

Richard Wagner Tristan und Isolde

Arpa.

ERSTER AUFZUG.

Einleitung.

Erste Scene. Isolde und Brang.

Zweite Scene. Isolde, Brang, Tristan, Kurw. u. Schiffsvolk. } tacent.

Dritte Scene. Isolde und Brang.

Vierte Scene. Isolde. Brang. und Kurw.

Fünfte Scene. Isolde, Brang, Tristan u. Schiffsvolk.

Langsam. Etwas bewegter doch mässig.
Lento. Poco più mosso, ma moderato. (ausßen out of)

98 13 177 Coro Tenor Gg 22

Ho-he-ha-he! Ho-he-ha-he ha! He-ha!
Ho!heaveho!heave ho!heaveho! heave ha heave-ho!

Lebhafter.
Più vivace.

8 rall. Etwas gedehnt. accel. rall. a tempo
Poco steso. 3 1 13

Ho-he-ha-he! Ho-he-ha-he ha!
Ho!heaveho!heave ho!heaveho! heave hoh!

Sehr lebhaft.
Molto vivace.

1 Auf das Tau An-ker los!
Haul the warp! An-chor down!

1 12 Ii 21 Kk 7 13 9

Langsam.
Lento.

2 Vcl. 4 5 6 10 Etwas bewegt.
Con moto. rall. 6 7

Langsam.
Lento.

Viol. I. 1 2 p 2 1 1 2 f 3 dim. p cresc.

Lebhaft mit Steigerung.
Allegro appassionato.

10 Ll 13 Mm Viol. I. 2 5 p

Nn 5 f

Arpa.

ff 2 f p p 3 p Oo

cresc.

cresc. più f ff 3 dolce

p cresc.

Pp dim. 4 f dim.

p 8 10 Qq 16 17 Rr 17

Etwas breiter. Wieder etwas
Poco allargando bewegter.
il tempo Poco animato.

Arpa.

ZWEITER AUFZUG.

Einleitung.

Der Vorhang geht auf.
The Curtain rises.

Sehr lebhaft.
Molto vivace.

73

2

Erste Scene.

Ein wenig mässiger.

Poco meno mosso.

277

10

Brangäne

Wieder lebhafter.

Più animato come prima.

doch, dei-ne Schmach, deine schmähhliche Noth, mein Werk muss ich Schuld'ge es
but thy dis-tress, thy distraction of grief, my act has con-trived them, I

wis-sen!
own it!

Dein Werk?
Thy act?

O thör-ge Magd!
O fool-ish girl!

Frau Min-ne
Love's god-dess

kenn-test du
dost thou not

Ein wenig mässiger als zuvor.
Poco più moderato ancora.

Arpa.

Zweite Scene. Tristan und Isolde.

(Die ♩ wie zuvor im $\frac{2}{2}$)
Sehr lebhaft. *Molto vivace.* (The ♩ as before in the $\frac{2}{2}$)
Sehr belebt. *Molto animato.*

22 20 376 9 S 1 13
Tristan.
Durch des To-des Thor — wo er mir floss, weit und of-
Through the door of death — to me it flowed; wide and o-

- fen er mir er-schloss, da-rin ich sonst nur träu-mend ge-wacht, das Won-ne-reich der Nacht.
- pen the por-tul showed, where o-ver-come by dreams I had stayed, the bliss-ful-realm of shade.

mf dim. 1 *più p* *pp* 1 T 55 U 14

Tristan.
Wer des To-des Nacht lie-bend er-schaut, wem sie ihr
Those who death's dark night bold-ly sur-vey, those who have

Langsamer, und allmählich immer langsamer.
Rallentando sempre poco a poco.

Tristan.
heil-gen Nacht, wo ur-e-wig. ein-zig wahr, Lie-bes-won-ne ihm lacht.
ho-ly night, where un-end-ing, on-ly true, Love ex-tend-eth de-light.

più p *pp* 10

Mässig langsam.
Lento moderato.

Tristan. *accel.*
zu täu-schendem Wahn ent-ge-genge-stellt. — selbst dann bin ich die Welt: —
undaunt — et by falsehoods which we de-fy, — thou'rt my world, thine am I —

Arpa.

Erstes Tempo.

p

p dolce *cresc.*

rall. Tristan und Isolde
f

2 1 Nie - wie - der - er - - wa - - chen's wahn - los hold be - wus - ter
ne'er daunt ed by day - - light's beam be our un - dy - ing

ppp X

poco cresc.

