

RICHARD
WAGNER
(1813 - 1883)

TANNHÄUSER
Gross romantische Oper in Three Acts

Dresden Version, 1845

VIOLIN I

Violine I.

Violin I staff 1: *mf* *mf* 1 1

Violin I staff 2: *mf dim.* *dim.* 1 19

Violin I and Bratsche staves: **Allegro. (♩ = 80.)** *trem.* *pp* *trem.* *pp*

Violin I and Bratsche staves: *pp* *pp*

Violin I staff: *un poco cresc.* *f* 1

Violin I staff: *pp* *pp*

Violin I staff: *pp* *pp*

Violin I staff: *p* *p* *mf*

Violin I staff: *trem.* *p* *pp* *p* *pp*

Violine I.

divisi
mf *p* *cresc.* *fp molto espress.* *fp*

p *fp* *fp* *p*

fp poco acceler. *sempre cresc.*

f più f *ff* *ff*

Tempo I.

f

meno f

cresc.

più f *ff* *ff*

trent. *pp* *pp* *pp*

B *C*

8

1

Violine I.

Un poco riten.

The first system of the score features a Violin I part and a Piano accompaniment. The Violin I part begins with a melodic line marked *p* (piano) and includes a trill marked *tr* and a dynamic marking *pp* (pianissimo). The Piano accompaniment consists of chords and arpeggiated figures, with a dynamic marking *pp* and the instruction *mit Dämpfer.* (with damper).

The second system continues the musical material. The Violin I part features a melodic line with a dynamic marking *pp*. The Piano accompaniment consists of chords and arpeggiated figures, with a dynamic marking *pp*.

The third system continues the musical material. The Violin I part features a melodic line with a dynamic marking *pp*. The Piano accompaniment consists of chords and arpeggiated figures, with a dynamic marking *pp*.

Violine I.

The first system of the musical score for Violin I consists of four staves. The top staff contains the violin melody, starting with a *pp* dynamic and featuring a long slur over the first two measures. The second staff contains a more active melodic line. The third and fourth staves contain piano accompaniment, with the third staff starting with a *pp* dynamic. The key signature has two sharps (F# and C#).

The second system of the musical score for Violin I consists of four staves. The top staff continues the violin melody with a *pp* dynamic. The second staff continues the active melodic line. The piano accompaniment in the third and fourth staves continues with a *pp* dynamic. The key signature remains two sharps.

The third system of the musical score for Violin I consists of four staves. The top staff continues the violin melody. The second staff continues the active melodic line. The piano accompaniment in the third and fourth staves continues with a *pp* dynamic. The key signature remains two sharps. The system concludes with the instruction "ohne Dämpfer" (without damper) and a fermata over the final notes.

Violine I.

Un poco accel.

p *sempre cresc.*

ff *più f* *ff*

ff *ff* *ff*

f *più f*

Molto vivace. *ff*

ff *ff* *ff* *ff* *ff*

Violine I.

The musical score for Violine I consists of ten staves of music. The first staff begins with the dynamic marking *feroce* and *ff*. The second staff is marked *ff*. The third staff continues the *ff* dynamic. The fourth staff starts with a **G** clef and is marked *f*. The fifth staff is marked *più f*. The sixth staff is marked *ff* and *dim.*. The seventh staff is marked *p*. The eighth staff is marked *più p*. The ninth staff is marked *pp*. The tenth staff continues the *pp* dynamic. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

Violine I.

This musical score for Violin I consists of 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by a dense texture of sixteenth and thirty-second notes, often grouped in beams. The first three staves feature a melodic line with a descending contour, while the lower staves provide harmonic support with similar rhythmic patterns. Dynamic markings include 'semprepp' (written as 'semprepp') on the third staff and 'pp' (pianissimo) on the eighth staff. The notation includes various articulations such as slurs and accents, and the overall texture is highly rhythmic and intricate.

Violine I.

Un poco accel.

cresc.

pizz

H

ff Assai stretto.

ff

ff

ff

Violine I.

The musical score for Violine I on page 10 consists of ten staves. The first nine staves are filled with a continuous, rapid sixteenth-note pattern, likely a tremolo or a similar effect. The tenth staff begins with a dynamic marking of *ff* (fortissimo) and a tempo change instruction *Piu stretto.* (faster). This staff contains a first ending bracket, with a first ending mark '1' at the end. The piece concludes with a final chord marked *ff* in the common time signature.

Tannhäuser.

Violino I.

ACT I.

SCENE I. Der Venusberg.
Bacchanale.

Richard Wagner.

