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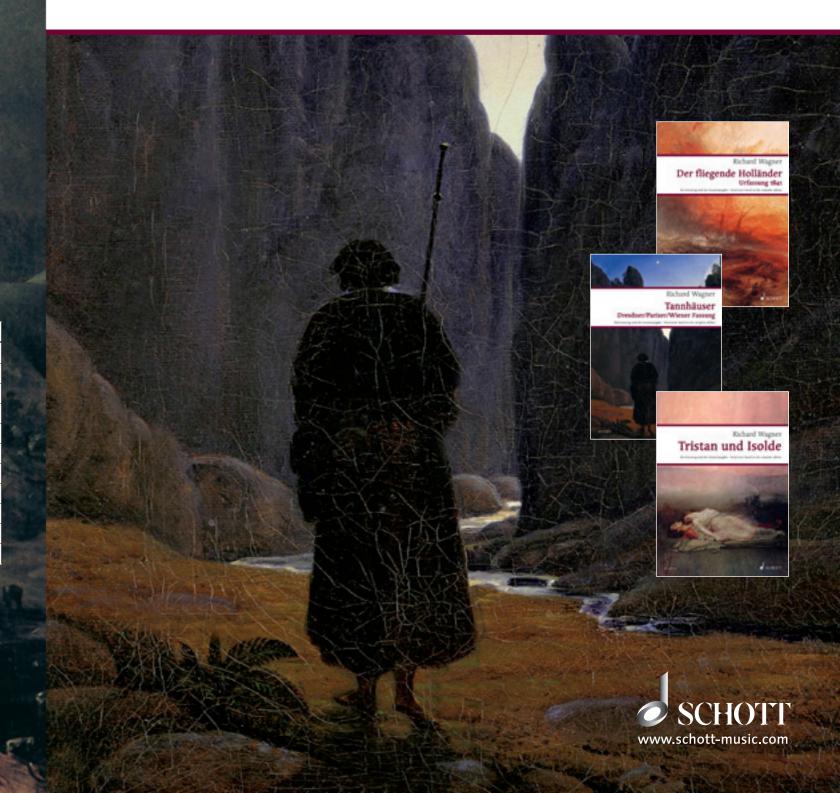
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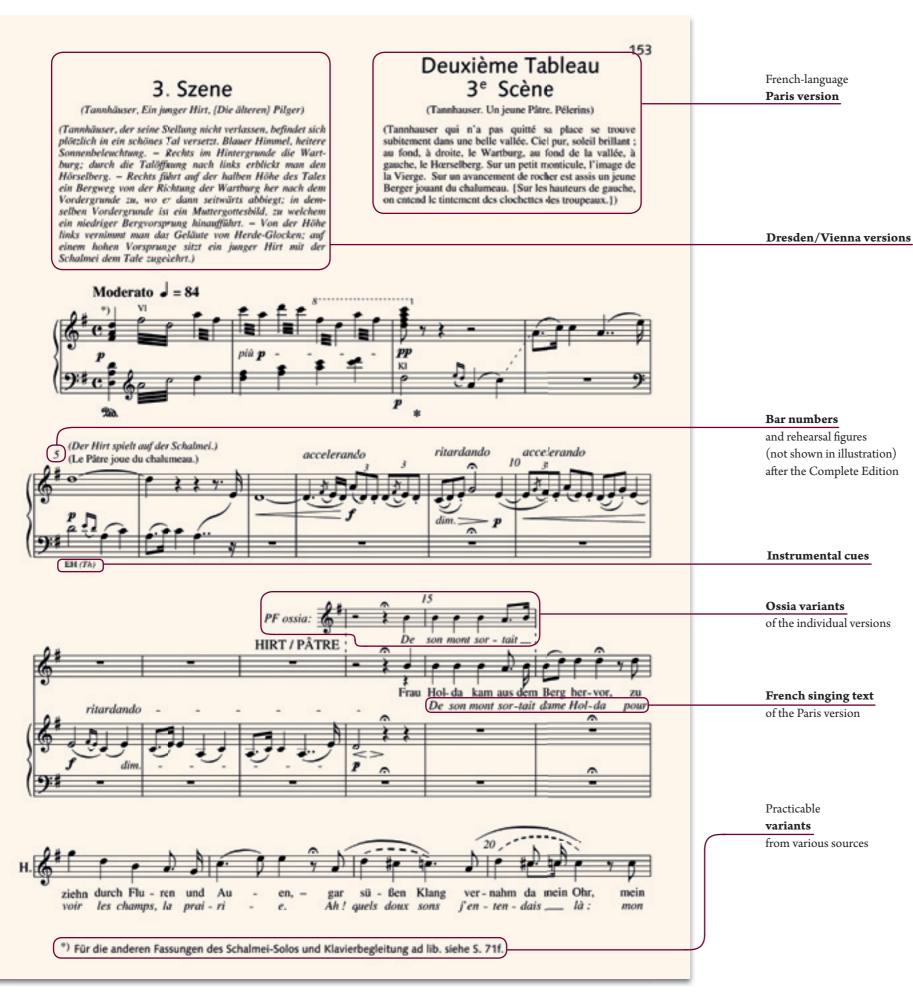
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Richard Wagner 2013