Arpa.

dim.

più p

ppp

sempre pp

The musical score for the Harp (Arpa) part is presented in six systems. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is D major (two sharps) and the time signature is 3/4. The music is characterized by flowing, arpeggiated lines with frequent triplets and slurs. Dynamics include *dim.* (diminuendo), *ppp* (pianissimo), and *sempre pp* (sempre pianissimo). The notation includes various articulations such as slurs, accents, and slurs over groups of notes.

Arpa.

The first system of the musical score for the Arpa part. It consists of two staves, treble and bass clef. The music features a complex, flowing melodic line in the treble staff with many slurs and ties, and a more rhythmic accompaniment in the bass staff. The key signature has three sharps (F#, C#, G#). The dynamic marking *poco cresc.* is placed at the end of the system.

The second system of the musical score. It continues the melodic and rhythmic patterns from the first system. The treble staff has several slurs and ties, and the bass staff has a steady accompaniment. The dynamic marking *dim.* is placed in the middle of the system.

The third system of the musical score. The treble staff features a prominent triplet pattern. The dynamic marking *pp* is placed at the beginning of the system, and *sempre p* is placed at the end.

The fourth system of the musical score. It continues the triplet pattern in the treble staff. The dynamic marking *più p* is placed at the end of the system.

The fifth system of the musical score. The treble staff has a melodic line with many slurs and ties, and the bass staff has a rhythmic accompaniment. The key signature changes to two sharps (F#, C#).

The sixth system of the musical score. The treble staff has a melodic line with many slurs and ties, and the bass staff has a rhythmic accompaniment. The dynamic marking *ppp* is placed at the end of the system.

Arpa.

Immer sehr ruhig. Ein wenig
Sempre molto tranquillo.

belebend.
Poco animando.

Sehr ruhig. $\text{♩} = \text{♩}$ Langsam. $\text{♩} = \text{♩}$
Molto tranquillo. Lento.

Sehr ruhig:
Molto tranquillo.
Isolde.

27 Z 2 8 28 2 19Aa12 11

wär es zerstört, wie
were it destroyed, un-

Nicht schleppend.
Con moto.

an - ders als mit I - sol - de's eig - nem Le - ben wär Tris - tan der Tod ge - ge - ben?
less the life of I sold' were like wise riv - en, could Tris - tan to death be giv - en? *pp*

più p *ppp*

Die ♩ genau wie in dem früheren $\frac{3}{4}$ Takt.
The ♩ exactly as in the former $\frac{3}{4}$ movement.
Tristan. $\frac{4}{4}$

12 na - men - los in Lieb um - fangen.
blest de lights of love par - taking. *pp* *più p*

poco cresc. *pp* 2 12

Bb

Isolde.

na - men - los in Lieb um - fan - gen.
blest de lights of love par - tak - ing. *pp* *più p*

cresc. *mf* *dim.*

Arpa.

più p *pp* *Cc*

più p

morendo *ppp* *riten. a tempo rit. a tempo mollo rit.*

7 1 6 1 6 1

Immer mehr belebend.
Sempre più animando.

Tristan.

10

Sein dämmernder Schein ver-scheuchte uns nie?
And shall not its dawn be dread ed by us

cresc. *p*

Lebhaft mit Steigerung.
Allegro con elevazione.

Sehr lebhaft und schnell.
Molto vivo e presto.

rall.

f 6 1 *ff* 3 *dolce* 2

Arpa.

Dd

ff 3 *dol.* *p* 9 10 11 12

Viol. I

Ee

p 3 *cresc.* 3

2 *p* 3 29 **Ff** 4

Ff

pp 1 *dolce* 3

Gg

più p *pp* 7 *p dolce* 3

poco cresc. 3

dim. *più p* *pp* 3

Arpa.

First system of Arpa music. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The tempo marking *dolce* is present.

Second system of Arpa music. The right hand features triplets and slurs. The left hand continues with a steady accompaniment. The tempo marking *p* is present.

Third system of Arpa music. The right hand has triplets and slurs. The left hand accompaniment is consistent. The tempo marking *più p* is present.

Fourth system of Arpa music. The right hand has triplets and slurs. The left hand accompaniment is consistent. The tempo marking *pp* is present. The system concludes with a double bar line and the number 10.

Sehr drängend.
Molto affrettando.

Violin I part. The tempo marking *più f* is present. The first measure is marked with the number 11. The music features slurs and accents.