Allegro molto. (♩ = 132.)

The musical score for Violino I consists of ten staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked *Allegro molto* with a metronome marking of ♩ = 132. The score includes various dynamics such as *pp*, *p*, *f*, *ff*, *cresc.*, *decresc.*, and *più*. There are also performance instructions like *trém.*, *A*, and *B*. The piece concludes with the instruction *Più lento.* and the tempo marking *♩ = 60*. The lyrics "Naht euch dem Stran - - de" are written at the bottom right.

Naht euch dem Stran - - de

Violino I.

Wie vorher.
Tempo I.

Noch einmal so langsam.
(♩=♩) Più lento

Wie zuerst.
Tempo I.

pp 13 *p accelerando*

pp p

p 6 8

p f

ff

ff Tempo I. 8

trem. 3 *meno f dim.*

dim. p

più p D 6 Etwas langsamer. *poco più lento riten.* 4 *a tempo* 4 2

pp Naht euch dem Strande! Naht euch dem Lan...de!

pp 1 2 3 4 5 6 7

più p ppp

SCENE II. Venus. Tannhäuser.

Allegro. **Moderato.** **Moderato.**

sag, wo weilt dein Sinn? Zu viel! zu - viel! O, er - wach - te! Im Traum war

Andante. **Allegro.**

O sag, wie doch nicht mehr? Wo hin verlierst du dich?

Lento. **Moderato. 2**

Mon - de giebst für mich nicht mehr! Son - ne nicht mehr des

Him - mels freundliche Ge - die mir den Leuz ver - kün - de!

Allegro.

ich sie nie, *più* ich sie nie - mals mehr! was ver - nehm ich!

thür - ge Kla - gen! Bist du so bald der hol - den Wun - der

mü - de? Die meine Lie - be dir be - rei - tet! Oder wie? Reut es dich so sehr ein Gott zu sein?

Allegro.

bald ver - ges - sen wie du einst ge - litten, jetzt du dich er - freust?

Mein Sän - ger! Er - greife del - ne Har - die Lie - be

Violino I.

fel-re. *f* herr. lich du besangst! dass du der Liebe Göt - tin sel - ber dir er-
 Lie - be, fel. *f* da ihr höch- *p cresc.*
f

(Lied des Tannhäuser.)
(Chant de Tannhäuser.)

Allegro. (♩ = 69.) 30 *Etwas langsamer. un poco più lento* 6 *Schneller. più animato*
 Sterb - lichen da - hin. Doch sterblich ach wenn stets ein
 13 6 Tannh. Schmerzen, aus Göt - tin lass mich *f*

Moderato.
 zlehn! *pp*
 1 5
f wes - sen klagest du mich

Allegro. au? *p cresc.* - *più f*
Allegro. (♩ = 72.) *pizz.* *mf* *p*
mf *f* *mf* *p*
p

Schneller.
più vivo 1



immer belebter.
sempre più vivo



Schneller.
più vivo



cresc. -

(♩ = 92.)
arco



Violino I.

Moderato, (♩ = 58)

Violino I divisi in 4

pp

con sordini div.

pp trem. div.

pp con sordini

pp

pp

Uno Violino solo

1 2 3 4 5 6 7 A

pp

pp

pp

p

tr

pp

pp

pp

pp

B

pp

pp

pp

pp

1 2 3 4

p

pp

pp

pp

senza sordini

pizz.

sf

1 3 3

Fel-cr lass uns froh he-

p

unisono

pizz.

p

pizz.

p

cresc.

due Viol. soli nur 2 Viol.

due Viol. soli nur 2 Viol.

Tutti

Tutti

1 1 1

C

ff

8

Willst du flie - - hen?

Violino I.

Allegro. (♩=76)

f *più f* *pizz.* *p*

f *p*

immer bewegter
sempre più animato
arco

p *p*

fp *p* *mf* *fp* *fp* *ffp*

p *fp* *fp* *fp* *Tannh.* *Un - tergehn! Drum p aus*

delnem Reichlich f *O Kö - ni - gin, f* *Göt - - - tin f* *lass - - - mich ziehn! f mf*

f *mf* *f* *mf* *f* *fp* *f* *6* *fp* *f* *mf*

mf *f* *6* *fp* *f* *mf*

The musical score for Violino I consists of 11 staves. The first staff features a complex rhythmic pattern with a forte (*f*) dynamic. The second staff includes a first ending bracket and dynamics of *fp*, *f*, *p*, and *f*. The third staff is marked *legatissimo* and *pp*, with a dynamic change to *p*. The fourth staff shows a crescendo (*cresc.*) from *p* to *f*. The fifth staff has dynamics of *f*, *p*, *p*, and *f p*. The sixth staff continues with *f p*, *f p*, and *f*. The seventh staff features *f p*, *f*, *p*, and *f*. The eighth staff has *fp*, *f*, and *f*. The ninth staff is marked *fp*. The tenth staff has a dynamic of *p*. The eleventh staff has a dynamic of *f*. At the bottom right, there are lyrics: "Ven. kehrtest du mir nie zu - rü ck, kehrtst du nicht".

