapture* *felt,*

pp *f* *dim.* *p*

dich an der Höl - le Glut ent - flammt, hast du im Ve - nusberg ge -
warmed thee at hell's un - ho - ly glow? Hast thou on Ve - nus' mountain

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a melodic phrase in a minor key. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active line in the left hand. Dynamics include *f* and *p*.

- weilt, so bist nun e - wig du ver - dammt!
dwelt? For ev - er, then, ac - curst art thou!

The second system continues the vocal and piano parts. The vocal line has a more dramatic, descending melody. The piano accompaniment features a triplet in the right hand and a steady bass line. Dynamics include *f dim.*, *p*, and *ff*.

(sehr gehalten)
 Wie die - ser Stab in mei - ner Hand nie mehr sich schmückt mit frischem Grün,
As on this staff, thou knowest well, ne'er more will liv - ing verdure come;

The third system is marked "(sehr gehalten)". The vocal line is characterized by a very slow, sustained melody. The piano accompaniment is sparse, with a few chords in the right hand and a simple bass line. Dynamics include *p*.

kann aus der Höl - le hei - ssem Brand, Er - lö - sung nim - mer dir er - blüh'n!
so from the burning flames of hell, sal - va - tion ne'er for thee will bloom!

The fourth system features a vocal line with a melodic phrase that rises and then falls. The piano accompaniment has a more active role, with chords in the right hand and a bass line. Dynamics include *f*, *ff dim.*, *p*, and *ff*.

Meno lento.

Da sank ich in Vernichtung dumpf dar-nieder, —
Then crushed and stricken down I sank des-pairing,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *p* and *più p*. There are also performance instructions like *>* and *+*.

die Sin - ne schwanden mir.
all sense was gone from me;

The second system continues the vocal and piano parts. The vocal line has a half rest followed by a few notes. The piano accompaniment features a change in texture and dynamics, with *pp* and *u.c.* markings. A time signature change to 6/4 is indicated at the end of the system.

Als ich er-wacht, auf ö - dem Pla-tze la-ger-te die Nacht, —
When I a - woke, a-lone was I, and round me lay the night:

The third system shows the vocal line with a series of notes. The piano accompaniment is characterized by chords and a steady rhythm. A dynamic marking of *p* is present at the beginning.

von fern her tön - ten fro - he Gna - den lie - der — Da
from dis - tant voices joy - ful song resounded; — With

The fourth system concludes the vocal phrase with a final note. The piano accompaniment features a change in dynamics to *sf* and a time signature change to 4/4. The marking *t.c.* is at the bottom right.

Allegro. $\text{♩} = 80.$

e - kel - te mich der hol - de Sang!
loathing I heard the ho - ly strains!

Von der Ver - hei - ssung lüg - ne - ri - schem Klang, der ei -
And from those ly - ing songs — of promised joy an i -

- ses - kalt mir durch die See - le schnitt, trieb
cy chill pierced thro' my tor - tured soul; and

Grau - sen mich hin - weg mit wil - dem
hor - ror drove me thence toward my

Più Allegro.

Schritt!
goal!

ff

P.

dim.

+

Da-hin zog's mich, wo ich der Wonn' und Lust so
The yearn-ing came once more that bliss to taste that

p trem.

mf

P.

mf

+

viel ge-noss, an ih-re war-me
once was mine up-on her ar-dent

P.

P.

P.

+

+

+

♩ = 88. (in grauenhafter Begeisterung.) > >

Brust!
breast!

(in horrible ecstasy.) Zu dir, Frau
I pray thee,

ff

dim.

p

P.

+

P.

+

Ve - nus, keh' ich wie - der, in dei - ner Zau - ber hol - de
 Ve - nus, now to guide me to thy sweet ma - gic's ho - ly -

P. P.

Nacht; zu dei - nem Hof steig' ich dar - nie - der, wo nun dein
 night; with - in thy court once more to hide me, where all thy

p cresc. f p p

P. + P.

Reiz mir e - wig lacht! Ach, lass' mich
 charms my soul in - vite! Once to thy

WOLFRAM.

