

# Tannhäuser.

## OVERTURE.

RICHARD WAGNER.

2 Flutes and 1 Piccolo, 2 Oboes, 2 Clarionets in A, 2 Valve-Horns in E, 2 Horns in E, 2 Bassoons, 3 Trumpets in E, 2 Tenor and 1 Bass Trombone, 1 Bass Tuba, Kettle-Drums, Triangle, Cymbals, Drum, and Strings.

Andante maestoso. (♩ = 50)  
Clars., Valve-Horns & Bassoons.

Piano.

*p* very sustained.

Horns silent.

Cello.

Tenor.

Double Bass.

Flus.

*poco cresc.*

2 Valve-Horns.  
2 Horns.

*dim.*

*p cresc.*

2 Flutes.  
3 Trombs.

*piu f*

Bass Tuba & Kettle-Drums H.B.

*Vlns.* *simile.*

The musical score is arranged in eight systems, each with a grand staff (treble and bass clefs). The top staff of each system contains piano accompaniment, while the bottom staff contains the Bass Tuba and Kettle-Drums part. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The brass part consists of rhythmic chords and single notes, often marked with 'Tea' and an asterisk. Dynamics include *ff* (fortissimo) and accents. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score concludes with a final chord in the eighth system.

*ff* *dim.*  
*Flu. 2, Horn & Tenor.* *Flu. 1.*  
*meno f* *mf*  
*poco f*  
*piu f* *dim.*  
*p*  
*p*

*Cl. Valve-Horns & Bassoons.*

*pp* *p sustained.* *piu p*

*sempre piu p*

*Allegro. (♩=80) Flts. divided, Wind sustain.*

*pp* *Tenor.* *pp*

*trem.*

*un poco creso.*

*Fls. Obs.*

*Fl. Obs. & Cls.*

*Vlns. sp*

*Ad.*

*pp*

*p*

*pp*

*p*

*p*

*mf*

*p*

*pp*

*Cl. & Tenor.*

*p*

*pp*

*Cl. & Tenor.*

*mf dim.*

*p cresc.*

*Ob. & Tenor.*

*Vlna.*  
*with great expression.*

*fp Cello.*

*fp*

*fp*

*p*

*fp poco accel.*

*sempre cresc.*

*Tutti.*

*f più f*

*ff*

*ff*

*Strings.*

*Enter Trumpets.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation, continuing the grand staff from the first system. It features similar musical notation and includes dynamic markings like *mf*.

Third system of musical notation, continuing the grand staff. It includes various musical notations and dynamic markings.

Fourth system of musical notation, continuing the grand staff. It includes dynamic markings such as *mf* and *meno f*.

*Fl. Ob. Cl.  
& Vln. 1.*

*Vln. 2 & Tenor. meno f*

Fifth system of musical notation, continuing the grand staff. It includes dynamic markings like *mf*.

*Bassoon & Cello.*

Sixth system of musical notation, continuing the grand staff. It includes dynamic markings like *mf*.

Seventh system of musical notation, continuing the grand staff. It includes dynamic markings like *mf*.

8

8

*cresc.*

*più f*

First system of musical notation, featuring piano and bass staves with various dynamics and articulation marks.

Second system of musical notation, including piano and bass staves with dynamic markings such as *ff* and *Red*.

8

8

*ff*

*Red*

Third system of musical notation, including piano and bass staves with dynamic markings *ff* and *Red*.

8

8

*ff*

*Red*

Fourth system of musical notation, including piano and bass staves with dynamic markings *ff* and *Red*.

8

8

*dim.*

Fifth system of musical notation, including piano and bass staves with dynamic marking *dim.* and a star symbol.

8

8

*Vlns. tremolando.*

*Wood.*

*pp*

*Tenor.*

Sixth system of musical notation, including piano and bass staves with dynamic marking *pp* and instrument directions.

8

8

*pp*

*pp*

Seventh system of musical notation, including piano and bass staves with dynamic marking *pp*.



Musical score for piano and orchestra, consisting of six systems. The piano part is written in treble and bass clefs. The orchestral part includes staves for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), and Bassoon. Dynamics include *pp*, *p*, and *rit.* Performance instructions include "Wind & Flus. trem." and "Fl. sustain."

\*) From here, for 25 bars the first Violins are in four parts, of which one plays with mutes; the second  
 18166 Violins also in four parts, of which two play with mutes.

*Vln. 1* <sup>8</sup> *pp*

*Tenor.* *p* *Cello.*

*Violoncelli, Bassoons & Double Bass sustain.*

*Vln. 2 & Tenor.* *fp*

*Vln. 1 dc.* *un poco accel.* *fp*

*sempre cresc.*

*Tea \* Tea \* Tea \**

*Tea \* Tea \* Tea \**

*Tutti.*

*f piu f*

*ff*

*Cl.*

*3 Fls. 1st & 2nd Vlns. Wind sustain.*

*sempre staccatiss.*

*sempre stacc.*  
*più f*

*Enter Triangle, Cymbals, & Tambourines.*

*ff*

*ff*

*ff*

*ff*

*Vlns.*

*ff Bassoons & Basses.*

Detailed description: This page of a musical score is written for piano and orchestra. It consists of seven systems of two staves each. The first system begins with the instruction 'sempre stacc.' and 'più f'. The piano part features a rhythmic pattern of eighth notes with staccato markings. The second system continues this piano part. The third system marks the entry of 'Triangle, Cymbals, & Tambourines' with a 'ff' dynamic. The piano part continues with a similar rhythmic pattern. The fourth system shows the piano part with a 'ff' dynamic and some phrasing slurs. The fifth system continues the piano part. The sixth system features a 'ff' dynamic and includes a section with 'Vlns.' (Violins) in the upper staff. The seventh system concludes with 'ff Bassoons & Basses.' in the lower staff. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

Tenor, Ob. & Cl.

Bass &c.

ff

Tutti.

ff

Tutti.

ff

Tutti.

ff

Tutti.

ff

*Vlns.*  
*f* > *Wind sustain.*

*f* *più f*

*più f* *ff*

*dim.*

*p*

*più p* *p*

*pp* *p* *p*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes. The bass staff has a few notes with accents.

Second system of musical notation. The treble staff continues with a dense melodic texture. The bass staff features long, sustained chords with a fermata.

Third system of musical notation. The treble staff has a rhythmic pattern of eighth notes. The bass staff has long sustained chords with a fermata.

Fourth system of musical notation. The treble staff has a complex melodic line. The bass staff has a few notes with accents.

Fifth system of musical notation. The treble staff continues with a dense melodic texture. The bass staff has long, sustained chords with a fermata.

Sixth system of musical notation. The treble staff has a rhythmic pattern of eighth notes. The bass staff has long sustained chords with a fermata.

Seventh system of musical notation. The treble staff continues with a dense melodic texture. The bass staff has long, sustained chords with a fermata.

Musical staff 1: Treble and bass clefs. The treble clef contains a complex rhythmic pattern of eighth and sixteenth notes. The bass clef contains a long, sustained chord with a melodic line.

Musical staff 2: Treble and bass clefs. The treble clef continues the rhythmic pattern. The bass clef features a long, sustained chord with a melodic line.

Musical staff 3: Treble and bass clefs. The treble clef continues the rhythmic pattern. The bass clef features a long, sustained chord with a melodic line. The word "Cello." is written at the end of the staff.

Musical staff 4: Treble and bass clefs. The treble clef continues the rhythmic pattern. The bass clef features a long, sustained chord with a melodic line. The word "Tenor arco." is written at the beginning of the staff.

Musical staff 5: Treble and bass clefs. The treble clef continues the rhythmic pattern. The bass clef features a long, sustained chord with a melodic line.

Musical staff 6: Treble and bass clefs. The treble clef continues the rhythmic pattern. The bass clef features a long, sustained chord with a melodic line.

Musical staff 7: Treble and bass clefs. The treble clef continues the rhythmic pattern. The bass clef features a long, sustained chord with a melodic line. The word "un poco creso." is written at the end of the staff.



*Bassi arco.*

*un poco accelerando.*

*p cresc.*

*Horns.*

*assai stretto.*

*ff*

*Trump, Trombones, & Tuba & Drums, all sustain except Flts.*

This page of musical notation consists of seven 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 right hand part is characterized by a dense, repetitive sixteenth-note pattern. The left hand part features a steady accompaniment of chords, with occasional melodic lines and accents. Performance markings include accents (^), dynamic markings such as *p* and *ff*, and asterisks (\*) indicating specific points of interest or emphasis.

System 1: Treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a continuous sixteenth-note arpeggiated pattern. The left hand plays a bass line with chords and single notes, including accents and asterisks.

System 2: Continuation of the musical score. The right hand maintains the arpeggiated pattern, while the left hand's bass line evolves with various rhythmic and melodic elements.

System 3: Continuation of the musical score. The right hand maintains the arpeggiated pattern, while the left hand's bass line evolves with various rhythmic and melodic elements.

System 4: Continuation of the musical score. The right hand maintains the arpeggiated pattern, while the left hand's bass line evolves with various rhythmic and melodic elements.

System 5: Continuation of the musical score. The right hand maintains the arpeggiated pattern, while the left hand's bass line evolves with various rhythmic and melodic elements.

System 6: Continuation of the musical score. The right hand maintains the arpeggiated pattern, while the left hand's bass line evolves with various rhythmic and melodic elements.

The image displays a musical score for piano, consisting of seven systems of staves. Each system includes a treble and bass clef staff. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score features a variety of rhythmic patterns, including sixteenth-note runs and chords. Annotations include the word "Tea" with an accent (^) and an asterisk (\*), and the instruction "Piu stretto." with a fermata and the number 8. Dynamic markings such as "ff" (fortissimo) are also present. The notation includes slurs, accents, and various articulation marks.

# Act I.

## Scene I. The Hill of Venus.

The Stage represents the interior of the Hill of Venus. A wide cave, bending at the back towards the right side, where it appears to be indefinitely prolonged. In the furthest visible background a bluish lake is seen, in which Naiads are bathing; on its undulating banks Sirens are reclining. In the extreme foreground *L. H.* Venus is extended on a couch; before her, in a half-kneeling attitude, is Tannhäuser, his head sunk on her knees. The whole cave is illuminated by a rosy light. The centre of the stage is occupied by a group of dancing Nymphs; there are mounds at the sides of the cave, where tender couples are reclining, some of whom join the dances of the Nymphs in the course of the scene.