Violino I.

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

p *fp* *p* *fp* *p*

fp *fp* *fp* *f*

fp *fp* *fp*

fp *fp* *fp*

fp *fp* *fp*

fp *fp* *fp*

fp *f* *p* *p* *fp*

f *pp*

1 *f* *ff* *ff*

ff *ff* *ff* *dimin.*

Kebr wieder schliesst sich dir das Heil mein Heil mein *pp*

Violino I.

SCENE III. Tannhäuser. Ein junger Hirt. Pilger.
Chanson du pâtre et 1^{er} Chœur des Pèlerins.

Moderato. (♩ = 84.)

p *più p* *pp* Corno Inglese.

1 3 16

4 4 9

5 27 A
Glück auf! Glück auf nach Rom! Be-tet für mei-ne ar-me See-le!

ff *p* *p* *ff* *p*

più p 2 6

pp 2

7 B 19

Allegro.

3 35 Corni.

Violino I.

SCENE IV. Tannhäuser. Der Landgraf und die Sänger.
Septuor et Final.

Allegro moderato. (♩ = 60.)

brünstigem Gebe - te? Wer ist der dort, in

Moderato. Allegro. (♩ = 72.)

brünstigem Gebe - te? Wer ist der dort, in

Allegro.

Moderato.

19

Nenn' ihm den Zauber, den er aus-ge-üht, und Gott ver-leih' ihm Tu-gend, dass würdig er ihn lö-

Violino I.

(Cavatine de Wolfram.)

Andante. (♩ = 76.)

pp p p rall. - più p

Lento. (♩ = 54.)

pp pp pp etwas bewegter poco più animato pp p pp

rall. -

Lento.

più p pp fp p p tr.

Allegro. (♩=108.) accel.

p cresc. - - - - - ff > p cresc. - - - - - ff string.

p cresc. - - - - - ff

Zu ihr, zu

Tempo I.

f ff

füh-ret mich zu ihr *cresc. -*

Allegro. (♩=80.)

f p

p

p

p mf

p

mf f

Più moto. (♩=100.)

fp cresc. - - - - - f p

cresc. - - - - - f

p *cresc.* *f*

p *cresc.* *f* *p*

f *p* *f*

string. *p* *cresc.* *f* *p* **Più stretto. (♩=108.)**

p *cresc.* *f* *p*

cresc. *f* *f*

più f *ff* *ff* (♩=116.)

ff

14 *ff*

The musical score consists of ten staves of music. The first three staves feature melodic lines with dynamic markings of *p*, *cresc.*, and *f*. The fourth staff includes a *string.* section and a tempo change to **Più stretto. (♩=108.)**. The fifth and sixth staves continue with melodic and harmonic textures, including triplets and sextuplets. The seventh staff shows a further increase in dynamics with *più f* and *ff*, and a tempo change to (♩=116.). The eighth staff contains a measure rest of 14 measures. The final two staves conclude the piece with melodic and harmonic elements.

ACT II.

EINLEITUNG und SCENE I. Elisabeth.
ENTR'ACTE et SCENE I. Air d' Elisabeth.

Allegro. (♩ = 88.)

Clar.

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

ff *p* *p* *cresc.*

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

p *ff* *p*

ff *ff*

ff

ff

p *cresc.*

più cresc.

1

Vorhang
Rideau

Violino I.

Air.

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

ff *p* *f*

theure Hal - le grüss' ich wie - der,

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

ff

dir er - wa - chen sei - ne Lie - der, und wecken mich aus düst - rem

più p

Traum. Da er - von dir ge - schie - den, wie öd' er - schienst du mir,

pp

aus mir ent - floh - der Frie - den, die Freu -

p *pp*

de zog - aus dir.

Violino I musical score, first system. The music is in G major and 3/4 time. It features a melodic line with triplets and a supporting line with sixteenth-note patterns. Dynamics include *p* and *f*. A *ritard.* marking is present at the end of the system.

Violino I musical score, second system. The music continues with a melodic line and a supporting line. Dynamics include *f*, *ff*, *p*, *mf*, and *p*. A *cresc.* marking is present at the end of the system.