Halt' ein! halt' ein! Un - sel' - ger!
 No more! no more, blasphem - er.

f ff sp

P. + P. + P. +

nicht ver - ge - bens su - chen! Wie leicht
 realm the road lay o - pen. That road

Halt' ein!
 No more!

1 2 1

f p sp

P. + P. +

— fand ich doch ein - - - sten dich! Du
 — oh let me find to - - - day! Thou

Un - sel - ger!
 Thou mad - man!

p *dolce*

R + P + P +

hörst, dass mir die Men - - - schen flü - - - chen,
 hear'st I am by men - - - ac - - - curs - - - ed;

fp *molto cresc.* *f* *più f*

P. + P. +

nun sü - - - sse Göt - - - tin, lei - - - te mich!
 oh, shew me, god - - - dess, now tr - - - the way!

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

P. + P. + P. + P. +

WOLFRAM. (in heftigem Grausen.) (Finstere Nacht; leichte Nebel verhüllen allmählig die Scene.)
 (Dark night; thin clouds gradually veil the scene.)

(in intense horror.) Wahn - - - sin - - - ni - - - ger! Wen rufst du
 Blas - - - pheme thou not! Whom dost thou

dimin.

P. + P. + P. +

TANNHÄUSER.

p *3*
 Ha! Fühlest du
 Ha! Feelest thou

an?
call?

Orech. unter der Bühne.

pp *pp* *vi.*
P. *P.*

nicht mil - de Lüf - te?
 not gen - tle breezes?

Unter der Bühne.

p *p*
P.

WOLFRAM. *f*

Zu mir! Es ist um dich ge - tan!
 A - way! Oh fly or thou art lost!

cresc.

più cresc.

TANNHÄUSER.

p
 Und at - mest du nicht hol - de Düf - - - te?
 And breathest thou not fragrant sweet - - - ness?

p dolce

P.

(Die Nebel beginnen in rosiger Dämmerung zu erglänzen.)
 (The clouds begin to glow in rosy light.)

(On the stage.) Hörst du nicht ju-beinde
 Hearst thou not rap-turous

(Unter der Bühne)

P. Tamburik. + Triangel u. Becken. P.

Klän-ge?
 voic-es?

WOLFRAM.

In wil-dem Schau-er bebt die Brust.
 With wild-est dread my heart is filled!

P. P. P.

TANNHÄUSER.

(immer aufgeregter, je näher der Zauber kommt.)

(more and more excited the nearer the magic comes.) Das ist der Nym-phen tan-zen-de Men-ge!
 The bands of nymphs are joy-ous-ly dance-ing!

P. P. P.

Herbei!
 Come on!

Herbei!
 Come on!

Herbei! her-bei zu Won'n und Lust!
 Come on, come on to bliss and joy!

ff ff ff ff ff

(Wirre Bewegungen tanzender Gestalten werden erkennbar.)

WOLFRAM.

(Confused movements of dancing forms become visible.)

Weh!
 Woel!

P. P.

Bö - ser Zau - ber tut sich auf! Die Höl -
E - vil spells are cast a - round! 'Tis hell

- le naht mit wil - dem Lauf!
that comes in fren - zy here!

TANNHÄUSER.
 Orchester. Ent - zük - ken
De - light now

dringt durch mei - ne Sin - ne, ge -
flows through all my sens - es, as

wahr' ich die - sen Dämmerchein!
o'er my eyes the twi-light falls!

(ausser sich.)
(beside himself.)

Dies ist das Zau - ber - reich der Min - ne,
Love 'tis thy ma - gic light that shin - eth.

sempre cresc.

P. P. P. P.

(In einer hellen rosigen
(Venus appears, in a bright

im Ve - nusberg drangen wir ein!
to Ve - nus' mount now have we come!

piu f *ff*

P. P. P. P.

Beleuchtung erscheint Venus auf ihrem Lager ruhend.) VENUS.
(rosy light reclining upon her couch.)

Willkommen, un - ge treu - er
Be welcome, thou unfaith - ful

(trem.)

pp

P. P. P.

Mann!
man!