*Same score in the Tutti as in the Overture, also Harp.*

Allegro molto. (♩ = 132.)

Piano.

*pp tremolo*

*Strings, without Double Bass. Wind sustain.*

*8 Piccolo, Valves-Horns, & Cymbals, &c.*

*p*

*8 cresc.*

*8 Flus.*

*fp*

*più p*

*Obs. & Clar.*

*Triangle.*

*Cello.*

*8 D. Bass.*

*\* Fl. Oboes. & Flus. tremolo*

*\* & Horns, Bassoon, & D. Bass sustain.*

*Drums roll*

*\* tremolo, 3 Horns, Tenor & Basses silent.*

*'Cello & D. Bass.*

*8*

*tremolo.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation. It includes the instruction *ff* (fortissimo) and a descriptive text: "(a train of Bacchantes rushes from the back of the cave in a".

Third system of musical notation. It includes the text: "tumultuous dance; they wildly dart through the groups of Nymphs and tender couples, inciting them to". Below the staff, it specifies *ff Bassi & Basns.* and *Obs.*

Fourth system of musical notation. It includes the text: "frantic excitement." and *Ob. Cls.*. Below the staff, it specifies *Basses, Tenors silent.* and *Bassoons & Basses.*

Fifth system of musical notation. It includes the text: *Obs. & Cls.*

Sixth system of musical notation. It includes dynamic markings *p*, *f*, and *ff*. Below the staff, it specifies *D. Bass silent.* and *Ob. Cls. & Tenor.*

Seventh system of musical notation. It includes the text: *Vlns.* and *Cello.*. Below the staff, it specifies *4 Horns, Bassoons & Bass sustain.*

First system of piano accompaniment. Treble and bass staves. Includes dynamic marking *cresc.* and *fp*. A *ped \** marking is present in the bass staff.

Second system of piano accompaniment. Treble and bass staves. Includes dynamic marking *fp cresc.* and *ped \** marking in the bass staff.

Third system of piano accompaniment. Treble and bass staves. Includes dynamic marking *fp* and *ped \** marking in the bass staff.

Fourth system of piano accompaniment. Treble and bass staves. Includes dynamic marking *fp* and *cresc.* and *ped \** marking in the bass staff.

Fifth system of piano accompaniment. Treble and bass staves. Includes dynamic marking *più f* and *Tutti.* and *ff* and *ped \** marking in the bass staff.

Sixth system of musical score. Includes vocal parts and piano accompaniment. Labels include **SOPRANOS. p**, **Chorus of Sirens. (grouped in the background, sound like an echo.)**, **ALTOS. p**, *Time as slow again as the preced- ing.*, and *Horn sustains B.*

Chorus of Sirens. (grouped in the background, sound like an echo.)  
 Come to these bow -  
 Naht euch dem Stran -

ers!  
de!

(The dancers suddenly pause from their wild tumult and listen to the singing.)

Ra - diant with  
Naht euch dem

(Time as before.)

(As slow again.)

flow - - - ers! Here love shall bless - - - you, here end - eth long -  
Lan - - - de! Wo in den Ar - - - men glü - hen - der Lie -

- ing, - soft arms shall press you, 'mid bliss - - - es throng - ing!  
- be - se - lig Er - war - men still' eu - - - re Trie - be!



(The dance recommences and rises to the wildest excitement.)  
(Time as before.)

*Flts.*  
*p accelerando*  
*Wind sustain.* *Cello.*  
*Drums. pp*  
*crese.*

*Presto.*  
*Tutti*

*piu f*  
*ff*  
*Bassoons, Tenor & Cello.*

*ff* *ff*

Tempo I.  
*ff* (When the Bacchic frenzy is at its height)

*meno f*  
a sudden lassitude is seen to spread amongst the dancers. The tender couples separate themselves

*trem. trem.*  
from the dance and rest near the entrance of the cave.

*dim.*  
The train of Bacchantes disappears in the background, where a mist gathers and spreads with grow-

*dim.* *dim.* *sempre dim.*  
ing density. In the foreground also a thick mist gradually sinks, and envelopes the groups of sleepers

*p*  
in rosy clouds, so that only a small space in the front of the stage remains visible, where Venus

*più p*  
and Tannhäuser remain alone in their former attitude. *più p*

*p Cello.* *Fl.* *pp*

*p* *pp* *pp* *pp* *pp* *pp*

*Harp.* *Fl.* *più p*

*Fl. Cl. Horn & Bassoons sustain.*

*pp* *pp*

*Fls. C Cls. C Horns, & Bassoons.*

*Rather slower*  
(Behind the scene far away, L.H.)

*(♩ = ♩)* **Sirens. (in the far distance.)**

Come to these bow - ers!  
Naht euch dem Stran - del

Come to these bow - ers!  
Naht euch dem Stran - del

*(♩ = ♩)*

(♩ = ♩)

Come to these  
Naht euch dem

Come to these  
Naht euch dem  
(♩ = ♩)

*Fls. C Cls. C Horns & Fags.*

*pp (Behind the scenes, still farther away, R.H.)*

*pp*

bow - ers!  
Lan - de!

bow - ers!  
Lan - de!

**Tempo I.**

*Fls. & Cls.*

*Orchestra pp*

*Strgs. sustain.*

*Stgs.*

*più p*

*pp*

*Vln.*

*pp Wind.*

*pp*

*pp*

*pp*

*pp*

Scene II.  
Venus and Tannhäuser.

(Tannhäuser raises his head suddenly, as if starting from a dream.)

(Venus draws him back caressingly.)

**Allegro.**

**Moderato.**

*Cts. in B flat.*

Piano.

Venus.

(Tannhäuser draws his hand across his eyes, as though he would seize a dream.)

Oh say, my love, where stray thy  
Ge-lieb-ter, sag! wo weilt dein

**Moderato.**

Cello.

Tannhäuser.

*(rapidly)*

*(slower and softly)*

Venus.

thoughts? No more, no more! Oh, that I now might wak-en! Say, what  
Sinn? Zu viel! zu viel! O, dass ich nun er-wach-te! Sag, was

Tannhäuser.

**Andante.**

grief is thine? I dreamt I heard up-on the air, sounds that to  
kümmert dich? Im Traum war mir's als hör-te ich-was mei-nem

Vln. Tenor & Cello.

me were long estrang'd- the silv'ry chime of bells was borne on the breez-es,  
Ohr so lan-ge fremd- als hör-te ich der Glo-cken fro-hes Ge-läu-te.

## Venus.

Oh say, how long has earth been lost to me?      What fol-ly seiz-es thee?  
 O sag; wie lan-ge hört' ich's doch nicht mehr?      Wo-hin verlierst du dich?

*Strs.*      *Allegro.*

*lento.* Tannhäuser.

Why thus dis-turb'd? The time I dwell here with thee, by days I can-not  
 Was ficht dich an? Die Zeit, die hier ich ver-weil', ich kann sie nicht er-

*Fls.*      *lento.*

measure, seasons pass me, how, I scarce-ly know, - the ra-diant sun I see no  
 messen! Ta-ge, Mon-de-giebt's für mich nicht mehr, denn nicht mehr se-he ich die

*Strs.*      *Moderato.*

long-er, strange hath be-come the heav-en's starry splendor, - the sweet verdure of  
 Son-ne, nicht mehr des Himmels freund-li-che Ge-stir-ne; - den Halm seh' ich nicht

spring, the gen-tle to-ken of earth's re-new-ing life; the night-in-gale  
 mehr, der frisch er-grünend den neu-en Som-mer bringt; die Nach-ti-gall

*più lento.* *fast.*

no more I hear, who sings of hope and promise! All these delights, are they for ever  
 hör' ich nicht mehr, die mir den Lenz ver-kün-del Hör' ich sie nie, seh' ich sie niemals

*Fls.* *Allegro.*  
*pp* *più f*

*Clas.*

Venus (raising herself from the couch.)

lost? What, art thou wav'ring? Why these vain la-  
 mehr? Ha, was ver-nehm'ich? Wel-che thör'-ge

ment - ings? Canst thou so soon be wea - ry of the  
 Kla - gen! Bist du so bald der hol - den Wun - der

*ff*

*Wind.*

blisses that love im-mor-tal hath cast round thee? Can it be? dost thou now re -  
 mü-de, die mei-ne Lie-be dir be - rei - tet? O - der wie? Reut es dich so

*p*

pent that thou'rt di-vine? Hast thou so soon for-gotten, how thy heart was  
 sehr, ein Gott zu sein? Hast du so bald ver-gessen, wie du einst ge -

mourning till by me thou wert consoled?  
lit - ten, während jetzt du dich erfreust?

*Allegro.*

My min - strel, come, let not thy harp be si - lent! Re - call the  
Mein Sän - ger, auf! Er - grei - fe dei - ne Har - fe! Die Lie - be

rapture, sing the praise and bliss of love in tones that won for thee Love's self  
fei - re, die so herr - lich du be - singst, dass du der Lie - be Göt - tin sel -

— to be thy slave! Of love sing on - ly, for its treas - ures all  
— ber dir gewannst! Die Lie - be fei - re, da ihr höch - ster Preis.

(Tannhäuser, with sudden resolution, seizes his harp and confronts Venus with earnest mien.)

— are thine!  
— dir ward!

*Wind sustain.*

*p<sup>o</sup> cresc.*



Allegro. (♩=69.)

All praise be - thine! Im -  
Dir tö - ne - Lob! Die  
Harp only.

The first system of the musical score shows a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The harp part is indicated by a 'Harp.' marking above the piano staff. The tempo is marked 'Allegro. (♩=69.)'. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole note rest, followed by the lyrics 'All praise be - thine! Im - Dir tö - ne - Lob! Die'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'mortal fame at - tend thee, Pæ - ans of joy to thee be ev - er' and 'Wunder sei'n ge - prie - sen, die dei - ne Macht mir Glück - lichem er -'. The piano accompaniment continues with a similar rhythmic pattern.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'sung! Each soft de - light thy boun - ty sweet did lend me Shall' and 'schuf! Die Won - nen süß, die dei - ner Huld ent - sprie - ssen, er -'. The piano accompaniment continues with a similar rhythmic pattern.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'wake the harp while time and love are young! 'Twas joy a -' and 'heb' mein Lied in lau - tem Ja - bel - ruf! Nach Freu - de,'. The piano accompaniment continues with a similar rhythmic pattern.