Violino I musical score, third system. The music continues with a melodic line and a supporting line. Dynamics include *f*, *p*, *mf*, and *p*. A *cresc.* marking is present at the end of the system.

Violino I musical score, fourth system. The music continues with a melodic line and a supporting line. Dynamics include *f*, *p*, *più f*, and *ff*. A *cresc.* marking is present at the end of the system.

Clar.

er fer - ne mehr.

Più mosso.

Sei mir ge - grüsst -

sei - mir ge - ff

SCENE II. Elisabeth. Tannhäuser. Wolfram.
 Duo. Elisabeth. Tannhäuser.
 Allegro moderato. (♩ = 60.)

sehr lebhaft und schnell.
vivacissimo

f *p* *p*

o Fürstin! *fp* *p* Gott stehet

fp *mf* *p* *f* **A**

f *p*

(♩ = 60) 5

Euer König - reich. *p*

p weil - tet ihr so *ff* *p* *più p* *pp* *dim.* *trem.*

ff *p* *più p* *pp* *dim.*

und nur des *pp* Dass ich *pp* *pp*

This page of a musical score for Violino I contains ten staves of music. The notation includes various dynamics such as *pp*, *p*, *ff*, *mf*, *f*, and *pp*. Performance instructions include *ritard.*, *Allegretto.* (with a tempo marking of $\text{♩} = 76$), *consordini*, *acceler.*, and *pizz*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A section of the score is marked with a first ending bracket and a first ending sign. The lyrics "Verzeiht. O hel - fet mir" and "sonst wohl gern - und" are written below the notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8.

Allegro. (♩ = 100.)

p *cresc.* *f*

f

dim. *p* *p*

cresc. *ff*

trem. *pp* *f* *pp*

p

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

tr *tr* *trem.* *p*

tr *p*

dim. *p*

Ge-prie-sen sei die Stun-de, ge - prie-sen sei die

Violino I.

trem.
pp *pp* *cresc.* *più f*

ff *f* *p*

f *stacc.* *cresc.*

cresc. *f*

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

mf *più f* *f*

ff *mf* *ff* *mf* *ff*

1 *Freu - de* *ff*

ff *ritard.* *1*

Moderato. (♩ = 60.) *ritard.*

2 *più p*

The musical score for Violino I consists of 14 staves. It begins with a tremolo effect and piano (pp) dynamics, gradually increasing through crescendo (cresc.) to fortissimo (ff) and then piano (p). The score includes various articulations such as staccato (stacc.) and stringendo. Dynamics fluctuate between pp, p, mf, f, and ff. A section marked 'Freu - de' features a forte (ff) dynamic. The piece concludes with a Moderato section (♩ = 60) marked with a first ending (1) and a ritardando (ritard.) instruction, ending on a piano (p) dynamic.

SCENE III. Elisabeth. Der Landgraf.
Elisabeth et le Landgrave.

Moderato. (♩ = 100.)

fp *p* *acceler. 5* *ritard.* 8

Moderato.

3 *p* *f* *p* Mein O Herz mir endlich zu er-schliessen? *f*

1 Andante. (♩ = 76.)

1 *p* *f* Sieh mir in's Au- So sei's!

Was der Gesang so wun-der ha-res er-weckt und an-ge-regt, soll heu-te er-ent hül-ten and mit Vol-

len-dung krü-uen. Die hol-de Kunst, sie wer-de jetzt zur That!

2 Allegro. (♩ = 72.)

2 *f* Schon na-hen sich die Ed-len mei-ner Lan-de, die ich zum selt-nen Fest hie-

her beschied, zahl-rei-cher na-hen sie als je, da sie ge-hört, dass du des Fes-tes Für-stin

Violino I.

SCENE IV. Marsch. Einzug der Gäste.
Marche.

Allegro. (♩ = 72.)

2 *stacc.*
p

1 *p cresc.*

3 *stacc.*
dimin. *pp* *p*

cresc.

pocof *dimin.* *p*

sul G
p
sehr gehalten
ben tenuto

p

p

cresc.