Schlug dich die Welt in Acht und
Earth on thy head hath laid its

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

P. P.

Bann?
ban,

Und findest nir - gend du Er -
Nee may thy sin - be there for -

fp

P. P.

bar - - - men, suchst Lie - - be du in mei - nen
 - giv - - en, then seek with-in my arms thy

P. + P.

[TANNHÄUSER.]
 Ar - - - men? Frau Ve - nus, o Er-bar-mung -
 heav - - en! Fair Ve - nus in thy mer - cy

WOLFRAM.

P.

Zau - ber der Höl - - le,
 Hell - ish en - chant - - ments,

poco cresc.

P. + P. + P.

rei - che! Zu dir, zu dir zieht es mich
 take me; to thee, to thee. driv - eth my

P. + P. + P.

wei - che, wei - che! Be - rük - ke nicht des
 leave him, leave him! Oh lure him not from

> molto cresc.

P. + P. + P. + P. + P.

VENUS.
 hin. Nahst du dich wie -
 fate! Com'st thou a - gain

P.

Rei - - - nen Sinn!
 right - - eous ways!

P.

- - der mei - ner Schwel - - - le, sei dir dein
 to seek my king - - - dom, to sue for

P. + P. +

Ü - - - ber - mut ver - zieh'n;
 par - - - don for thy pride?

P. + P. +

e - wig flie - sse dir der Freu - - - den
 Eye shall flow for thee the fount of

P. + P. +

Quel - - - le, und nim - mer sollst du
 pleas - - - ure, and ev - er shalt thou

P. + P. +

von here mir a flieh'n! bide!
TANNHÄUSER. (indem er sich mit wilder Entschlossenheit von Wolfram losreisst.)
(Tearing himself away from Wolfram with wild determination.) Mein Heil, mein
My hope, is

molto cresc. *f*

P. P. P.

TANNHÄUSER.
 Heil lost hab' ich ver - lo - ren,
 and mor - tals spurn me!

WOLFRAM.

All - mächt' - - ger!
 Al - might - - y!

sempre stacc.

P. P. P.

nun On - - sei der Höl - - le Lust er -
 ly to hell's de - lights I
(Er hält Tannhäuser von Neuem.)
(He holds Tannhäuser once more.)

Steh' dem From - - men bei!
 help thy ser - - vant true!

pp f ff

P. P. P.

VENUS. (in keimender Angst.)
(in growing anxiety.)

O komm!
Oh come!

O komm!
Oh come!

ko - ren!
turn me!

Hein - rich!
Hein - rich!

Ein
one

Wort,
word,

VI. 1 & 2.

fp

fp

fp

fp

P. + P. + P. +

Auf e - - - wig sei nun mein!
For ev - - er now be mine!

(zu Wolfram.)
(to Wolfram.)

Lass' ab!
A-way!

Lass' ab von mir!
A-way from me!

— es macht dich frei.
— and thou art free!

Dein Heil!
Thy hope!

cresc.

più cresc.

ff

sp

VI. wie vorher.

P. + P. + P. +

Noch soll das Heil dir Sein - der
Yet mayst thou, sin - ner, find - der thy

sp

ff

ff

P. + P. + P. +

VENUS.

O komm!
Oh, come!

TANNHÄUSER.

Nie, Wolf - ram! Nie! Ich
No, Wolf - ram! No! There

(Tannhäuser und Wolfram ringen heftig.)
(Tannhäuser and Wolfram struggle violently.)

wer - den!
par - don!

muss dahin!
must I go!

Ein En - gel bat für dich auf
An an - gel prayed for thee to

pp *f* *ff* *p* (*trem*)
P. ✦

VENUS.

Komm, o komm!
Come, oh come!

Zu mir! Zu mir!
To me! to me!

Lass' mich!
Leave me!

ff

Er - den, bald schwebt er segnend ü - ber dir.
Heav - en, soon will she seek thy par-don there.

E - -
E - -

sp *molto cresc.*

TANNHÄUSER. (der sich so eben losgerissen, bleibt plötzlich wie an die Stelle geheftet.)
(who has just torn himself free, remains suddenly as though bound to the spot.)

(Die Nebel verfinstern sich allmählig; heller Fackelschein leuchtet dann durch sie auf.)
(The clouds gradually darken; bright torchlights then gleam through them.)

Maestoso. $\text{♩} = 69$

E - li - - sa-beth!
E - lis - - a-beth!

