

Wagner  
Wesendonck Lieder  
Der Engel  
(Mathilde Wesendonck)

Sehr ruhig bewegt

In der Kindheit frü - hen

*p* (sehr zart und weich) *più p*

This system contains the first two staves of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest for two measures, followed by a melodic phrase. The piano accompaniment is in grand staff (treble and bass clefs) and features a flowing, arpeggiated accompaniment. Dynamics include piano (*p*) and piano-piu (*più p*).

Ta - gen hört' ich oft von En - - - - - geln sa - gen, die des

*p* *pp*

This system contains the third and fourth staves. The vocal line continues with the lyrics "Ta - gen hört' ich oft von En - - - - - geln sa - gen, die des". The piano accompaniment continues with similar arpeggiated patterns. Dynamics include piano (*p*) and piano-piano (*pp*).

Him - mels heh - re Won - - - - ne tausch - ten mit der Er - - - - den -

*pp* *p* *più p*

This system contains the fifth and sixth staves. The vocal line concludes with the lyrics "Him - mels heh - re Won - - - - ne tausch - ten mit der Er - - - - den -". The piano accompaniment features a final flourish. Dynamics include piano-piano (*pp*), piano (*p*), and piano-piu (*più p*).



*(zart)* *(sehr ruhig)*

sanft genHim-mel hebt. Ja, es stieg auch mir ein En -

*più p* *(sehr zart)* *pp* *pp*

*(mit Enthusiasmus)*

- - - - gel nie - der, und auf leuch - tendem Gefie - der führt er, fer -

*poco cresc.* *cresc.*

*(sanft)*

- - ne je - dem Schmerz, mei - nen Geist nun him - melwärts!

*dim.* *più p* *più p* *p* *cresc.*

8.....

*dim.* *più p* *pp*

# Wagner Stehe Still (Mathilde Wesendonck)

Bewegt

The piano introduction consists of two measures. The right hand plays a melodic line with eighth notes, starting on a G4 and moving up to a B4. The left hand provides a harmonic accompaniment with chords. Dynamics are marked *p* (piano) and *mf* (mezzo-forte).

Sau - sendes, brau - sendes Rad der Zeit, Mes - ser du der

The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. Dynamics include *p* and *cresc.* (crescendo).

E - wigkeit; leuch - ten-de Sphä - ren im wei - ten All,

The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active right hand with sixteenth notes. Dynamics include *f* (forte) and *cresc.*

die ihr um - ringt den Wel - ten - ball; ur - - - e - wi - ge

The vocal line concludes with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. Dynamics include *f* and *cresc.*

Schöp - fung, hal - tedoch ein, genug des Wer - dens, laß

mich sein! Hal - te an dich,

zeu - gende Kraft, Ur - ge - dan - ke, der e - wigschafft!

Hem - met den A - tem, stil - let den Drang, schwei - get nur ei - ne Se -

- kun - de lang! Schwel - len.de Pul - se, fes - selt den Schlag;

*dim.* *p* *cresc.*

en - de, des Wol - lens ew' - - - ger Tag! daß in

*f* *dim.*

Allmählich immer etwas zurückhaltend

se - - - lig sü - ßem Ver - ges - - - sen ich mög' al - le

*dim.* *p* *(ausdrucksvoll)* *immer dimin.*

Won - nen er - mes - - - sen! Wenn Aug' - - - in

*p dolce*

Au - ge won - nig trin - - - ken, See - - - - le

ganz in See - - - - le ver - sin - - - ken;

*pp*

*più p*

*(Sehr ruhig und mäßig)*

We - sen in We - sensich wie - der fin - det, und al - les Hof - fens

*p*

*pp*

*pp*

*più p*

En - de sich kün - det; die Lip - - - pe verstummt in

*p*

*pp*

*più p*

(wie gänzlich sich verlierend)

stau - - - nen - dem Schwei - - - gen, keinen Wunsch mehr will das

pp

pp

pp

\* *ca*

Langsam  
(mit gesteigertem Vortrag)

Inn' - re zeu - gen: er - kennt der Mensch des Ew' - - - gen

pp

(mit allmählicher Steigerung der Stärke)

Spur, und lös't dein Rät - sel, heil' - ge Na - tur!

*ca* \* *ca* \* *ca* \* *ca*

*dim.* - - - - *p* *più p* *pp*

\* *ca*

Wagner  
Im Treibhaus  
(Mathilde Wesendonk)

Langsam und schwer

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and begins with a whole rest. The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The tempo and mood are indicated as 'Langsam und schwer'. The system concludes with a *p* dynamic and a *p* *più p* dynamic marking.

The second system of the musical score includes a vocal line with the lyrics: Hoch-gewölb - te Blät-ter.kro-nen, Bal-da-chi-ne von Sma-. The piano accompaniment continues with a piano (*p*) dynamic and a *p* *più p* dynamic marking. The tempo and mood are indicated as 'Langsam und schwer'.