A 2
f

Detailed description: This is a page of a musical score for Violino I, titled 'Marsch. Einzug der Gäste.' (March. Entrance of the Guests). The tempo is marked 'Allegro' with a quarter note equal to 72 beats per minute. The score consists of ten staves of music. The first staff begins with a dynamic of *p* and includes a fermata over a measure, followed by a second ending marked '2'. The second staff features a first ending marked '1' and a dynamic of *p cresc.*. The third staff has a dynamic of *pp*, a *dimin.* marking, and a third ending marked '3'. The fourth staff is marked *cresc.*. The fifth staff starts with *pocof* and *dimin.*, ending with a dynamic of *p*. The sixth staff is marked *sul G* and *p*, with the instruction *sehr gehalten ben tenuto* (very sustained, held). The seventh staff begins with a dynamic of *p*. The eighth staff also starts with *p*. The ninth staff is marked *cresc.*. The tenth staff concludes with a dynamic of *f*, a section marked 'A', and a second ending marked '2'.

Violino I musical score, measures 1-10. The music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a *ff* dynamic and features a series of slurs and accents. The second measure includes a *pizz.* (pizzicato) instruction. The third measure has a *tr* (trill) over a note. The fourth measure has a *6.* (sixteenth notes) marking. The fifth measure has a *3* (triplets) marking. The sixth measure has a *3* (triplets) marking. The seventh measure has a *3* (triplets) marking. The eighth measure has a *3* (triplets) marking. The ninth measure has a *3* (triplets) marking. The tenth measure has a *3* (triplets) marking. The dynamic changes from *ff* to *mf* in the second measure, then to *p* in the third measure, and back to *f* in the tenth measure.

Violino I musical score, measures 11-20. The music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a *p* dynamic and features a series of slurs and accents. The first measure has a *ma piena voce* instruction. The second measure has a *2* (second ending) marking. The third measure has a *2* (second ending) marking. The fourth measure has a *2* (second ending) marking. The fifth measure has a *2* (second ending) marking. The sixth measure has a *2* (second ending) marking. The seventh measure has a *2* (second ending) marking. The eighth measure has a *2* (second ending) marking. The ninth measure has a *2* (second ending) marking. The tenth measure has a *2* (second ending) marking. The dynamic changes from *p* to *cresc.* in the first measure, then to *f* in the tenth measure.

Violino I.

The musical score for Violino I consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various dynamics and performance instructions:

- Staff 1: *ff* (fortissimo), with accents (>) above the notes.
- Staff 2: *ff* (fortissimo), with accents (>) above the notes, and *pizz.* (pizzicato) marking the end of the staff.
- Staff 3: *arco* (arco), *p* (piano), and a triplet of eighth notes.
- Staff 4: *tr* (trill), *p* (piano), and a sextuplet of eighth notes.
- Staff 5: *p* (piano), a triplet of eighth notes, and *tr* (trill).
- Staff 6: *cresc.* (crescendo), with a series of eighth notes.
- Staff 7: *f* (forte), with a series of eighth notes.
- Staff 8: *ff* (fortissimo), with a series of eighth notes.
- Staff 9: *ff* (fortissimo), with a series of eighth notes.
- Staff 10: *ff* (fortissimo), with a series of eighth notes and a final double bar line.

Violino I.

ff

ff

ff

ff

ff

3 rit.

Moderato. (♩=60.)

p gebunden u. gehalten
legato e sostenuto

f *p*

p cresc -

- *f* dim *p*

f *p* cresc -

- *f*

Violino I.

Gar viel und schön ward hier in die-ser Hal-le von euch, ihr lie-ben Sän-ger, schon ge-

p

sun-gen, in wel-sen Rät-h-seln, wie in heit-ren Lie-dern er-freu-tet ihr gleich sin-nig un-ser

p

Herz. Wenn un-ser Schwert in blu-tig ern-sten

Maestoso.

f *fp* *f*

Rümpfen stritt für des deutschen Reiches Ma-je-stät, wenn wir dem grimmen Wel-fen wi-der-

fp *fp* *f* *fp*

standen, und den ver-der-beuol-len Zwie--spalt wehr-ten so ward von

ffp *f* *p*

euch nicht minder Preis er-run-gen.

Andante. (♩ = 72.)

p *p* *tr*

(♩ = 60)

fp f p f

Be-rel-tet hea - te

p

uns denn auch ein Fest, hent, wo der küh - ne Sän - ger uns zu - rück - ge - kehrt, den wir so

(♩ = 69.)

p p pp

un - kern lang ver - missten. Was wie - der ihn in uns - re Nä - he

p fp

braeb - te, ein wunder - bar Ge - heimniss dünkt es mich; durch Lie - des Kunst sollt

cresc. fp

ihr es uns ent - hül - len, dess - halb stell' ich die Fra - ge jetzt an euch: Könnt ihr der

fp p

Lie - be We - sen mir er - grün - den? Wer es ver - mag, wer sie am wür - digsten be -

Violino I.

singt, dem reich E - li - sa - beth den Preis, er ford - re ihn so

hoch und kühn er wol - le ich sor - ge dass sie ihn ge -

wäh - ren sol - le!