Immer etwas drängend.
Sempre poco stringendo.

Final system of Arpa music. The right hand has slurs and accents. The left hand accompaniment is consistent. The tempo marking *immer f* is present.

Arpa.

Noch drängender.
Piu stringendo.

Sehr schnell.
Prestissimo.

Dritte Scene.

Arpa. DRITTER AUFZUG.

Erste Scene.

Mässig langsam.
Lento moderato.

Der Vorhang geht auf.
The Curtain rises.

Vorheriges Zeitmass.
Listesso tempo.

14 28 56 86 40 (♩=♩)

Ein wenig breiter.
Poco largamente.

Etwas breiter.
Poco largamente.

Mässig langsam.
Lento moderato.

Sehr lebhaft.
Molto vivace.

Molto riten.

2 1 29 18 239 64 6

Lebhaft, doch nicht zu schnell beginnend.
Vivace, ma non cominiciando troppo presto.

Etwas drängender.
Poco più stringendo.

230 1 3 1 2 3 2 1 2 2 2

Breit.
Largamente.

Schnell und heftig.
Presto con fuoco.

Sehr mässig. Mässig langsam.
Molto moderato. Lento moderato.

1 4 1 1 6 17 5 43

Sehr ruhig und nicht schleppend.
Molto tranquillo ma non strascinante.

1 2 3 4 5 17 17 1

Cor. I.

Tristan

Ach, — I - sol - - de! I - sol - - de! Wie
Ah, — I - sol - - da! I - sol - - da! How

Breit.
Largamente.

Lebhafter.
Più vivo.

Sehr lebhaft.
Molto vivace.

39 4 188 15

Sehr lebhaft.
Molto vivace.

Zweite Scene.

1 1 2 1 1 1 1 2 1

Fag. e Clar. b.

3 16 7 3 1 2 1 2 1

1 1 1 4 1 6 4 4 3 4

Sehr allmählich nachlassend im Zeitmass.
Poco a poco allargando.

18 8 1 2 3 1 6 1

Viol. I.

più p

Sehr langsam.
Adagio.

più lento

4 1 1

Arpa.

Bewegt. *Animato.* **94** **Isolde.** *più lento* **Immer langsamer.** *sempre ritard.* **Langsam.** *Moderato.*

Tris - tan! Ha! horch! Er - wacht! Ge -
Tris - tan! Ah! hurk! He wakes! Be -

lichter!
lo - ved *pp* **1** *ppp*

Dritte Scene.

Lebhaft bewegt. *Allegro animato.* **105** **Langsamer.** *Mässig.* **16** **Mässig.** *Moderato.* **1** **Sehr mässig beginnend.** *Molto moderato cominciare.* **69** **Isolde.**

Mild und lei - se wie er lächelt. wie das Auge
Mild and softly he is smiling; how his eyelids

hold er öff - net, seht ihr. Freunde? seht ihr's nicht? Im - mer lich - ter wie — er leuchtet.
sweet - ly op - en! See, oh comrades! See you - not how he bea - meth co — er bright - er,

pp *cresc.* *pp* *ppp*

Etwas bewegter. *Poco più animato.* **Isolde.**

Wie den Lip - pen
From his lips — in

won - nig mild — sü -
heav'n - ly rest — sweet. *pp* *dolce* *p* *più p*

Arpa.

pp

p dolce

poco cresc.

dim.

pp

sempre pp

morendo

5

Arpa.

Hh

f *p* *f* *p*

f *p*

cresc.

pp

cresc.

3

Arpa.

First system of the piano score. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has three sharps (F#, C#, G#). The music features a complex, flowing melody with many slurs and accents. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Second system of the piano score. It continues the melodic and harmonic development from the first system. The texture is dense with many slurs and accents. A dynamic marking of *ff* is also present in this system.

Third system of the piano score. The music continues with intricate phrasing. A dynamic marking of *dim.* (diminuendo) is visible in the lower right portion of the system.

Fourth system of the piano score. The music features a series of slurs and accents. A dynamic marking of *più p* (pianissimo) is present in the lower right portion of the system.

Fifth system of the piano score. The music continues with a series of slurs and accents. A dynamic marking of *pp* (pianissimo) is present in the lower right portion of the system.

Sixth system of the piano score, ending with a double bar line. It features a series of slurs and accents. A dynamic marking of *pp* is present. A section marker with the number '2' is located in the lower right portion of the system.