WALTHER. (hinter der Scene.)
(behind the scenes.)

SCHREIBER. (hinter der Scene.)
(behind the scenes.)

WOLFRAM.

Der See - le Heil, die nun ent - floh'n dem
Re - ceive the soul that now hath flown from

Der See - le Heil, die nun ent - floh'n dem
Re - ceive the soul that now hath flown from
(in erhabner Rührung.)
(with sublime emotion.)

li - sa-beth!
lis - a-beth!
BITTEROLF. (hinter der Scene.)
(behind the scenes.)

REINMAR. (hinter der Scene.)
(behind the scenes.)

Männerchor (hinter der Scene.)
Male Chorus. (behind the scenes.)

Der See - le Heil, die nun ent - floh'n dem
Re - ceive the soul that now hath flown from

Der See - le Heil, die nun ent - floh'n dem
Re - ceive the soul that now hath flown from

Der See - le Heil, die nun ent - floh'n dem
Re - ceive the soul that now hath flown from

Der See - le Heil, die nun ent - floh'n dem
Re - ceive the soul that now hath flown from

Der See - le Heil, die nun ent - floh'n dem
Re - ceive the soul that now hath flown from

Maestoso. $\text{♩} = 69$

(hinter der Scene.)
& Pos. (behind the scenes.)

ff dim. - - p

1 2 3 4

P ✦ P. ✦

(bereits unsichtbar.)
(already invisible.)

VENUS.

Weh! — Mir ver-
Woe! — Lost for

Leib der from - men Dul - de - rin!
earth; this ho - ly suff' - ring maid!

Leib der from - men Dul - de - rin!
earth; this ho - ly suff' - ring maid!

Engel fleht fürdich an Gottes Thron, er wird er - hört:
angel prays for thee before the Throne; her prayer is heard:

Heinrich, du bist er -
Heinrich, thou art ab -

Leib der from - men Dul - de - rin!
earth; this ho - ly suff' - ring maid!

Leib der from - men Dul - de - rin!
earth; this ho - ly suff' - ring maid!

Leib der from - men Dul - de - rin!
earth; this ho - ly suff' - ring maid!

Leib der from - men Dul - de - rin!
earth; this ho - ly suff' - ring maid!

Leib der from - men Dul - de - rin!
earth; this ho - ly suff' - ring maid!

Leib der from - men Dul - de - rin!
earth; this ho - ly suff' - ring maid!

p

ff

p

(Sie versinkt; die Nebel verschwinden gänzlich. Morgendämmerung. — Von der Wartburg her schreitet ein Trauerzug mit Fackeln der Tiefe des Tales zu.)
 (She vanishes; the mists disappear entirely. Morning dawns. From the Wartburg a funeral procession, with torches, comes towards the valley.)

lo - - ren!
 ev - - er!

Ihr ward der En-gel sel'-ger Lohn, himm-li-scher Freuden
 An-gels' re - ward be now her own; joys that on high will

Ihr ward der En-gel sel'-ger Lohn, himm-li-scher Freu-den
 An-gels' re - ward be now her own; joys that on high will

Wolfram (Tannhäuser sanft umschlungend haltend.)
 Wolfram (Holding Tannhäuser gently in his arms.)

löst!
 - solved!

Ihr ward der En-gel sel'-ger Lohn, himm-li-scher Freu-den
 An-gels' re - ward be now her own; joys that on high will

Ihr ward der En-gel sel'-ger Lohn, himm-li-scher Freu-den
 An-gels' re - ward be now her own; joys that on high will

Ihr ward der En-gel sel'-ger Lohn, himm-li-scher Freu-den
 An-gels' re - ward be now her own; joys that on high will

Ihr ward der En-gel sel'-ger Lohn, himm-li-scher Freu-den
 An-gels' re - ward be now her own; joys that on high will

Ihr ward der En-gel sel'-ger Lohn, himm-li-scher Freu-den
 An-gels' re - ward be now her own; joys that on high will

Ihr ward der En-gel sel'-ger Lohn, himm-li-scher Freu-den
 An-gels' re - ward be now her own; joys that on high will

4 Pos.

P. + P. +

(Hier betritt der Zug die Bühne in der Tiefe des Tales, die älteren Pilger voran, — die Sänger zunächst dem offenen Sarge, in welchem Elisabeth's Leiche von ihnen getragen wird; der Landgraf, Ritter und Edle folgen dem Sarge.)
 (Here the funeral train reaches the stage at the bottom of the valley, the elder Pilgrims in front; the Minstrels next to the open bier on which Elisabeth's body is carried; the Landgrave, Knights and Nobles follow the coffin.)