The fifth system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'lone, a long - ing thirst for pleas - ure, That fill'd, my heart and' and 'ach! nach herr - li - chem Ge - nie - ssen ver - langt' mein Herz, es'. The piano accompaniment continues with a similar rhythmic pattern.

dark-ent'd my de - sire;      And thou, whose boun - ty      gods a - lone can  
 dür - ste - te mein Sinn:      da, was nur Göt - teru      ein - sten du er -

*cresc.*

meas - ure,      Gav'st me, poor mor - tal,      all its wealth to  
 wie - sen,      gab dei - ne Gunst      mir Sterb - li - chem da -

*Rather slower.*

know. But while my sense thou hast en - chant - ed      By thy great love  
 hin. Doch sterb - lich, ach! bin ich ge - blie - ben,      und ü - ber - gross

*p*

*faster.*

my heart is daunt - ed;      A god a - lone  
 ist mir dein Lie - ben;      wenn stets ein Gott

*p cresc.*

— can dwell in joy,      To mor - tal frail  
 — ge - nie - ssen kann,      bin ich dem Wech -

*faster.*

its bliss - es cloy; I would be sway'd by  
 - sel un - ter - than; nicht Lust al - lein liegt

pain and pleas - ure, In Nat - ure's sweet al - ter - nate meas -  
 - mir am Her - zen, aus Freu - den seh'n ich mich nach Schmer -

*cresc.*

ure! I must a - way from thee, or die, Oh Queen belov'd!  
 zen! Aus dei - nem Rei - che muss ich flieh'n, o Kö - nigin,

*Moderato.*

God - dess, let me fly!  
 Göt - tin, lass mich zieh'n!

*Strs. pp*

**Venus** (still on her couch)

Is this thy fealty? This thy song? 'Tis  
 Was muss ich hö-ren? Welch' ein Sang! Welch'

*Wind. A*

*pp p*

fraught with dim and sorrowing tones! Oh where now  
 trü - bem Ton verfällt dein Lied? Wo - hin floh

*Obs.*  
*pp*  
*p*

are the lays in - spir'd, That ec - sta - cy within thee  
 die Be - geist' - rung dir, die Won - ne - sang - dir nur ge -

*p*

fired? Oh say, in what hath e'er my love been wanting? Be - lov'd one,  
 bot? Was ist's? wo - rin war mei - ne Lie - be läs - sig? Ge - lieb - ter,

oh, what doubt hast thou of me?  
 wes - sen kla - gest du mich an?

**Allegro.**  
*Wind.*  
*p* *cresc.*

**Tannhäuser.** **Allegro. (♩ = 72.)**

Oh, gra - cious  
 Dank dei - ner  
*Harp & Str. pizz.*

*piu f*

fair, in numbers sweet I'll praise thee, Thricebless - ed he who thy de -  
 Huld! ge - prie - sen sei dein Lie - ben! Be - glückt für im - mer, wer bei

lights hath known! Grace from the skies with ev - ry charm ar -  
 dir ge - weilt! E - wig be - nei - det, wer mit war - men

rays thee, To be thy slave is perfect bliss to own! In  
 Trie - ben in dei - nen Ar - men Göt - ter - gluth ge - theilt! Ent -

thy do - main the will - ing heart is capt - ur'd In  
 zü - ckend sind die Wun - der dei - nes Rei - ches, die

nev - er - end - ing train of soft de - lights, No  
 Zau - ber a - ler Won - nen athm' ich hier; kein

dark remembrance dims the soul en-rapt-ur'd,  
Land der wei-ten Er-de bie-tet Gle-iches,

*crese.*

And at thy feet all joys of earth it slights. But  
was sie be-sitzt, scheint leicht ent-behr-lich dir. Doch

*faster.*

far from these, thy ros-y bow-ers, I long to  
ich aus die-sen ros'-gen Duf-ten ver-lan-ge

*always accelerating the time.*

meet the breath of flow-ers, Long for th'en-fold -  
nach des Wal-des Lüf-ten, nach un-sres Him -

- - ing heav'nly blue, Long for the ver- - - dure fresh with  
- - mels kla-rem Blau, nach un-srem fri - - - schen Grün der

dew, Car - ols of birds, so sweet and ten - der,  
 Au, nach un - srrer Vög - lein lie - bem Sun - ge,

Earth's fair ex - panse in noon - tide splen - dor, I must a -  
 nach un - srrer Glo - cken trau - tem Klau - ge: aus dei - nem

*(faster)*

way from here, or die, O Queen - belov'd! God - dess,  
 Rei - che muss ich flieh'n, o Kö - nigin! Göt - tin,

Venus (springing up in a transport of passion.)

let me fly! Ah trai - tor!  
 lass mich zieh'n! Treu lo - ser!

*(♩=92.)*  
*Wind sustain.*  
*Strs. arco cresc.*

What! shall thus my love be slighted? By thee, in whom so fond - ly I de -  
 Weh! was läs - sest du mich hö - ren? Du wa - gest mei - ne Lie - be zu ver -

lighted? What praise is thine of joys—thou yet wouldst flee? My  
höhen? Du prei - sest sie, und willst sie den - noch flich'n? Zum

vaunt - ed charms, a - las, have wea - ried thee!  
Ue - ber - druss ist dir mein Reiz ge - dich'n?  
**Tannhäuser.**

Oh! fair per - fec - tion!  
Ach! schö - ne Göt - tin!

My vaunt - ed charms, a - las, have wearied  
Zum Ue - ber - druss ist dir mein Reiz ge -  
Frown not on thy ser - vant!  
Wol - le mir nicht zür - nen!

thee!  
dich'n? Trai - tor! be -  
Weh' dir, Ver -

Thy charms' excess, oh goddess, have unmann'd me!  
Dein ü - bergrosser Reiz ist's, den ich flie - he!



ware then! Ser-pent! heart un-gratefull! Ah! Not  
 rä - ther! Heuchler! Un - dank - ba - rer! Weh! Ich

But reft of thy sweet pres - ence,  
 Nie war mein Lie - ben grö - sser,

thus we part! ah no — thou shalt not leave me! Woe, thou de -  
 lass' dich nicht! Du darfst — nicht von mir zie - hen! Weh' dir, Ver -

Joy — is hate - ful, but  
 nie - - - - - mals wah - rer, als

ceiv - er, Heart un - grate - full Thou shalt not  
 rä - ther! Un - - - - dank - ba - rer! Ich lass' dich

Fate stern - ly im - pels me, for lib - er - ty I  
 jetzt, da ich für e - wig, für e - wig dich muss

fly! Ah no, thou shalt not fly, Thou shalt not fly! Thou shalt not fly!  
 nicht! Du darfst nicht von mir zieh'n! Ich lass' dich nicht! Du darfst nicht zieh'n!

sigh, Yes, 'tis Fate im - pels me, for lib - er - ty I  
 flieh'n, jetzt, da ich für e - wig, für e - wig dich muss

Nol.  
Achl!

sigh,  
fliehn.

*ff*

Moderato. (♩ = 58.)

(Venus, covering her face with her hands, turns passionately away from Tannhäuser; after a pause she turns to him again smiling, and with a seductive air.)

*Fls.* *Picc.*

*Obs.* *Fln.*

*p* *pp*

Venus. *p*

Be-  
Ge-

*Vlns. with mutes divided.*

*pp* *trem.*

1 Cl. sustains F#.

loved one, come! Soft dreams of won-der with-in yon  
lieb-ter, komm! Sieh' dort die Grot-te, von ros'-gen

*pp* *Fls. & Cl.* *pp*

grot shall wrap thee round! The pur-ple  
Düf-ten mild durch-wallt! Ent-zü-cken

*3*

*Bassoon.*

shad - ows breaking yon - der, with murm'ring mu - sic  
 böt' selbst ei-nem Got - te der süß'-sten Freu - den

*pp* *Fls. & Cl.* *pp*

shall re - sound. There joys un-known I'll show'r up-  
 Auf - ent - halt. Be - sänftigt auf dem weich-sten

*1 Fl.* *pp*

on thee, with-in these arms thou shalt have rest! Un-  
 Pfüh - le flieh' dei - ne 'Glie - der je - der Schmerz! Dein

*pp* *p*

til for mine a - gain I've won thee, till faith re-  
 bren - nend Haupt um - we - he Küh - le, won - ni - ge

*pp* *pp*

newed thy - lips - have confess'd! The o - d'rous airs shall  
 Gluth durch - schwel-le - dein Herz! Aus hol - der Fer - ne

*pp* *Fls.* *pp*  
*Cl.* *Horns.* *Bassoon sustains.*

tell in\_dul-cet voic - es, that bliss di-vine once more our hearts re-  
 mah-nen\_sü-sse Klän - ge, dass dich mein Arm in trau-ter Näh' um-

*V. Horn.*

joic-es, Love hath a sol-ace for thy rest-less heart, 'twere worse than  
 schlänge; von mei-nen Lip-pen schlürfst du Göt-ter-trank, aus mei-nen

*1st Vln.*

dy-ing from sweet love to part! This day re-new those ten-der  
 Au-gen strahlt dir Lie-bes-dank! Ein Freu-den-fest soll un-srem

*Wind & Strings without mutes.*

vows we plight-edl In joy im -  
 Bund ent-ste-hen! Der Lie - be

mor-tal be our hearts u - nit - ed! Thou  
 Fei - er lass uns froh be - ge - hen! Nicht

shalt no more a-dore the pow'r of  
 sollst du ihr ein scheu-es Op-fer

love, not Love it-self to wor-ship,  
 weih'n, nein! mit der Lie-be Göt-tin

thou, be-lov'd, shalt move!  
 schwel-ge im Ver-ein!

*Vln.*

*p*

*cresc.*

*ff*

Venus (trying gently to draw Tannhäuser towards her.)

My he-ro and my heart's love!  
 Mein Rit-ter, mein Ge-lieb-ter!

**Sirens (far away and invisible.)**

**Chorus.**

Come to these bow-ers!  
 Naht euch dem Stran-de!

Come to these bow-ers!  
 Naht euch dem Stran-de!

*p*

*pp* (behind the scenes, in the distance.)