(♩ = 80.)

Auf, lie - be Sän - ger grei - fet in die Sal - ten!

Die Auf - gab ist ge - stellt, kämpft um den

Preis, und nehmet all in Vor - aus uns - ren Dank!

Allegro (♩ = 84)

ff

f

ff

ff

3 dimin. - - - 3

ritard.

Moderato. (♩ = 60.)

pizz.

p

he - gin - ne!

arco

p

cresc.

f

Wolf - ram von E - schinbach

pizz.

p

zeuget in welcher Formung an euch schmiegt, den ziemt Ge-

pizz.

Più moto.
arco

Allegro. (♩ = 80.)

kenn ich Lie-be!

ff *ff* Her-

pizz. 1

aus f

(♩ = 72.) 1

p *mf* *f*

p *f* *p*

Allegro. (♩ = 88.)

arco

f *p* *f* *ff*

ff *ff*

Meno Allegro. (♩ = 66.)

pizz.

Liebe grimmer Wolf?

f *p*

Più moto. (♩ = 80.)

f *mf* *più f*

ff *dim* *p*

(♩ = 80.)

cresc. *f* *pizz.* 1 1 1 1

p *f* *dim.* *p*

(♩ = 72.) 1

Violino I.

Violino I staff 1: *p* *cresc.* *f* *dim.* *p* *p*

Violino I staff 2: *cresc.* *f* *dim.* *f* *pp* *nahst als Gott-ge-sandte*

Violino I staff 3: *folg' aus holder Fern;* *cresc.* *f*

Piano accompaniment staff 1: *arco* *f* *accel.* *più f* *frem.* *ffpp* *♩ = 76.*

Piano accompaniment staff 2: *f* *accel.* *più f* *ffpp* *pp* *pp*

Piano accompaniment staff 3: *pp* *pp*

Piano accompaniment staff 4: *cresc.* *ff* *cresc.* *ff*

E (♩ = 34.)

Violino I.

ff

ff

ff

p cresc.

ff

ff

ff

Violino I.

p cresc. ff Todes

ach - te Ich sonst *ff* Wunde eures Eisens ge - gen den *ff*

Ich von ihm em - *p*

cresc.

cresc. f

fp p cresc. f p

cresc.

cresc.

ff

più f ff f dim. Grau - - same

poco a poco stentando al $\sigma = 56$.

più f dim. p trem.

p *p* *p* *più p*

pp

Andante. (♩ = 56.)
pp *ff* *pp*

p *p* *accel.* *f* *rall.* *poco ritard.* *p*

(♩ = 50)
pp *pp* *p* *pp* *poco ritard.*

Adagio. (♩ = 58.)
10 *G* senza sord. *ff* *non dir.*

(♩ = 66)
3 *f* *dim.* *p* *f* *dim.* *p* *f* *dim.* *p* *più p*

p *f* *dim.* *p* *più p* *dim.* *p* *più p* *pp* *cresc.*

H (♩ = 66.)
8 *f* *dim.* *p* *più p* *pp*

poco cresc. *dim.*

dim.

I

f *più f* *f più f dim.* *p* *più p*

pp *ff*

p *p*

dim. *più p* *ff dim.* *p*

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

K

p *f* *p* *più p* *ff* *p* *più p*

ff *p* *più p*

cresc. poco a poco

trem. *ff* *ff*

ff dim. *p* *più p* *pp*

2 (♩ = 66.) 9

Maestoso. (♩ = 88)

Ob.

f

ff

p furcht-ba-res Ver-

brechen ist be-gan-gen, *ff* es stahl mit heuchle-ri-scher

Larve sich zu uns der Sün-de fluch-be-äd-ner Sohn! *fp* *p* *f* Wir

Allegro moderato.

f *f* *f* *f* *f* *p* *fp* *p* *fp* *p*

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

12 12 12 12 12 12 12 12 12 12

Maestoso.

ff *dimin.* *p più p* *a tempo*

Ver-derben steht offen dir ein

Moderato. (♩ = 60.)

p *fp* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

Violino I.