TANNHÄUSER. (ersterbend.)
 (dying.)

Ich hö - re!
 I hear - it! *f* 3

Hoch - ge - winn!
 nev - er *fadel!*

Hei - lig die Rei - ne, die nun ver -
 Ho - ly and stain - less she now ap -

Hoch - ge - winn!
 nev - er *fadel!*

Hei - lig die Rei - ne, die nun ver -
 Ho - ly and stain - less she now ap -

Und hörst du den Ge - sang?
 And hear'st thou not the song?

Hoch - ge - winn!
 nev - er *fadel!*

Hei - lig die Rei - ne,
 Ho - ly, and stainless

Hoch - ge - winn!
 nev - er *fadel!*

Hei - lig die Rei - ne,
 Ho - ly, and stainless

Hoch - ge - winn!
 nev - er *fadel!*

Hei - lig die Rei - ne, die nun ver -
 Ho - ly, and stain - less she now ap -

Hoch - ge - winn!
 nev - er *fadel!*

Hei - lig die Rei - ne, die nun ver -
 Ho - ly, and stain - less she now ap -

Hoch - ge - winn!
 nev - er *fadel!*

Hei - lig die Rei - ne,
 Ho - ly, and stainless

Hoch - ge - winn!
 nev - er *fadel!*

Hei - lig die Rei - ne,
 Ho - ly, and stainless

pp *tacet.*

più f *3* *ff*

eint gött - li-cher Schaar vor dem E - wi-gen steht!
-pears, one with the host of the saints in heav'n!

più f *3* *ff*

eint gött - li-cher Schaar vor dem E - wi-gen steht!
-pears, one with the host of the saints in heav'n!

più f *3* *ff*

die nun in gött - li-cher Schaar vor dem E - wi-gen steht!
she is made one with the host of the saints in heav'n!

più f *3* *ff*

die nun in gött - li-cher Schaar vor dem E - wi-gen steht!
she is made one with the host of the saints in heav'n!

più f *3* *ff*

eint gött - li-cher Schaar vor dem E - wi-gen steht!
-pears, one with the host of the saints in heav'n!

più f *3* *ff*

eint gött - li-cher Schaar vor dem E - wi-gen steht!
-pears, one with the host of the saints in heav'n!

più f *3* *ff*

die nun in gött - li-cher Schaar vor dem E - wi-gen steht!
she is made one with the host of the saints in heav'n!

più f *3* *ff*

die nun in gött - li-cher Schaar vor dem E - wi-gen steht!
she is made one with the host of the saints in heav'n!

4 Pos. *p* *ff* *p*

riten. *p*

(Hier macht Wolfram eine Gebärde, welche die Sänger, als sie Tannhäuser erkennen, bewegt, den Sarg nieder zu setzen.)

(Here Wolfram makes a gesture which moves the Minstrels, as they recognize Tannhäuser, to set down the bier.)

Se - lig der Sün - der, dem sie ge - weint, — dem sie des Him - mels
 Hap - py the sin - ner, blest by her tears — to whom sal - va - tion

Se - lig der Sün - der, dem sie ge - weint, dem sie des Him - mels
 Hap - py the sin - ner, blest by her tears to whom sal - va - tion

Se - lig der Sün - der, dem sie ge - weint, — dem sie des Him - mels
 Hap - py the sin - ner, blest by her tears — to whom sal - va - tion

Se - lig, wem sie des Him - mels
 Blest he to whom sal - va - tion

Se - lig der Sün - der, dem sie ge - weint, — dem sie des Him - mels
 Hap - py the sin - ner, blest by her tears — to whom sal - va - tion

Se - lig der Sün - der, dem sie ge - weint, dem sie des Him - mels
 Hap - py the sin - ner, blest by her tears to whom sal - va - tion

Se - lig der Sün - der, dem sie ge - weint, — dem sie des Him - mels
 Hap - py the sin - ner, blest by her tears — to whom sal - va - tion

Se - lig, wem sie des Him - mels
 Blest he to whom sal - va - tion

a tempo

TANNHÄUSER. (ist von Wolfram zum Sarge geleitet worden; über Elisabeth's Leiche hingebeugt sinkt er entseelt langsam nieder.)
(has been led by Wolfram to the bier; bending over Elisabeth's body, he sinks slowly down dying.)