*Red*

Wilt thou fly — me?  
Willst du flie — hen?

*p* Come to these how — ers!  
Naht euch dem Lan — de!

*p* Come to these how — ers!  
Naht euch dem Lan — de!

**Allegro.** ( $\text{♩} = 76$ ) (Tannhäuser, in the greatest agitation, seizes his harp and sings with a rapt expression.)  
*Strings & Wind.*

*piu f*

**Tannhäuser.**

While I — have life, a — lone my harp shall praise thee, No  
Stets soll nur dir, nur dir mein Lied er — tö — nen, ge .

*ff* *Harp.* *p* *Strings pizz.* *p*

mean — er — theme shall e'er my song in — spire!  
sun — gen — laut sei — nur dein Preis von mir!

Naught can have grace or charm but it o — beys thee, Of  
Dein sü — sser Reiz ist Quel — le al — les Schö — nen, und

*p*

all that lives thou best and chief de-sire. The  
 je - des hol - de Wun-der-stammt von dir. Die

fire thou't kin - dled in my long -  
 Gluth, die du mir - in das Herz - ing ge-

*Cl. & Bassoons.*

*V. Horns.*

spir - it, An al - tar - flame shall  
 gos - sen, als Flam - me lod' - re

burn for thee a - lonel My song shall be di -  
 hell sie dir al - lein! Ja, ge - gen al - le

*cresc.*

vine, but by the mer - it, That  
 Welt will un - ver - dros - sen fort -

*accl.*

as thy cham - pion, harp and sword I  
an ich nun dein küh - ner Strei - ter

*più f*

(he lets the harp sink from his hand.)

own! And yet for earth, for earth I'm  
sein! Doch hin muss ich zur Welt der

*Strings arco.*  
*p*

*Cello.*

yearn-ing, In thy soft chains with shame I'm  
Er - den, bei dir kann ich nur Skla - ve

burning, 'Tis free - dom I must win, or die, For  
wer-den; nach Frei - heit doch ver - langt es mich, nach

*Wind.*  
*f* *p* *mf*

*Cello* \*

free-dom I can all de-fy, To strife and  
Frei-heit, Frei - heit - dür - ste ich: zu Kampf und

*f* *ff* *p* *ff*

*Cello* \*



glo - ry, forth I go, Come life or death, \_\_\_\_\_ come  
Strei - te will ich stehn, seiß auch auf Tod \_\_\_\_\_ und

*(Rather slowly and with resolution.)*

joy or woe! No more in bond - age will I sigh! Oh  
Un - ter - geh'n! Drum muss aus dei - nem Reich ich flieh'n! O

Queen — be - lov'd! God — dess! let — me  
Kö - ni - gin! Göt - tin! Lass — mich

**Venus. (in violent anger.)**

Then go, Oh trai - tor heart!  
Zieh' hin, Wahn - sin - ni - ger!

fly!  
zieh'n!  
(♩ = 76.)

A - way! Thou mad - man, go, I hold thee not!  
Zieh' hin! Ver - rä - ther, sieh'! nicht halt' ich dich!

I set thee free! A-way! Go forth! Thy heart's de-  
 Ich geb' dich frei! Zieh' hin! Zieh' hin! Was du ver-

sire shall be thy doom! Thy heart's de-  
 langst, das sei dein Loos! Was du ver-

sire shall be thy doom! A -  
 langst, das sei dein Loos! Zieh'

way! Go forth! Go to the  
 hin! Zieh' hin! Hin zu den

cold and joy - less earth, Where nei - ther  
 kal - ten Men - schen - flieh', vor de - ren

*Cello.*

love nor life can bloom, Whence ev'ry  
blö - dem, trü - bem Wahn der Freu - de

smil - ing god hath flown! Where dark sus -  
Göt - ter wir ent - flohn tief in der

pi - cion first had its birth! Go forth, thou  
Er - de wär - men - den Schoos. Zieh' hin, Be -

mad - man! There seek thy joy! There seek thy  
thör - ter! su - che dein Heil! Su - che dein

joy, and seek in vain!  
Heil, und find' es nie!

*cresc.* *dim.*

Soon will this fe-ver quit thy soul,  
 Bald weicht der Stolz aus dei - ner Seel'

Hum - bl'd and sorr'wing thould re - turn, Re -  
 de - mü - thig seh' ich dich mir nah'n, Zer -

morse shall gnaw thee, naught will con-  
 knirscht, zer - tre - ten suchst du mich

sole, For joys re - mem -  
 auf, flehst um die Zau -

- ber'd thou shalt burn! Remorse shall gnaw thee, naught will con-  
 - ber mei - ner Macht! Zerknirscht, zer - tre - ten suchst du mich

sole, For joys re-mem - ber'd thou shalt burn! **Tannhäuser.**  
 auf, flehst um die Zau - ber mei-ner Macht!

Ah, fair en-  
 Ach, schö - ne

chan - tress, fare - thee - well!  
 Göt - tin, le - be wohl

Nev - er to thee I can re -  
 Nie keh'r' ich je zu dir zu -

*cresc.*

**Venus.** (despairingly)  
 turn! Ah! if thou never should'st re-turn! If thou for-  
 rück! Ha! kehrest du mir nie zu-rück! Kehrst du nicht

get me! Ah! to lasting tor - ments I doom thac -  
 wieder, Ha! so sei ver - flu - chet von mir das

*cresc.*

curs'd and faith - less race of  
gan - ze mensch - li - che Ge -

man! For my de - lights they all shall vain - ly lan - guish! For my de -  
schlecht! Nach mei - nen Wun - derdann ver - ge - bens - su - chet! Nach mei - nen

lights they all shall vain - ly lan - guish! The  
Wun - dern dann ver - ge - bens - su - chet! Die

world a des - ert, and its  
Welt sei ö - de, und ihr

lord a slave! Go forth then,  
Held ein Knecht! Kehr' wie - der,

*Strs.*

go, thy doom to brave! Love nev-er-more will  
keh - re mir zu - rück! Nie mehr er - freu' mich

*Cl. & Bassoons sustain.*

bless thy slavel Go forth then, till thy  
Lie - bes - glück! Kehr' wie - der, wenn dein

heart a - wake. Ah! love, I go, al -  
Herz dich zieht! Für e - wig dein Ge -

*Obs. & V. Horns.*

though it break! Thout be re - ceived with  
lieb - ter flieht! Wenn al - le Welt dich

hate and scorn. Re - pent - ance heals a  
von sich stösst. Vom Bann \_\_\_\_\_ werd' ich durch

*Horns.*

Venus.

heart for - lorn! Nev - er to thee will Heav - en  
 Buss' er - löst! Nie wird Ver - ge - bung dir zu

Tannh.

opel Re - turn, then, if there is no hopel No  
 Theil! Kehr' wie - der, schliesst sich dir das Heil! Mein

hopel my hope rest - eth in Ma -  
 Heil! Mein Heil ruht in Ma - ri -

ry!  
 a! (Venus, with a cry, shrinks away and vanishes. The scene instantaneous-  
 ly changes.)

*Tutti except Cymbals & Triangles.*



## Scene III.

## Tannhäuser. A young Shepherd. Pilgrims.

Tannhäuser, who has not quitted his position, suddenly finds himself in a beautiful vale. Blue sky and sunshine. At the back, *R. H.*, the Wartburg; through an opening in the valley *L. H.* the Hürselberg is seen. On the *R. H.* half-way up the ascent, a path leads down into the valley from the direction of the Wartburg, where it turns aside. In the foreground, also *R. H.*, is a shrine of the Virgin on a small eminence, to which there is a practicable ascent. From the heights, the sound of sheep-bells is heard; on a rocky eminence a young shepherd is reclining, turned towards the valley, playing on his pipe.

Moderato. ( $\text{♩} = 84$ .)

Piano.

*B♭ Cl.*

(The Shepherd plays on his pipe.)

*accel.*

Corno Inglese on the Stage.

*ritard.* *accel.* *ritard.*

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

## A young Shepherd.

Dame Hol-da stepp'd from the mountain's heart, To roam thro' wood and thro'  
Frau Hol-de kam aus dem Berg her-vor zu zieh'n durch Flu-ren und

mead - ow, Sweet sounds and low a - round me did start, I  
Au - en; gar sü - ssen Klang ver - nahm da mein Ohr, mein

longed I might fol - low her shad - ow. And there dreamt I  
Au - ge be - gehr - te zu schau - en. Da träumt' ich man-chen

<sup>a)</sup> The accompaniment to this Solo, and that in small notes to the following Chorus, do not appear in 12166 the Full Score.

gold - en dream, And when a - gain the day did  
 hol - den Traum, und als mein Aug' er - schlos - sen

gleam The spell was gone that bound me, 'Twas May, sweet  
 kaum, da strahl - te warm - die Son - nen, der Mai, der

May a - round me. Now songs of joy at - tune my lay: For  
 Mai war - kom - men. Nun spiel' ich lu - stig die Schal - mei: der

May hath come, the balm - y May!  
 Mai ist da, der lie - be Mai!

*Slower.* (He plays upon his pipe. The  
*Quick and gaily.\**)  
 (Corno Inglese on the stage.)

Chant of the Elder Pilgrims is heard; who come from the direction of the Wartburg, towards the hill-path.)  
**Chorus of the Elder Pilgrims.**

TENORS. *p*  
 To thee, Oh Lord, my steps I bend,  
 Zu dir wall' ich, mein Herr und Gott,

BASSES. *p*

*ritard.*  
*dim.* *p*  
*(ad lib.)*

\* The interlude on the pipe is always to be taken faster than the Chant of the Pilgrims, which maintains its measured tempo.

