

A Kalmus Classic Edition

Richard
WAGNER

TANNHÄUSER
An Opera in Three Acts

for Soli, Chorus and Orchestra
with German and English text
and Table of Leitmotifs

VOCAL SCORE

K 06506





Reproduction of a steel engraving made by Krauss, after a photograph.

TANNHÄUSER.

FIRST PERFORMED AT DRESDEN, GERMANY, OCTOBER 19TH, 1845.

Characters of the Drama.

HERMANN, Landgrave of Thuringia,	. . . . .	Bass.
TANNHÄUSER	. . . . .	Tenor.
WOLFRAM VON ESCHENBACH	} Minstrel Knights	Baritone.
WALTHER VON DER VOGELWEIDE		Tenor.
BITEROLF		Bass.
HEINRICH DER SCHREIBER		Tenor.
REINMAR VON ZWETER		Bass.
ELISABETH, Niece of the Landgrave	. . . . .	Soprano.
VENUS	. . . . .	Soprano.
A YOUNG SHEPHERD	. . . . .	Soprano.
FOUR NOBLE PAGES	. . . . .	Soprano and Alto.

Chorus of Thuringian Nobles and Knights, Ladies, Elder and Younger Pilgrims, and Sirens, Naiads, Nymphs and Bacchantes.

ACT I.—THE INTERIOR OF THE HÖRSELBERG, NEAR EISENACH; A VALLEY BEFORE THE WARTBURG. ACT II.—THE WARTBURG. ACT III.—VALLEY BEFORE THE WARTBURG.—PERIOD, BEGINNING OF THE 13TH CENTURY.

The Story of Tannhäuser.

TANNHÄUSER, Knight and Minstrel, has, in evil hour, sought refuge from the griefs of earth in the Hill of Venus† (the Hørselberg in Thuringia), where, surrounded by her beaten train, the goddess is supposed to hold her court amid everlasting revels, destroying the souls of men who fall into her toils.*

The Opera opens when Tannhäuser, having dwelt with her a whole year, has become weary of monotonous joys, and, in a momentary revulsion of his better nature, longs for earthly life, with its mingled pains and pleasures. He implores the goddess to release him, and after a protracted struggle regains his liberty. The scene now suddenly changes; he finds himself in a valley between the Wartburg and the Hørselberg, and whilst he is still sunk in a prayer of gratitude at being restored to liberty, the Minstrel Knights, led by the Landgrave, enter, recognize him, and persuade him to rejoin them.

Act II.—The Tournament of Song.—The theme of the contest is to be the Nature and Praise of Love, and the prize of the victor the hand of Elisabeth, whom Tann-

* The vowels in the second syllable sound nearly like *oy* in *worden*, and are pronounced short, the accent being upon the first syllable.

† Early Christianity banished the Scandinavian as well as the Classical divinities into *mid-earth*. Thus "Dome Holda" of the young Shepherd in the third scene; the wise, gentle Holda, who brought the Spring, and was welcomed with triumphal processions throughout the German *DC*arts.

bäuser loves, and by whom he is beloved. During the contest Tannhäuser disputes all the other minstrels say, and, having loved profanely, outrages the assembly by his revelations of what he conceives to be the nature of Love. The Minstrels challenge him and would destroy him, but for the sudden interposition of Elisabeth. A train of Pilgrims is taking its way to Rome; Tannhäuser, who sees too late that an illusion had blinded him, despairingly joins them, whilst Elisabeth, whose love and life are blighted by the discovery of his unworthiness, conjures him to repent.

Act III.—Wolfram, a man of noble and devoted nature, who vainly loves Elisabeth, awaits with her the return of the Pilgrims. They come, but Tannhäuser is not amongst them; Elisabeth now solemnly consecrates herself to the Virgin. When she has departed, Tannhäuser enters furtively, in pitiably plight, on his way to re-enter the Hill of Venus. He tells Wolfram of his pilgrimage, of his self-tormenting remorse, of his humble appeal to the Pope, who, learning the nature of his sin, declared it as impossible for him to be absolved, as for the staff he held in his hand again to put forth fresh leaves. Spurned and accursed by all, nothing is left for him but to return to the joys he loathes. Wolfram's appeals are vain to dissuade him; he invokes the infernal train, which is becoming dimly visible, when a chant is heard, followed by the funeral procession of Elisabeth, and a second band of Pilgrims appears on the heights announcing that a miracle has been wrought. During the night the staff of the Pope has put forth fresh green leaves, and he sends into all lands to declare the Almighty's pardon to the repentant sinner.