The musical score consists of ten systems, each with a vocal line and a piano accompaniment line. The vocal lines are written in a soprano or alto clef, and the piano accompaniment is in a bass clef. The key signature is B-flat major (two flats), and the time signature is 6/4. The score includes dynamic markings such as *p*, *pp*, and *più p*. The lyrics are in German and French, with the French translation provided below the German text.

Hei - li - ge E - li - sabeth, bit - te für
 Ho - ly, Saint E - lis - a - beth, pray thou for

Heil er - fleht!
 now is giv'n!

Heil er - fleht!
 now is giv'n!

Heil er - fleht!
 now is giv'n!

Heil er - fleht!
 now is giv'n!

Heil er - fleht!
 now is giv'n!

Heil er - fleht!
 now is giv'n!

Heil er - fleht!
 now is giv'n!

Heil er - fleht!
 now is giv'n!

The piano accompaniment features a simple harmonic structure with sustained chords and moving bass lines, providing a somber and slow-moving accompaniment for the vocal line.

Moderato. ♩ = 88.

mich! (Er stirbt. — Alle senken die Fackeln zur Erde und löschen sie so aus.
me! Morgenrot erhellt vollends die Scene.)

(He dies. All sink their torches to earth and so extinguish them.
 The morning light completely illumines the scene.)

Sopran 1.

Heil!
 Hail!

Sopran 2.

Chor der jüngeren Pilger.
 (auf dem vordern Bergvorsprunge einherziehend.)
 Chorus of younger Pilgrims.

Heil!
 Hail!

Alt 1.

Heil!
 Hail!

Alt 2.

Heil!
 Hail!

Moderato. ♩ = 88.

pp
 P. +

sempre pp
 P. +

Heil! Der Gna - de Wun - der
 Hail! Give ear - to God's be -

Heil! Der Gna - de Wun - der
 Hail! Give ear - to God's be -

Heil! Der Gna - de Wun - der
 Hail! Give ear - to God's be -

Heil! Der Gna - de Wun - der
 Hail! Give ear - to God's be -

P. +

Heil! Er - lö - sung ward der
- hest! Sal - va - tion now the

Heil! Er - lö - sung ward der
- hest! Sal - va - tion now the

Heil! Er - lö - sung ward der
- hest! Sal - va - tion now the

Heil! Er - lö - sung ward der
- hest! Sal - va - tion now the

P. † P. †

Welt zu Teil! Es
world hath blest! A

Welt zu Teil! Es
world hath blest! A

Welt zu Teil! Es
world hath blest! A

Welt zu Teil! Es
world hath blest! A

P. † P. † P. †

tat in näch - lich heil' - ger Stund' der
 mar - vel wrought in ho - ly night, the

P. + P. + P. +

Herr sich durch ein Wun - der kund: den
 Lord our God hath brought to light! Up -

P. + P. + P. +

dü - ren Stab in Prie - ster's Hand hat
 - on the bar - ren - priest - ly staff once

p
 P. + P. + P. +

er ge - schmückt mit fri - schem Grün: dem
 more hath sum - mer ver - dure come: the

f

p
 P. + P. + P. + P. +

Sün - der in der Höl - le Brand
sin - ner in the flames of hell

Sün - der in der Höl - le Brand
sin - ner in the flames of hell

Sün - der in der Höl - le Brand
sin - ner in the flames of hell

Sün - der in der Höl - le Brand
sin - ner in the flames of hell

fp

P. † P.

soll so Er - lö - sung neu - er - blüh'n! Ruft
shall see a - new sal - va - tion bloom! Pro -