In thee both joy\_ and sor- row\_ end! Oh  
der du des Pil- gers Hoffn- ung- bist! Ge -

*ritard.* *dim.* *p* *ritard.* *dim.*

Ma - ry, pure and\_ gra- cious\_ one! Bless thou\_ the  
lobt sei, Jungfrau\_ süß und\_ rein! Der Wall- fahrt

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

road\_ we have be - gun! Oh, see my\_  
wol - le gün- stig- sein! Ach, schwer drückt\_

*p* *ritard.* *dim.* *p*

(The Shepherd, now hearing the Chant, ceases playing and listens devoutly.)

heart, by\_ guilt op - press'd, I\_ faint, I\_ sink\_ be - neath my\_  
mich der\_ Sün - den\_ Last, kann\_ län - ger\_ sie\_ nicht mehr er -

bur - den! Nor will I cease, nor will I rest Till heav'n - ly  
tra - gen: drum will ich auch nicht. Ruh' noch Rast, und wäh - le

mer - cy grants my par - don. At Thy au - gust and ho - ly shrine, I  
gern - mir Müh' und Pla - gen. Am ho - hen Fest der Gnad' und Huld in

*dim.*

go to seek the grace di - vine; Thrice bless - ed, who thy prom - ise  
De - muth sühn' ich mei - ne Schuld; ge - seg - net, wer im Glan - ben

*p* *piu p* *f*

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

**Shepherd.** (When the Pilgrims have reached the opposite height to where he is, he calls to them aloud, waving his cap:)

God speed! God  
Glück auf! Glück

know! Ab - solv'd by pen - ance shall they go.  
treu! Er wird er - löst durch Buss und Reu'.

*p* *f* *p*

*Tenor in Orchestra.*

speed to Rome! There for my soul, oh breathe a pray - er!  
auf nach Rom! Be - tet für mei - ne ar - me See - le!

**Tannhäuser.** *ff*

(Tannhäuser, who has remained rooted to the centre of the stage, in deep emotion sinks on his knees.) All -  
All -

might - y, praise to Thee! Great  
mäch' - ger, dir sei Preis! Gross

are the mar - vels of Thy mer -  
sind die Wun - der dei - ner Gna -

*p*

Pilgrims. To  
Zu

*p*

*Strings.*

(Here the Pilgrim train passes by the shrine, and turns off towards *L. H.*, thus quitting the stage. The Shepherd, playing on his pipe, also disappears *R. H.*, on the heights. The sheep-bells sound farther away.)

cyl  
del

Thee, oh Lord, my steps - I bend, In Thee both  
dir, oh wall' ich, mein Herr - und Gott, der du des

(on the stage, each time heard farther off.)

joy and sor - row end! Oh Ma - ry,  
Pil - gers Hoff - nung bist! Ge - lobt sei,

*dim.*

pure and gra - cious one! Bless thou the road we  
Jung - frau süß und rein! Der Wall - fahrt wol - le

*p* *più p*

**Tannhäuser.** (on his knees, sunk in fervent prayer.)

Oh see my heart by  
Ach, schwer drückt mich der

(Here the Pilgrims have quitted the stage.)

have be - gun!  
gün - stig sein!

*2nd Vln. pizz.*

*pp* *r. h.*  
*Vln. & Tenor.* *Cello.*

guilt op - press'd, I faint, I sink be -  
Sün - den Last, kann län - ger sie nicht

*più p*

neath the bur - den, Nor will I cease, nor will I  
mehr er - tra - gen; drum will ich auch nicht Ruh' noch

(Tears choke his utterance.)

rest Till heav'n - ly mer - cy grants my par - don.  
Rast, und wä - le gern mir Müh und Pla - gen.

*Pilgrims. (far distant.)* *pp*

At thy au - gust and  
Am ho - hen Fest der

*pp*

(he bows his head to earth and appears to weep bitterly. Bells are pealing far away.)

ho - ly shrine I go, to seek the grace di - vine; Thrice bless - ed,  
Gnad' und Huld in Demuth sühn' ich mei - ne Schuld; ge - seg - net,

*1 C Horn behind the stage.\**

*pp*

(The Chant here completely dies away; while the sound of hunting-bugles has come nearer and nearer from the heights; the bells have ceased)

who thy prom - ise know -  
wer im Glau - ben tren -

*1 Horn.* *1 C Horn.*

*pp*

*Tenor & Cello with mutes. Red.* \*

\* There are 12 Horns behind the scenes (6 in F, 2 in C & 4 in E flat); they are heard from different quarters, those in C being nearest the stage, those in F more remote and deeper, and those in E flat still more remote and deeper still.

Allegro.

3 F Horns. 1 C Horn.

This system shows the beginning of the piece. The piano part has a treble and bass clef. The horn parts are for 3 F Horns and 1 C Horn. The music is in 2/4 time and begins with a key signature of one sharp (F#).

3 other F Horns. 1st. 3 F Horns. 1 C Horn.

The second system continues the piano accompaniment and horn parts. It includes markings for '3 other F Horns.', '1st. 3 F Horns.', and '1 C Horn.'.

1 F Horn. 3 Eb Horns.

The third system continues the piano accompaniment and horn parts. It includes markings for '1 F Horn.' and '3 Eb Horns.'.

1 C Horn. 2 F Horns. 2 F Horns. 5 F Horns.

The fourth system continues the piano accompaniment and horn parts. It includes markings for '1 C Horn.', '2 F Horns.', '2 F Horns.', and '5 F Horns.'.

The fifth system continues the piano accompaniment and horn parts. It features a complex piano accompaniment with many triplets and slurs.

4 Eb Horns. F & C Horns. Eb Horns.

The sixth system continues the piano accompaniment and horn parts. It includes markings for '4 Eb Horns.', 'F & C Horns.', and 'Eb Horns.'.

(On the eminence *L. H.* the Landgrave and Minstrels, in hunting-array, are seen to descend from a forest-path.)

1 C Horn. F & C Horns.

The seventh system continues the piano accompaniment and horn parts. It includes markings for '1 C Horn.' and 'F & C Horns.'.



Scene IV.  
The Landgrave and Minstrels.

Allegro moderato. (♩ = 60)

The Landgrave. (half-way descended to

Voice.

Who is you knight so  
Wer ist der dort in

*Strings without mutes. Wind sustain.*

*pizz.*

the stage, perceiving Tannhäuser.)

Walter.

Biterolf.

deep ab-sorb'd in prayer?  
brünsti-gem Ge-be-te?

A pilgrim, sure.  
Ein Bü-sser wohl.

By ev-ry sign, a  
Nach seiner Trachtein

*Strings arco.*

Walter and Schreiber.

(Wolfram hastens towards Tannhäuser first and recognizes him.)

Wolfram.

Hen - ry!  
Hein - rich!

Our lost one!  
Er ist es!

Biterolf and Reinmar.

noble.  
Ritter.  
*accel.*

Allegro.

Hen - ry!  
Hein - rich!

*p cresc.*

*Valve-Horns.*

(Tannhäuser, startled, has hastily risen; he collects himself and bows mutely to the Landgrave, after having cast a furtive glance on him and on the Minstrels.)

Hen - ry! Is it thou?  
Hein - rich! Seh' ich recht?

Our lost one!  
Er ist es!

Hen - ry! Is it thou?  
Hein - rich! Seh' ich recht?

Moderato.

*Horns in Bb, Bassi sustain.*

*ff*

*pizz.*

Allegro. (♩ = 72.)  
Landgrave.

Ist no de - lu - sion? Dost thou then re-  
Du bist es wirk - lich? Keh - rest in den

turn to us, whom thou so rash - ly didst a-ban - don?  
Kreis zu - rück, den du in Hoch - muth stolz ver - lie - ssest?

Walter and Schreiber.

Biterolf.

Yes, de - clare!  
Sag' es an!  
Say, what doth thy re - turn this day fore - bode us? Ist  
Sag' was uns dei - ne Wie - der - kehr be - deu - tet? Ver -

Reinmar and Landgrave.

Yes, de - clare!  
Sag' es an!

Walter.

Com'st thou as  
Nahst du als  
friend - ship? or a chal - lenge, as of old?  
söh - nung? o - der gilt's er - neu - tem Kampf?

**Schreiber.**  
 friend, or scorn-ful foe? As foe?  
 Freund uns o - der Feind? Als Feind?

**Reinmar.** As foe?  
 Als Feind?

**Wolfram.** (Cordially)  
 Oh, ask him not! His looks be-speak not scorn-ing!  
 O, fra-get nicht! Ist dies des Hoch-muths Mie - ne?

*Obs. Horns & Bassoons sustain.*

*draws near to Tannhäuser.)*  
 We wel - come thee, thou  
 Ge - grüsst sei uns du -

*Strings.*

gal - lant min - strell A - las! too long wert thou from  
 kü - ner Sän - ger, der ach! So lang' in un - srer

**Walter.**  
 us es - trang'd! Yes, wel - come, if thou com'st in  
 Mit - te fehlt! Will - kom - men, wenn du fried - lich

*Cl.*

## Walter.

peace!  
nahst!

Schreiber.

All hail, all  
Gegrüsst, ge-

Biterolf.

All hail, all  
Gegrüsst, ge-

All hail, — if we as friends can greet! All hail, all  
Ge-grüsst, — wenn du uns Freun - de nennst! Gegrüsst, ge-

Reinmar.

All hail, all  
Gegrüsst, ge-

*Ob.* *Vln.*

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

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

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

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

*fp* *2nd Vln.*

*F. Horn & Bassoons.*

Landgrave.

I al - so welcome thy re - turn! But say, where tarriedst thou so  
So sei will - kommen denn auch mir! Sag' an, wo weiltest du so

*p*

## Moderato.

## Tannhäuser.

long? lang? In strange and dis - tant  
Ich wan - der - te in

*V. Horns & Bassoons sustain.*

*piss.*

realms I wan-der'd far, Where neither peace nor  
wei - ter, wei - ter Fern; da, wo ich nim - mer

*arco.*

*pp*

*fp*

*p*

rest were ev - er found. Ask not! At en - mi - ty I am with  
Rast noch Ru - he fand. Fragt nicht! Zum Kampf mit euch kam ich nicht

none; we meet as friends\_ let me in peace de - part!  
her; seid mir ver - söhnt\_ und lasst mich wei - ter zieh'n!

*fp*

*p*

Allegro.  
Landgrave.

De - part! Thou shalt not, for our own we  
Nicht doch! Der Un - sre bist du neu ge -

*Wind sustain.*

*fp*

*fp*

*fp*

Tannhäuser.