The third system of the musical score includes a vocal line with the lyrics: -ragd, Kin - der ihr aus fer - nen Zo - nen, sa - get mir wa-rum ihr. The piano accompaniment continues with a piano (*p*) dynamic and a *p* *ausdrucksvoll* dynamic marking. The tempo and mood are indicated as 'Langsam und schwer'.

*p*

klagt? Schweigend neiget ihr die Zwei - ge, ma - let Zeichen in die

*p* *p* *più p*

*p* *p* *pp* *p (ausdrucksvoll)* *p* *pp*

Luft, und der Lei - denstummer Zeu - ge, steigt auf - wärts sü - ßer Duft.

Weit in seh - nendem Ver - lan - gen brei - tet ihr die Ar - me aus,

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

(*streng im Takt*)

und umschlin - get wahn - be - fan - gen ö - der Lee - re nicht'gen

*più p* *poco rall.*

Graus. Wohl, ich weiß es, ar-me Pflanze: Ein Ge-schi-cke tei-len

*pp* *p*

wir, ob um-strahlt von Licht und Glan-ze, uns-re Hei-mat ist nicht

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

hier! Und wie froh die Son-ne schei-det von des Ta-ges lee-rem

*p (schwer)* *p* *(schleppend)*

Schein, hül-let der, der wahr-haft lei-det, sich in Schwei-gens Dun-kel

*più p*

ein. Stil - le wird's, ein säuselnd We - ben

The first system features a vocal line in G minor with lyrics "ein. Stil - le wird's, ein säuselnd We - ben". The piano accompaniment consists of a right hand with a tremolo effect and a left hand with sustained chords. Dynamics include *pp* and *più p*.

fül - let bang dendunk - len Raum: schwe - re

*trem.*

The second system continues the vocal line with lyrics "fül - let bang dendunk - len Raum: schwe - re". The piano accompaniment features a tremolo effect in the right hand and a melodic line in the left hand. Dynamics include *ppp* and *pp* (*gedehnt*). Time signatures change from 9/8 to 6/8.

Tropfen seh' ich schwe - ben an der Blät - tergrünem Saum.

*a tempo*

The third system features a vocal line with lyrics "Tropfen seh' ich schwe - ben an der Blät - tergrünem Saum." The piano accompaniment has a more active right hand with a melodic line and a left hand with sustained chords. Dynamics include *p*, *più p*, and *pp*.

The fourth system shows the piano accompaniment for the final part of the piece. The right hand has a melodic line with a *più p* dynamic, and the left hand has sustained chords with a *pp* dynamic. Time signatures change from 9/8 to 6/8.

Wagner  
Schmerzen  
(Mathilde Wesendonck)

Langsam und breit

Son-ne, weinest je-den Abend dir die

schö-nen Au-gen rot, wenn im Mee-res-spie-gel ba-dend dich er-reicht der frü-he

Tod; doch er-stehst in al-terPacht, Glo-ri-e der düst-renWelt, du am

Mor-gen neu erwacht, wie ein stol-zer Sie-ges-held! Ach, wie

soll - te ich da kla - gen, wie, mein Herz, so schwer dich sehn, muß die Son - ne selbst verza - gen, muß die

*dolce*

Son - ne un - tergehn? und gebie - ret Tod nur Le - ben, ge - ben

*p* *cresc.*

(mit großer Steigerung) *sehr breit* *a tempo*  
Schmer - zen Won - nen nur: O, wie dank' ich, daß ge - ge - ben sol - che

*poco rallent.* *ff* *dim.* *p* *cresc.*

*Ped.* \* *Ped.* \*

Schmer - zen mir Na - tur!

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

*riten.* *a tempo* *dim.* *p* *cresc.* *ff* *dim.* *p*

Wagner  
Träume  
(Mathilde Wesendonck)

Sehr mäßig bewegt, aber nie schleppend

pp

First system of the piano introduction. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *pp*.

*dolcissimo* *un poco cresc.*

Second system of the piano introduction. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamic marking is *dolcissimo*, and there is a *un poco cresc.* instruction.

*dim.*

Third system of the piano introduction. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamic marking is *dim.*

*p*  
Sag', welch wun - der - ba - re

Vocal entry. The right hand has a whole rest for the first two measures, followed by a melodic line starting on the third measure. The dynamic marking is *p*. The lyrics are "Sag', welch wun - der - ba - re".

*pp*

Fourth system of the piano introduction. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamic marking is *pp*.

Träu - - - me hal - ten mei-nen Sinn um - fan - - -

- gen, daß sie nicht wie lee - re Schäu - - - me sind in

ö - des Nichts ver - gan - gen? Träu - - - me, die in je - der Stun - de, je - dem

Ta - ge schö - ner blüh'n, und mit ih - rer Himmelskun - de se - lig durch's Ge - mü - te



(immer mehr nachlassend)

-grüßt, daß sie wach - sen, daß sie blü - hen, träu - mend spen - den ih-ren

*p dolce* *p (weich)*

Reo \* Reo \*

Duft, — sanft an dei - ner Brust ver - glü - hen, und dann sinken in die

*più p* *più p*

Reo \*

Gruft.

*pp*

*più p*

*pp*