(With true mediæval sternness, Tannhäuser is not redeemed in the old legend, but doomed to return to the domain of Venus, where, conscience-stricken, he finds everlasting wretchedness.)

Index.

	PAGE
Overture,	I
ACT I.	
SCENE I. The Hill of Venus,	21
Chorus of Sirens,	23
SCENE II. Venus and Tannhäuser,	29
Tannhäuser's Song: "Stets soll nur dir,"	46
SCENE III. Tannhäuser; Young Shepherd; Pilgrims.	
Song of the Shepherd,	57
Chorus of the Pilgrims,	58
SCENE IV. The Landgrave and Minstrels,	65
Wolfram's Songs: "Gegrüst sei uns, du kühner Säng'er,"	67
"Als du in kühnem Sange,"	77
Tannhäuser: "Ha, jetzt erkenne ich sie wieder,"	85
ACT II.	
SCENE I. Elisabeth: "Dich, theure Halle, grüss' ich wieder,"	99
SCENE II. Elisabeth, Tannhäuser, and Wolfram.	
Duet (E. and T.): "Gepriesen sei die Stunde,"	113
SCENE III. Elisabeth and Landgrave,	123
SCENE IV. The Tournament of Song,	127
Processional March,	128
Chorus of Knights and Ladies,	130
Landgrave's Address to the Minstrels,	140
Wolfram's Eulogy of Love,	147
Walther's " " "	155
Biterolf's " " "	161
Wolfram's Second Eulogy of Love,	165
Tannhäuser's Song to Venus,	169
Elisabeth's Intervention,	180
The Landgrave's Admonition,	226
ACT III.	
SCENE I. Elisabeth, Wölfram, and Elder Pilgrims,	280
Pilgrims' Chant: "Beglückt darf nun dich, o Heimath,"	282
Elisabeth's Prayer,	290
SCENE II. Wolfram alone,	295
Song: "O du, mein holder Abendstern,"	296
SCENE III. Tannhäuser and Wolfram; later, Venus, the Landgrave, Minstrels, Pilgrims, etc.,	299
Tannhäuser's Pilgrimage,	304
Scene with Venus,	321
Funeral Chorus,	328
Closing Chorus,	338

Gebührender Herr!

Ihre in dem letzten Wachen gel. post.
Befehlschrift und sonstige meine ganze
Correspondenz liegen lassen. Entsch.
Dessen Sie daher, wenn auch erst so spät
Ihre Antwort kommen.

Hauptproblem, wünschen Sie meine
Anfrage zu wissen, ob ich den Tannhäuser
als den Lehensgrün zum Anfang für
besser halte? Ich antworte zunächst
den Tannhäuser, und dann erst den
Lehensgrün; ich halte sogar darauf, daß
während der Lehensgrün zuerst gegeben
wird: auch die Baustellen können den
letzteren erst dann gut auffassen, wenn
sie mit dem Tannhäuser in Klänge
gekennzeichnet sind. —

Allenfalls werden Sie mit mehreren
alten Freunden W. St. J. J. in Dresden
abwesend; somit wünsche ich Ihnen
nur Glück zu Ihrem Unternehmen, wie
es auch sehr sehr freut, daß Sie es an-
fangen. Mit großer Hochachtung

Zürich, 30. Mai 1853

Ihr ergebener
Richard Wagner

Fac-simile autograph letter from Richard Wagner, written in Zürich, May 30, 1853, addressed to some musical director, and advising him to give "Tannhäuser" before producing "Lohengrin."

TABLE OF MOTIFS TANNHÄUSER

OUVERTÜRE

Heimkehr=Chor der älteren Pilger (Gnadenheil-Motiv)

Andante maestoso

76

p sehr gebaltem

Reue-Motiv

Andante maestoso

77

p

* Ped. * Ped. *

Bachanal-Motiv (a)

Allegro

78

pp

Bachanal-Motiv (b)

Allegro

79

pp

un poco cresc.