Walter.  
 Thou must not go! Stay, be  
 Schreiber. Du darfst nicht zieh'n! Bleib' bei

Wolfram.  
 Stay, be  
 Biterolf. Stay, be  
 Reimar. From us thou shalt not part! Wir las-sen dich nicht fort! Bleib' bei

Landgrave.  
 claim thee. wor - den! Stay, be  
 Bleib' bei

I must! On-ward I'm driv - en ev - er,  
 Lasst mich! Mir from - met kein Ver - wei - len,  
 ours! Oh stay, be  
 uns! O bleib'! O  
 ours! Oh stay, be  
 uns! O bleib'! O  
 ours! Oh stay, be  
 uns! O bleib'! O  
 ours! Oh stay, be  
 uns! O bleib'! O  
 ours! Oh stay, be  
 uns! O bleib'! O

*f* *p* *cresc.*

Ne'er up - on earth can I have rest!  
 und nim-mer kaun ich ra - - - stend stehn!

ours! bleib!  
 ours! bleib!  
 ours! bleib!  
 ours! bleib!  
 ours! bleib!  
 ours! bleib!  
 ours! bleib!

Oh  
 O  
 Oh  
 O  
 Be  
 Bei  
 Be  
 Bei  
 Oh stay, be  
 O bleib, bei

*dim.* *p* *fp*

stay! bleib, be ours! Oh stay, let us not sev - er!  
 O bleib, bei uns sollst du ver - wei - len,

stay! bleib, be ours! Oh stay, let us not sev - er! 'Mid  
 O bleib, bei uns sollst du ver - wei - len, wir

ours! Let us not sev - er! 'Mid friends and  
 uns sollst du ver - wei - len, wir las - sen

ours! Let us not sev - er! 'Mid friends and  
 uns sollst du ver - wei - len, wir las - sen

ours! Let us not sev - er! 'Mid friends and  
 uns sollst du ver - wei - len, wir las - sen

Oh stay, be ours! Let us not sev - er!  
 O bleib, bei uns sollst du ver - wei - len,





past to me is clos'd for ev - er, I'm  
 Weg heisst mich nur vor - wärts ei - len, und

Why is thy soul with grief op -  
 nach sol - chem kur - zen Wie - der -

Why is thy soul with grief op -  
 nach sol - chem kur - zen Wie der -

Why is thy soul with grief op -  
 nach sol - chem kur - zen Wie - der -

Why is thy soul with grief op -  
 nach sol - chem kur - zen Wie - der -

Why is thy soul with grief op -  
 nach sol - chem kur - zen Wie - der -

Why is thy soul with grief op -  
 nach sol - chem kur - zen Wie - der -

doom'd to roam a - lone, un - blest! I'm doom'd to roam a -  
 nim - mer darf ich rück - wärts sehn! Ach, nim - mer darf ich

press'd? We must not sev - er.  
 sehn? Warum ent - ei - len?

press'd? We must not sev - er.  
 sehn? Warum ent - ei - len?

press'd? We must not sev - er.  
 sehn? Warum ent - ei - len?

press'd? We must not sev - er.  
 sehn? Warum ent - ei - len?

press'd? We must not sev - er.  
 sehn? Warum ent - ei - len?

press'd? We must not sev - er.  
 sehn? Warum ent - ei - len?

lone, un - blest!  
rück - wärts sehn!

*cresc.*  
Oh stay, be  
O bleib, bei

*p*  
Oh stay, be ours, we must not  
O bleib, bei uns sollst du ver -

*cresc.*  
Oh stay, be ours! be  
O bleib, bei uns! Bei

*p*  
Oh stay, be ours!  
O bleib, bei uns!

*cresc.*  
'Mid friends and home thou shalt find rest. Oh stay, be  
nach sol - chem kur - zen Wie - der - sehn? O bleib, bei

*p*  
'Mid friends and home thou shalt find rest, Stay, be ours, so  
nach sol - chem kur - zen Wie - der - sehn? Bleib, bei uns! Bei

*p*  
*Horns sustain.*

I'm doom'd to roam a - lone,  
Nein! Rückwärtsdarf ich nie -

ours, we must not sev - er -  
uns sollst du ver - wei - len!

sev - er, 'Mid friends thou shalt find rest.  
wei - len, bei uns ver - wei - le jetzt!

ours, we must not sev - er. So soon we  
uns sollst du ver - wei - len! War - um so

Oh stay, we must not sev - er. We must not  
O bleib, o bleib, - ver - wei - le! War - um ent -

ours! We must not sev - er.  
uns! Bei uns ver - wei - le!

soon, we must not sev - er. Oh stay, oh  
uns sollst du ver - wei - len! O bleib, o

*cresc.*  
*Wind.*  
*sp*

a lone, un - blest! Fort!  
 - mals, nie - mals sehn!  
 Oh stay, be ours! stay, oh stay,  
 O bleib, bei uns! Bleib, o bleib!  
 Oh stay, be ours! stay, be ours! So  
 O bleib, bei uns! bleib, bei uns! War-  
 must not sev - er, Stay, oh stay,  
 schnell ent - ei - len? Bleib, o bleib!  
 sev - er, stay, be ours! So  
 ei - len? Bleib, bei uns! War-  
 We must not sev - er, Stay, oh stay,  
 War - um ent - ei - len? Bleib, o bleib!  
 stay, be ours, stay, be ours, So  
 bleib, bei uns, bleib, bei uns! War-  
 must fort a - way, Nay, stay me  
 von hier! Lasst mich! Lasst  
 Stay, oh stay,  
 Bleib, o bleib,  
 soon we must not sev - er, 'Mid friends thoushalt find  
 um so schnell ent - ei - len? Bei uns ver - wei - le  
 Stay, oh stay,  
 Bleib, o bleib!  
 soon we must not sev - er, 'Mid friends thoushalt find  
 um so schnell ent - ei - len? Bei uns ver - wei - le  
 Oh stay, and be ours! Oh  
 O blei - be bei uns! O  
 soon we must not sev - er, 'Mid friends thoushalt find  
 um so schnell ent - ei - len! Bei uns ver - wei - le

not, I must a-way, I must a-way!  
 mich! Fort,fort von hier! Fort,fort! Fort, fort!

Oh stay, be ours! Oh stay, be ours! stay, stay, be ours!  
 O bleib' bei uns! O bleib' bei uns! Bleib, bleib' bei uns!

rest, oh stay, be ours! oh stay, be ours, stay, stay, be ours!  
 jetzt! O bleib' bei uns! O bleib' bei uns! Bleib, bleib' bei uns!

Oh stay, be ours, Oh stay, be ours! Heredwells E -  
 O bleib' bei uns! O bleib' bei uns! Bleib bei E -

rest, oh stay, be ours, oh stay, be ours, stay, stay, be ours!  
 jetzt! O bleib' bei uns! O bleib' bei uns! Bleib, bleib' bei uns!

stay, oh stay, be ours! Oh stay, be ours, stay, stay, be ours!  
 bleib, o bleib' bei uns! O bleib' bei uns! Bleib, bleib' bei uns!

rest, oh stay, be ours, oh stay, be ours! stay, stay, be ours!  
 jetzt! O bleib' bei uns! O bleib' bei uns! Bleib, bleib' bei uns!

*rit.*  
*rit.*  
*ritenuto.*  
*(with raised voice.)*  
*rit.*  
*rit.*  
*rit.*  
*f ritenuto.*

Moderato.

Tannhäuser. (in violent and joyful agitation, stands entranced.)

li - sa - beth! E - li - sa - beth! Oh, ruth of  
 li - sa - beth! E - li - sa - beth! O Macht des

*Wind sustain.*  
*Harp.*  
*p*  
*p*

Wolfram.

heav-en, that name a - dor'd once more I hear? He is no  
 Himmels, rufst du den sü - ssen Na - men mir? Nicht sollst du

*pp*  
*p*

(to the Landgrave.)

foe, who doth that name to thee re - call! My sov'-reign lord, per-  
Feind mich schelten, dass ich ihm ge - nannt. Er - lau - best du mir,

Landgrave.

mit that I may tell him of the prize he won? Tell him the  
Herr, dass ich Ver - kün - der sei - nes Glücks ihm sei? Neun' ihm den

marvel that this song hath wrought; and keep him, Heav'n, in vir-tue, that  
Zauber, den er aus - ge - übt; und Gott ver - leih' ihm Tu-gend, dass

Andante. (♩ = 76.)

no - bly he may own it!  
würdig er ihn lö - se!

*Flns.* *Wind.*

Wolfram.

When for the palm in song we were con-  
Als du im küh-nem San - ge uns be-

*Strings.* *Fln. arco.*

*piss.*

tend - ing, And oft — thy conq'ring strain the wreath had won, Our songs a -  
 strit - test, bald sieg - reich ge - gen un - sre Lie - der sangst, durch un - sre

non thy vic - to - ry sus - pend - ing, One glo - rious prize was won by  
 Kunst Be - sie - gung bald er - lit - test, ein Preis doch war's, den du al -

*Wind.*

*arco.*

*p*

thee a - lone, One glo - rious prize was won by thee a -  
 lein er - rangst, ein Preis doch war's, den du al - lein er -

*p*

*pp*

Lento. (♩ = 54.)

lone. Was't mag - ic, or a pow'r di - vine, That  
 rangst. *rall.* War's Zau - ber, war es rei - ne Macht, durch

*p* Bassoon. *piu p* *pp*

wrought thro' thee the won - drous sign, Thy harp and song, in blissful hour, En -  
 die solch' Wun - der du voll - bracht, an dei - nen Sang voll Wonn' und Leid ge -

thrall'd of roy - al maids the flow'r, thy harp and song, in bliss - ful  
bannt die tu - gend-reich-ste Maid, an dei - nen Sang voll Wonn' und

*pp*

(accelerating the time a little.)

hour enthralld of roy - al maids the flow'r! For ah, when thou in  
Leid ge-bannt die tu - gendreich-ste Maid? Denn, ach! als du uns

*pp*

scorn hadst left us, Her heart was clos'd to joy and song, Of  
stolz ver - las - sen, verschloss ihr Herz sich unsrem Lied; Fl. wir

*Fls. & Cls.*  
*pp*  
*p*

(gradually accelerating the time.)

her sweet presence she be-reft us, For thee in vain she wearied  
sa - hen ih - re Wang' er-blassen, für im - mer un - sren Kreis sie

*p*

long; ah, for thee in vain she wearied long. Oh  
mied, ach! für im - mer un - sren Kreis sie mied. O

*p*  
*più p*  
*Tenor.*

*lento.*

min - strel bold, re - turn and rest thee, Once more a - wake thy joy - ous strain! Cast  
kehr' zu - rück, du küh - ner Sän - ger, dem un - sren sei dem Lied 'nicht fern! Den

*lento.*

*p*

Walter.