Musical score for Violino I, page 52. The score consists of ten staves of music in G major. The first staff begins with a piano (*p*) dynamic. The second staff includes markings for *tr*, *accel.*, *Più moto* (♩ = 76), and *stacc.*. The third staff features a tremolo (*trem.*) section. The fourth staff is marked *pp* with the instruction *un poco cresc.*. The fifth staff continues with *cresc.*. The sixth staff includes *f* and *p* dynamics. The seventh staff features *f*, *fp*, *sfzp*, *sfzp*, *sfzp*, and *f* dynamics, with the instruction *mit grossem Strich con gran tiro*. The eighth staff includes *peresc.*, *f*, *f dim.*, *p*, and *mf* dynamics. The ninth and tenth staves continue the melodic and harmonic development.

pp poco cresc. - - - f

più f ff mf

M
p molto cresc. f p p cresc. poco a poco

Più moto. - - - più cresc. - - -

f più f ff ff

ff trem. cresc.

poco a poco - - - ff

Meno mosso. $\text{♩} = \text{♩}$

Allegro. ($\text{♩} = 100$)

12

er-lüst durch Buss und Reu

ff

ff

Ende des zweiten Acts.

ACT III.

EINLEITUNG. Tannhäusers Pilgerfahrt.

ENTR'ACTE.

Andante assai lento. (♩ = 50)

Richard Wagner, Tannhäuser.

Corno. 17 Viola.

pp

pp

dim.

più p

A 8

pp

3

pp

p

f dim.

p

pp

poco

a

poco

cresc.

scen

do

f

più f

ff

6

4

3

pp

cresc.

Violino I musical notation, first system. Two staves of music in G major, 6/4 time. The first staff contains a melodic line with slurs and accents. The second staff contains a rhythmic accompaniment. Dynamics include *f*, *più f*, and *ff*. A 6/4 time signature change is indicated at the end of the second staff.

Violino I musical notation, second system. Continuation of the first system. The first staff has a dynamic marking of *p*. The second staff continues the accompaniment.

Violino I musical notation, third system. Continuation of the first system. The first staff has a dynamic marking of *molto cresc.*. The second staff continues the accompaniment.

Violino I musical notation, fourth system. Continuation of the first system. The first staff has a dynamic marking of *f* and *più f*. The second staff continues the accompaniment.

Violino I musical notation, fifth system. Continuation of the first system. The first staff has a dynamic marking of *ff*. The second staff continues the accompaniment.

Violino I musical notation, sixth system. Continuation of the first system. The first staff has a dynamic marking of *ff*. The second staff continues the accompaniment. The system includes a grand staff with four staves, with the top two staves labeled "Violini 3" and "Violini 4". Dynamics include *con sord. pp* and *ff*. A 6/4 time signature change is indicated at the beginning of the system.

Violino I.

Elisabeth; Wolfram. Die älteren Pilger.
SCENE I. Récit, 2^{me} Choeur des Pèlerins et Prière d' Elisabeth.

Moderato.

Wohl wusst'ich hier sie im Gebet zu finden wie ich so oft sie tref-fe, wenn ich ein-sam aus wald'ger Höh' mich in das Thal ver-

ir-re. Den

Laub, die Heimkehr steht be-

p cresc. f

p f dim. p

più p pp cresc. f dimin. p pp

Choeur.

Andante maestoso. (♩ = 50.)
Beglückt darf nun dich o 8 Wan-der-stab, well Gott ge-treu ich ge-pil-gert

den Her-ren, dem mein Lied er-

tö-net, den Her-ren cresc.

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f* *dimin.* *mf* *pizz.* *arco* *pp* *pp*

Gebet der Elisabeth. - Prière.

Lento. (♩ = 60) (♩ = 66.) **A** (♩ = 72.) Poco più mosso. Tempo I. **B** (♩ = 72.) Più lento. (♩ = 50.) **4**

19 15 25 36 40 21

Violino I.

SCENE II. Wolfram allein.
Romance de Wolfram.

Moderato.

Pos. A Fl. $\text{c}^{\text{tr}} \text{p}^{\text{tr}}$

Wie To-des-ahnung Dämrrung deckt die Lande umhüllt das Thal mit schwärzlichen Ge-wände

geth. zu 2 dir. in 2 zu 3 in 3

pp trem. *pp*

zu 2 in 2 zu 3 in 3

pp *pizz.* pizz.

pp

Barco

pp trem. *ppp*

ritard. **Lento.** *pizz.* *a tempo*

poco cresc. *p* *pp*

SCENE III. Wolfram. Tannhäuser. Später: Venus. Die Sänger, die älteren und die jüngeren Pilger.
Récit de Tannhäuser. Apparition de Vénus. Final.

Lento. (♩ = 50.)

arco 3

p pp pp

wie klang er trau-rig,

Allegro moderato. (♩ = 56.)

pp trem.

der kann wohl nicht von

Lento.

p pp

Wolfram bist du der wohl-geüb-te Sän-ger.