New Vocal Scores: First Ever Urtext Edition





Sample page: Tannhäuser WWV 70 · Vocal Score ED 20469, page 153 (reduced)

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An important addition to our newly produced orchestral materials is the first publication of vocal scores of Wagner's ten great operas, in every important version, based on the Complete Edition.

- The score corresponds to the performance materials from the Complete Edition.
- For practical use in rehearsal and study, every vocal score includes rehearsal cues and bar numbers throughout.
- The publisher has secured the services of renowned musicologists associated with the Richard Wagner Complete Edition who convey detailed information in critical forewords.
- The forewords are given in three languages (German, English, French).
- Uniform and attractive front cover designs with reproductions of paintings from the Wagner era underline the series design of the edition.

Three of the eleven vocal scores have special features:

DER FLIEGENDE HOLLÄNDER

With the production of the vocal score of the 1841 version, an engraved edition of this score is available for the first time.

TANNHÄUSER

The vocal score draws together for the first time all four stages of the work (the scores of 1845, 1860, the Paris version of 1861/62 with the complete French text of this version, and the Vienna version of 1875) in an edition suitable for rehearsal and study, making possible a comparison of versions without any loss of practicability.

Every variant is printed sequentially in the chronological order of the stage action so that each of them can be revealed by simply leafing forwards in their context within the action. Just two of the variants sketched for the Paris premiere are printed separately as an appendix.

A fascinating **insight into Richard Wagner's practical theatrical thinking** and his very precise idea of sound balance, set details and conception of the roles is made possible by quotations at key points from his article "On the Performance of *Tannhäuser*" which appeared in 1852.

TRISTAN UND ISOLDE

Performance directions by the singer Ludwig Schnorr von Carolsfeld are incorporated in the vocal score from the Complete Edition's *Tristan* volume. He entered these directions into his own copy of the *Tristan* part which he used at the 1865 Munich premiere. Wagner was deeply impressed by his interpretation of the title role.

For the first time in a vocal score of *Tristan und Isolde* all **cuts** are incorporated—with the corresponding transitional bars—which Wagner himself made, approved, and in two cases were actually declared by him to be final.

For the first time in a single edition all of Wagner's own suggestions for **ossias** are found; ossias which evolved from performances under his own direction. Egon Voss writes about this in his foreword to the vocal score:

"Wagner tolerated the transposition of lengthier passages because he was less concerned with the letter of the score than with theatrical effectiveness. [...] The present vocal score goes beyond the Complete Edition [...] in that the ossias mentioned above are indicated in the vocal part itself, in small notes. They concern principally the role of Tristan, but also those of Isolde, Brangane and Kurwenal. They rest in part on the Tristan edition within the Complete Edition but for the greater part go back to a source which could not be consulted for the Complete Edition because it was not yet accessible. This relates to a vocal score from the estate of the composer Peter Cornelius who was engaged by Wagner as repetiteur at the Vienna rehearsals in 1861-63. That the ossia bars go back to Wagner can be taken as certain, since in some places they are notated in his own hand." (Egon Voss, quoted from the foreword to the vocal

The **transpositions** mentioned by Egon Voss—two by Hans von Bülow for the revival of the work which he conducted in Munich in 1869 and the third suggested by Wagner himself in 1861—are printed in the appendix to the vocal score.

The cuts are also incorporated into the **orchestral materials** for *Tristan und Isolde*. This is also the case with ossias which affect the orchestral parts.