Return, oh  
Sei un - ser,

off the bur - den that oppress'd thee, And her fair star will shine a - gain!  
Fes - ten feh - le sienicht län - ger, aufs Neu - e leuch - te uns ihr Stern! A

Hen - ry! Thou our broth - er! An - ger and  
Hein - rich! Kehr' uns wie - der! Zwie - tracht und

Schreiber.

Re - turn then, Hen - ry! Thou our broth - er! An - ger and  
Sei un - ser, Hein - rich! Kehr' uns wie - der! Zwie - tracht und

Oh minstrel bold, re - turn and rest thee!  
O kehr' zu - rück, du küh - ner Sän - ger!

Biterolf.

Re - turn then, Hen - ry! Thou our broth - er! An - ger and  
Sei un - ser, Hein - rich! Kehr' uns wie - der! Zwie - tracht und

Reinmar.

Re - turn then, Hen - ry! Thou our broth - er! An - ger and  
Sei un - ser, Hein - rich! Kehr' uns wie - der! Zwie - tracht und

*Fls. Obs. Cls. & Vlns.*

*Horns & Bassoons.*

*fp*



strife shall be no more! In  
 Streit sei ab - ge - than! Ver -

Oh broth - er, comel In joy and peace with  
 O kehr' zu - rück! Ver - eint er - tö - nen

strife shall be no more! In joy and  
 Streit sei ab - ge - than! Ver - eint er -

strife shall be no more! Re - turn, Oh  
 Streit sei ab - ge - than! Ver - eint er -

Land - Oh min - strel bold, re - turn and rest theel  
 grave. O kehr' zu - rück, du küh - ner Sän - ger!

joy and peace with one an - oth - er, in  
 eint er - tö - nen un - sre Lie - der, ver -

In joy and peace with one an -  
 Ver - eint er - tö - nen un - sre

one an - oth - er,  
 un - sre Lie - der,

peace with one an - oth - er, in  
 tö - nen un - sre Lie - der, ver -

broth - er, In joy and peace with  
 tö - nen, ver - eint er - tö - nen

Oh broth - er, comel  
 O kehr' zu - rück!

joy and peace with one another, in  
 eint er tönen unsre Lie - der, ver -

oth - er, in joy and peace with one an -  
 Lie - der, ver - eint er tönen unsre

in joy and peace  
 ver-eint er tö -

joy and peace with  
 eint er tö - nen

one an oth - er, in  
 un - sre Lie - der, ver -

Re - turn, and rest theel  
 O kehr' uns wie - der!

joy and peace with one an - oth - er, our  
 eint er tönen unsre Lie - der, und

oth - er, in joy and peace with one an -  
 Lie - der, ver - eint er tönen unsre

with one an - oth - er, our  
 - nen un - sre Lie - der, und

one an - oth - er,  
 un - sre Lie - der,

joy and peace with one an - oth - er, our  
 eint er tönen un - sre Lie - der, und

Re - turn, and rest theel  
 O kehr' uns wie - der!

strains u - nit - ed let us pour, our  
 Brü - der nen - ne uns fort - an, und

oth - er, our strains u - nit - ed let us  
 Lie - der und Brü - der nen - ne uns fort -

strains u - nit - ed let us pour, our  
 Brü - der nen - ne uns fort - an, und

our und strains u - nit - ed let us pour, our  
 und Brü - der nen - ne uns fort - an, und

strains u - nit - ed let us  
 Brü - der nen - ne uns fort -

An - ger and strife shall be no  
 Zwie - tracht und Streit sei ab - ge -

*p* *cresc.*

strains u - nit - ed let us pour!  
 Brü - der nen - ne uns fort - an!

pour, strains u - nit - ed let us pour!  
 an, Brü - der nen - ne uns fort - an!

strains u - nit - ed let us pour!  
 Brü - der nen - ne uns fort - an!

strains u - nit - ed let us pour!  
 Brü - der nen - ne uns fort - an!

pour, our strains u - nit - ed let us pour!  
 an, und Brü - der nen - ne uns fort - an!

more, shall be no more!  
 than, A sei ab - ge - than!

*Allegro. (♩=108.)*  
*f* *rit.*

(Tannhäuser, deeply stirred, passionately embraces Wolfram and the Minstrels.)

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

Cls. Bassoons &amp; Strings.

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

Tannhäuser.

What joy! What joy! Oh guide my steps to  
Zu ihr! Zu ihr! füh - ret mich zu

her!

ihr! Walter and Schreiber.

He doth re - turn, no more to  
Er kehrt zu - rück, den wir ver -

Wolfram.

He doth re - turn, no more to  
Er kehrt zu - rück, den wir ver -

Biterolf.

He doth re - turn, no more to  
Er kehrt zu - rück, den wir ver -

Reinmar.

He doth re - turn, no more to  
Er kehrt zu - rück, den wir ver -

Landgrave.

He doth re - turn, no more to  
Er kehrt zu - rück, den wir ver -

*p cresc.* - *ff*

## Allegro.

**Tannhäuser.**  
 Ah, dost thou smile on me more up-on me, Thou ra-diant world  
 Ha, jetzt er-ken-ne ich sie wie-der, die schö-ne Welt,

wan-der!  
lo-ren!

wan-der!  
lo-ren!

He doth re-turn!  
Er kehrt zu-rück!

wan-der!  
lo-ren!

wan-der!  
lo-ren!

wan-der!  
lo-ren!

*Allegro. (♩=80.)*  
*Strings.* *Fln.*

*p*  
*Cello.*

- that I had lost! Oh Sun of heav'n thou dost not  
 - der ich ent-rückt! Der Him-mel blickt' auf mich her-

*cresc.*  
 Our lov'd and lost is ours a-gain!  
 Ein Wun-der hat ihn her-ge-bracht!

*cresc.*  
 Our lov'd and lost is ours a-gain!  
 Ein Wun-der hat ihn her-ge-bracht!

*cresc.*  
 Our lov'd and lost is ours a-gain!  
 Ein Wun-der hat ihn her-ge-bracht!

*cresc.*  
 Our lov'd and lost is ours a-gain!  
 Ein Wun-der hat ihn her-ge-bracht!

*p*  
 Our lov'd and lost is ours a-gain! All praise and  
 Ein Wun-der hat ihn her-ge-bracht! Die ihm den

*p*  
*Wind.*

shun me, By storm - y clouds no long - - - er  
 nie - der, die Flu - ren pran - gen reich - - - ge -

All praise and thanks to those we ren - der, Who  
 Die ihm den Ue - ber-muth be - schworen, ge -

All praise and thanks to those we ren - der, Who could - - - per-suade, and  
 Die ihm den Ue - ber-muth be - schworen, ge - prie - - sen sei die

All praise and thanks to those we ren - der, Who  
 Die ihm den Ue - ber-muth be - schworen, ge -

All praise and thanks to those we ren - der, Who  
 Die ihm den Ue - ber-muth be - schworen, ge -

thanks to those we ren - - der, Who  
 Ue - ber - muth be - - - schwo - - ren, ge -

cross'd! 'Tis May, sweet May, its  
 schmückt! Der Lenz, der Lenz, mit

could per-suade, and not in vain! Now let your harps in-  
 prie - sen sei die hol - de Macht! Nun lau - - sche un - sren

not in vain! Now let your harps in-  
 hol - - - de Macht! Nun lau - - - sche un - sren

could per-suade, and not in vain! Now let your harps in-  
 prie - sen sei die hol - de Macht! Nun lau - - - sche un - sren

could per-suade, and not in vain! Now let your harps in-  
 prie - sen sei die hol - de Macht! Nun lau - - - sche un - sren

Wind. Ob. Fln.

thou-sand car-ols ten-der Re-joic-ing, set my sor-row  
 tau-send hol-den Klän-gen zog ju-belnd in die See-le

dite a meas-ure Of all that he-ro's hand may  
 Hoch-ge-sän-gen von Neu-em der Ge-pries'-nen

dite a meas-ure Of all that he-ro's hand may  
 Hoch-ge-sän-gen von Neu-em der Ge-pries'-nen

dite a meas-ure Of all that he-ro's hand may  
 Hoch-ge-sän-gen von Neu-em der Ge-pries'-nen

dite a meas-ure Of all that he-ro's hand may  
 Hoch-ge-sän-gen von Neu-em der Ge-pries'-nen

dite a meas-ure Of all that he-ro's hand may  
 Hoch-ge-sän-gen von Neu-em der Ge-pries'-nen

free! A ray of new, un-wont-ed splendor,  
 mir! In sü-sser, un-ge-stü-men Drängen,

dare! Of all that po-et's heart can pleas-ure,  
 Ohr! Es tön' in froh-be-leb-ten Klän-gen,

dare! Of all that po-et's heart can pleas-ure, of all that  
 Ohr! Es tön' in froh-be-leb-ten Klän-gen, es tön' in

dare! Of all that po-et's heart can pleas-ure,  
 Ohr! Es tön' in froh-be-leb-ten Klän-gen,

dare! Of all that po-et's heart can pleas-ure,  
 Ohr! Es tön' in froh-be-leb-ten Klän-gen,

dare! Of all that po-et's heart can pleas-ure,  
 Ohr! Es tön' in froh-be-leb-ten Klän-gen,

a ray of new, un-wont-ed splendor My  
 in sü-sssem, un-ge-stü-men Drängen ruft

*cresc.*

of all that po-et's heart can pleas-ure, be-fore  
 es tön' in froh-be-leb-ten Klän-gen das Lied

po-et's heart can pleas-ure, be-fore  
 froh-be-leb-ten Klän-gen das Lied

*cresc.*

of all that po-et's heart can pleas-ure, be-fore  
 es tön' in froh-be-leb-ten Klän-gen das Lied

*cresc.*

of all that po-et's heart can pleas-ure, be-fore the  
 es tön' in froh-be-leb-ten Klän-gen das Lied aus

*cresc.*

of all that po-et's pleas-ure, be-fore the  
 es tön' in fro-hen Klän-gen das Lied aus

soul il lumes, oh  
 laut mein Herz: zu

the fair-est of the fair, be-  
 aus je-der Brust her-vor, es

the fair-est of the fair, be-  
 aus je-der Brust her-vor, es

the fair-est of the fair, be-  
 aus je-der Brust her-vor, es

fair-est of the fair, Of all that po-et's heart can  
 je-der Brust her-vor, es tön' in froh-be-leb-ten

fair-est of the fair, Of all that po-et's heart can  
 je-der Brust her-vor, es tön' in froh-be-leb-ten