soll so Er - lö - sung neu - er - blüh'n! Ruft
shall see a - new sal - va - tion bloom! Pro -

soll so Er - lö - sung neu - er - blüh'n! Ruft
shall see a - new sal - va - tion bloom! Pro -

soll so Er - lö - sung neu - er - blüh'n! Ruft
shall see a - new sal - va - tion bloom! Pro -

f

P. † P. † P. † P. †

ihm — es zu durch al — le Land',
 - claim — it loud through ev' — ry länd,

ihm — es zu durch al — le Land',
 - claim — it loud through ev' — ry land,

ihm — es zu durch al — le Land',
 - claim — it loud through ev' — ry land,

ihm — es zu durch al — le Land',
 - claim — it loud through ev' — ry land,

f

P. ✦ P. ✦ P.

der durch dies Wun — der Gna — de fand!
 that he at last re — deemed shall stand.

der durch dies Wun — der Gna — de fand!
 that he at last re — deemed shall stand.

der durch dies Wun — der Gna — de fand!
 that he at last re — deemed shall stand.

der durch dies Wun — der Gna — de fand!
 that he at last re — deemed shall stand.

P. ✦ P. ✦ P. ✦

ff

Hoch ü - ber al - - - ler
 High o'er all worlds, - - - oh

ff

Hoch ü - ber al - - - ler
 High o'er all worlds, - - - oh

ff

Hoch ü - ber al - - - ler
 High o'er all worlds, - - - oh

ff

Hoch ü - ber al - - - ler
 High o'er all worlds, - - - oh

f *mf*

P. P. P.

Welt ist
 might y

Welt ist
 might y

Welt ist
 might y

Welt ist
 might y

cresc.

P.

ff Λ

Gott, und sein Er -
 Lord, we in thy

ff Λ

Gott, und sein Er -
 Lord, we in thy

ff Λ

Gott, und sein Er -
 Lord, we in thy

ff Λ

Gott, und sein Er -
 Lord, we in thy

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

P. ✦ P. ✦

- bar - men ist
 mer - cy rest

- bar - men ist
 mer - cy rest

- bar - men ist
 mer - cy rest

- bar - men ist
 mer - cy rest

più f

P. ✦ P. ✦

Heil hath ward dem Bü - sser be -
 hath to the sin - ner been

Heil hath ward dem Bü - sser be -
 hath to the sin - ner been

Heil hath ward dem Bü - sser be -
 hath to the sin - ner been

Heil hath ward dem Bü - sser be -
 hath to the sin - ner been

Heil hath ward dem Bü - sser be -
 hath to the sin - ner been

Hal - le - - lu -
 Hal - le - - lu -
 ff

Heil hath ward dem Bü - sser be -
 hath to the sin - ner been

ff P. P. P. P.

- schie - den, nun geht er
giv - en, and peace is

- schie - den, nun geht er
giv - en, and peace is

- schie - den, nun geht er
giv - en, and peace is

- schie - den, nun geht er
giv - en, and peace is

- schie - den, nun geht er
giv - en, and peace is

- ja! Hal - le - lu -
 - ja! Hal - le - lu -

- schie - den, nun geht er
giv - en, and peace is

ff

ff

P. ✧ P. ✧

ein in der Se - li - gen
his with the bless - ed in

ein in der Se - li - gen
his with the bless - ed in

ein in der Se - li - gen
his with the bless - ed in

ein in der Se - li - gen
his with the bless - ed in

ein in der Se - li - gen
his with the bless - ed in

ein in der Se - li - gen
his with the bless - ed in

- ja! Hal - le -
 - ja! Hal - le -

ein in der Se - li - gen
his with the bless - ed in

P. ♣ P. P. P. P.

The image displays a page of a musical score for Wagner's *Tannhäuser*, Act III. It consists of several systems of staves. The top systems are vocal staves for four voices (Soprano, Alto, Tenor, Bass), each with the lyrics "Frie heav den! en!". The bottom systems are piano accompaniment staves, with dynamic markings such as *ff* and *P.* (Piano). The piano part includes complex rhythmic patterns, including triplets and sixteenth-note runs. There are also some decorative symbols like asterisks and a diamond shape. The page number 74 is at the bottom.