Allegro. (♩ = 80.)

ff

Was bringt dich her In die-se-

Nä-he? Sprich! Wagst du es un-ent-sün-digt noch den Fass nach die-ser Ge-gend her-zu len-ken?

trem. fp

Lento. 4

Lento.

p pp

und welcher Weg?

trem. dir. cresc. - f più f

Allegro. (♩ = 69.)

ff

Ent-wei-be nicht mein Ohr! *ff* Treibt es dich,

fp p p

cresc. - f più f ff

Grauen fasst mich, hör ich dich!

Violino I.
Allegro. (♩ = 80)

Wo warst du? zogst du denn nicht nach Rom? mir von Rom! Warst

nicht beim heiligen Fe - ste? So warst du nicht? Sag! Ich be -

schwöre dich! Wohl war auch ich in Rom! So sprich! Er - zäh - le mir!

Andante. **Allegro.**

f dim. più p *f stringendo*

Un - glück - li - cher, mich fast ein tie - fes Mit - leid für dich an! Wie sagst du, Wolfram,

Lento. 2

p più p pp

bist du denn nicht mein Feind? Nie war iches, so lang ich, fromm dich wähnte! doch

Allegro. *ritard. a tempo*

pp fp fp p f

sag, du pil - gertest nach Rom? Nun denn! hör' an! Du Wolfram, du sollst es er - fahren!

Lento.

pp p

Zu - rück von mir! Die Hör'an, Wolfram, hör'

Lento. 3 **Lento.** 2

cresc. pp pizz.

Tannhäusers Erzählung.
Récit de Tannhäuser.

Andante. (♩ = 60.)

arco

an! p pp poco cresc.

dim. p pp riten. mir Sünder einst ge-

a tempo weint. p poco cresc. mf p poco cresc.

dim. pp sempre p

più p pp f dim. più p

pp più p pp pp

pp fp poco riten.

Un poco più moto. (♩ = 80.) pp cresc.

f dim p pp zur hell'gen Stelle, lag pp

(♩ = ♩) 15 Fl.

Violino I.

B

pp *cresc.*

f dim. p più p *pp*

C

cresc.

f dim. p *trem.* *pp più p*

accel. *pp* *cresc. poco a poco* *f* *ff dim.* *p* *dim. p più p*

pp *pizz.* **Lento maestoso** (♩ = 50) *arco*

den so ich hat, hub Hast du so bö-se Lust ge-

dich an der Höl-le Gluth ent flammt, hast du im Ve-nusberg ge-weilt, so bist auf

f *p* *f* *p*

e-wig du ver-dammt! Wie dieser Stab in meiner Hand nie mehr sich schmückt mit frischen Grün, kann aus der Höl-le helsem

ff

Brand Er-lö-sung nimmer dir er-blühen!

Da sank ich in Ver-nteh-tung dumpf dar-

meno lento. *pizz.*

f *ff* *p* *p*

nfe-der, Die Sin - ne schwanden mir Da e- kelte mich der hol - de

più p

Allegro. ($\text{♩} = 80.$)

 Sang! *ff* Verhelsing lügerischem

Klang! *ff* mir durch die Seele schnitt

Più Allegro.

accel. cresc. ff

fp trem. p trem. ff

mf ff dim. p f p

(♩ = 77.)

(♩ = 88.)

p p f p f

Violino I.

trem.
fp *p* *f* *fp*

fp *sempre p*

fp *molto cresc.* *f* *più f* *p*

cresc. sf *dim.*

pp *pp* *sempre pp* *poco cresc.*
pp *pp* *sempre pp* *poco cresc.*

più cresc. *p* *p* *tr* *3*
più cresc. *p* *3*

pizz. *p* *1* *7*

fp *pizz.* *5*

1 *Farco* *p* *p* *p* *p*

p *sempre cresc.*

più f *ff* *dim.* *p*

p dolce *f* *p* *fp* *p* *molto*

cresc. *f* *p*

G *f* *sempre stacc.*

più f *ff* *fp*

fp *fp* *più cresc.*

ff *fp* *fp*

ff *f* *f stacc.*

f *più f* *ff* *ff p*

p *fp* *molto cresc.* *ff* **Maestoso** (♩ = 69.) *E - li - sabeth!*

Violino I.

Heil die nun ent - flohn dem

riten. a tempo

Moderato. (♩ = 88.)

Chor I **Maestoso.** (♩ = 50.)

und sein Er - bar - men ist kein

Ende der Oper.
Fine.