*cresc.*

V-Horns & Bassoons with Bases.



joy, 'tis shel A ray of new, un-wont-ed  
 ihr! Zu ihr! In sü-ssem, un-ge-stü-men

fore the fair- - est fair,  
 tön' aus je- - der Brust,

fore the fair- - est fair,  
 tön' aus je- - der Brust,

fore the fair- - est fair,  
 tön' aus je- - der Brust,

pleas - ure, be - fore the fair - est fair,  
 Klän - gen das Lied aus je - der Brust,

pleas - ure, be - fore the fair - est fair,  
 Klän - gen das Lied aus je - der Brust,

*Strings. Wind.*  
*f p*  
*Cello.*

splen-dor my soul il-lumes, oh joy, oh joy, 'tis  
 Drän-gen ruft laut mein Herz: zu ihr! Zu ihr! Zu

be - fore the fair - est her -  
 aus je - der Brust her -

be - fore the fair- - est of the  
 es tön' aus je - der Brust her -

be - fore the fair - est fair, the fair - est of the  
 es tön' aus je - der Brust, aus je - der Brust her -

be - fore the fair - est  
 aus je - der Brust her -

be - fore the fair - est  
 aus je - der Brust her

*Wind sustain.*  
*credo.*  
*D. Bass.*

Più moto.

shel  
ihr!

fair!  
vor!

fair!  
vor!

He doth re -  
Er kehrt zu -

fair!  
vor!

fair!  
vor!

fair!  
vor!

(During the foregoing, the whole hunting retinue of the Landgrave, with torch-bearers, etc., have assembled on the stage. The Huntsmen sound their bugles.)

Più moto. (♩ = 100.)  
12 Horns on the stage.

Ah, dost thou smile once more up -  
Ha, jetzt er - ken - ne ich sie

He doth re - turn, no more to  
Er kehrt zu - rück, den wir ver -

turn, no more to wan - - der!  
rück, den wir ver - lo - - ren!

He doth re - turn, no more to  
Er kehrt zu - rück, den wir ver -

He doth re - turn, no more to  
Er kehrt zu - rück, den wir ver -

He doth re - turn, no more to  
Er kehrt zu - rück, den wir ver -

Orchestra.

on mel  
wie - der!

wan - der!  
lo - ren,

Our lov'd and  
Ihn hat ein

wan - der!  
lo - ren,

wan - der!  
lo - ren,

wan - der!  
lo - ren,

*Horns on the stage*

*ff*

Thou ra - - - - - diant world that I had  
Die schö - - - - - ne Welt, der ich ent -

Our lov'd and lost is ours a - gain!  
Ein Wun - - - - - der hat ihn her - ge - bracht!

lost is ours a - gain! All  
Wun - - - - - der her - ge - bracht! Nun

Our lov'd and lost is ours a - gain!  
Ein Wun - - - - - der hat ihn her - ge - bracht!

Our lov'd and lost is ours a - gain!  
Ein Wun - - - - - der hat ihn her - ge - bracht!

Our lov'd and lost is ours a - gain!  
Ein Wun - der hat ihn her - ge - bracht!

*A Orchestra.*

*p* *cresc.*

*tea* \* *tea* \* *tea* \* *tea* \*

lost! rück! 'Tis May, its thou-sand car-ols—  
Der Lenz mit tau-send hol-den—

All praise and thanks to those we ren-der,  
Nun lau-sche un-sren Hoch-ge-sän-gen

praise and thanks to those we ren-der, Who  
lau-sche un-sren Hoch-ge-sän-gen von

All praise and thanks to those we ren-der,  
Nun lau-sche un-sren Hoch-ge-sän-gen

All praise and thanks to those we ren-der,  
Nun lau-sche un-sren Hoch-ge-sän-gen

All praise and thanks to those we ren-der,  
Nun lau-sche un-sren Hoch-ge-sän-gen

*Vlns.* *Wind.*

ten-der, Re-joic-ing set my  
Klän-gen zog ju-belnd, ju-belnd in die

Who could per-suade, and not in vain!  
von Neu-em der Ge-pries'-nen Ohr!

could per-suade, and not in vain!  
Neu-em der Ge-pries'-nen Ohr!

Who could per-suade, and not in vain!  
von Neu-em der Ge-pries'-nen Ohr!

Who could per-suade, and not in vain!  
von Neu-em der Ge-pries'-nen Ohr!

Who could per-suade, and not in vain!  
von Neu-em der Ge-pries'-nen Ohr!

Più stretto.

sor- See- - - - - row free! A - ray - - - -  
 -le mir; Mit sü- - - -

Now let our harps in-dite a meas - ure!  
 Es tön' in froh - be - leb - ten Klän - gen,

Now let our harps in-dite a - joy - ful meas - ure! Now  
 Es tön', es tön' in froh-be - leb - ten Klän - gen, es

Now let our harps in-dite a - joy - ful meas - ure! Now  
 Es tön', es tön' in froh-be - leb - ten Klän - gen, es

Now let our harps in-dite a meas - ure!  
 Es tön' in froh - be - leb - ten Klän - gen,

Now let our harps in-dite a meas - ure!  
 Es tön' in froh - be - leb - ten Klän - gen,

Più stretto. (♩=108)  
 Tutti.

of new, un-wont - ed splen - dor My soul  
 - ssem, un - ge - stü - men Drän - gen ruft laut

Now let our harps in-dite a meas - ure,  
 es tön' in froh - be - leb - ten Klän - gen,

let our harps in-dite a meas - ure, now  
 tön' in froh - be - leb - ten Klän - gen, es

let our harps in-dite a meas - ure, now  
 tön' in froh - be - leb - ten Klän - gen, es

Now let our harps in-dite a meas - ure,  
 es tön' in froh - be - leb - ten Klän - gen,

Your harps in-dite a meas - ure,  
 es tön' in fro - hen Klän - gen,

il - lumes, oh joy, 'tis shel A ray of  
mein Herz zu ihr! Zu ihr! In sü-ssem,

*cresc.* how let our harps in-dite a meas- - -ure, of all,  
es tön' in froh - be - leb - ten Klän- - -gen das Lied,

let our harps in-dite a meas- - -ure, of  
tö- -ne in froh - be - leb - ten Klän- - -gen *p* das

let our harps in-dite a meas- - -ure, of all,  
tö- -ne in froh - be - leb - ten Klän- - -gen das Lied

now let our harps in-dite a meas- - -ure, of  
es tön' in froh - be - leb - ten Klän- - -gen das

now let our harps in-dite a meas- - -ure, of  
es tön' in froh - be - leb - ten Klän- - -gen das

*cresc.* new, un-wont-ed splen - dor my soul il - lumes, oh joy, oh  
un - ge - stü - men Drän - gen ruft laut mein Herz: zu ihr! Zu

of all, of all that  
das Lied, aus je - der

all, of all that he - ro's hand, that he - - -ro's  
Lied, das Lied aus je - der Brust, aus je - - -der

of all that he - ro's hand may dare, that he - - -ro's  
das Lied, aus je - der Brust her - vor, aus je - - -der

all, of all that he - ro's hand may dare, that he - - -ro's  
Lied, das Lied aus je - der Brust her - vor, aus je - - -der

all, of all that he - ro's hand may dare, that he - - -ro's  
Lied, das Lied aus je - der Brust her - vor, aus je - - -der

*p cresc.*

joy, — 'tis she! oh joy, 'tis she, 'tis she, oh joy!  
 ihr! — Zu ihr! Zu ihr! Zu ihr! Zu ihr! Zu ihr!

hand may dare! Of all that po - et's heart can pleas - ure, be -  
 Brust her - vor! Es tön' in froh - be - leb - ten Klän - gen das

hand may dare! Of all that po - et's heart can pleas - ure, be -  
 Brust her - vor! Es tön' in froh - be - leb - ten Klän - gen das

hand may dare! Of all that po - et's heart can pleas - ure, be -  
 Brust her - vor! Es tön' in froh - be - leb - ten Klän - gen das

hand may dare! Of all that po - et's heart can pleas - ure, be -  
 Brust her - vor! Es tön' in froh - be - leb - ten Klän - gen das

hand may dare! Of all that po - et's heart can pleas - ure, be -  
 Brust her - vor! Es tön' in froh - be - leb - ten Klän - gen das

*più f*

(The whole valley)

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

fore the fair - est fair, oh comel  
 Lied aus je - der Brust her - vor!

fore the fair - est fair, oh comel  
 Lied aus je - der Brust her - vor!

fore the fair - est fair, oh comel  
 Lied aus je - der Brust her - vor!

fore the fair - est fair, oh comel  
 Lied aus je - der Brust her - vor!

fore the fair - est fair, oh comel  
 Lied aus je - der Brust her - vor!

8 *ff* (*d = 116*)

swarms with the train of the hunters. The Landgrave and Minstrels turn towards their retinue; the Landgrave

The first system of the musical score consists of two staves, treble and bass clef. It features a complex texture with many beamed notes and rests, typical of a dense orchestral or chamber music accompaniment. The key signature has one flat, and the time signature is 3/4.

sounds his bugle, and is answered by a loud peal from other hunters.)

The second system continues the piano accompaniment. It includes a dynamic marking of *ff* (fortissimo) and a specific instruction for the first horn: *1<sup>st</sup> Horn.* The notation is dense with many notes and rests.

The third system of the score features a dynamic marking of *ff* and includes the instruction *the 12 Horns, s*. The notation shows a mix of melodic lines and block chords.

(While the Landgrave and Minstrels

mount the horses that have been led down from the Wartburg, the Curtain falls.)

The fourth system continues the piano accompaniment with a dynamic marking of *ff*. The notation is dense and rhythmic.

The fifth system includes the instruction *Orchestra, Tutti.* and a dynamic marking of *ff*. The notation shows a transition to a more active orchestral texture.

The sixth system continues the piano accompaniment with a dynamic marking of *ff*. The notation is dense and rhythmic.

The seventh and final system of the score concludes the piano accompaniment with a dynamic marking of *ff*. The notation is dense and rhythmic.