



All editions are available from specialist music dealers or on www.schott-music.com/shop

Volume	Price	Order No.	ISMN	ISBN
Der fliegende Holländer (Original Version 1841)	39,95 € · £ 33.99	ED 8065	979-0-001-13420-0	978-3-7957-9736-2
Der fliegende Holländer (Version 1842-80)	44,95 € · £ 35.99	ED 20531	979-0-001-15724-7	978-3-7957-9870-3
Tannhäuser (Dresden/Paris/Wienna Versions)	54,95 € · £ 45.99	ED 20469	979-0-001-15454-3	978-3-7957-9879-6
Lohengrin	49,95 € · £ 39.99	ED 20370	979-0-001-15158-0	978-3-7957-9871-0
Das Rheingold	44,95 € · £ 35.99	ED 20491	979-0-001-15409-3	978-3-7957-9872-7
Die Walküre	44,95 € · £ 35.99	ED 20530	979-0-001-15723-0	978-3-7957-9873-4
Siegfried	49,95 € · £ 39.99	ED 20532	979-0-001-15725-4	978-3-7957-9874-1
Götterdämmerung	49,95 € · £ 39.99	ED 20550	979-0-001-15828-2	978-3-7957-9875-8
Tristan und Isolde	49,95 € · £ 39.99	ED 20542	979-0-001-15759-9	978-3-7957-9876-5
Die Meistersinger von Nürnberg	59,95 € · £ 48.99	ED 20410	979-0-001-15250-1	978-3-7957-9877-2
Parsifal	44,95 € · £ 35.99	ED 20545	979-0-001-15765-0	978-3-7957-9878-9

CONTACTS

Schott Music
 Concert Opera Media Division
 Weihergarten 5
 55116 Mainz
 GERMANY
 Telephone: +49 6131 246-886
 Email: infoservice@schott-music.com
www.schott-music.com/wagner

Schott Music
 Marketing
 48 Great Marlborough Street
 London W1F 7BB
 UNITED KINGDOM
 Telephone: +44 20 7534 0740
 Email: marketing@schott-music.com
www.schott-music.com/wagner



Richard Wagner 2013

New Vocal Scores: First Ever Urtext Edition



3. Szene

(Tannhäuser, Ein junger Hirt, (Die älteren) Pilger)

(Tannhäuser, der seine Stellung nicht verlassen, befindet sich plötzlich in ein schönes Tal versetzt. Blauer Himmel, heitere Sonnenbeleuchtung. – Rechts im Hintergrunde die Wartburg; durch die Talöffnung nach links erblickt man den Hørselberg. – Rechts führt auf der halben Höhe des Tales ein Bergweg von der Richtung der Wartburg her nach dem Vordergrunde zu, wo er dann seitwärts abbiegt; in demselben Vordergrunde ist ein Muttergottesbild, zu welchem ein niedriger Bergvorsprung hinaufführt. – Von der Höhe links vernimmt man das Geläute von Herde-Glocken; auf einem hohen Vorsprunze sitzt ein junger Hirt mit der Schalmei dem Tale zugekehrt.)

Deuxième Tableau 3^e Scène

(Tannhäuser. Un jeune Pâtre. Pèlerins)

(Tannhäuser qui n'a pas quitté sa place se trouve subitement dans une belle vallée. Ciel pur, soleil brillant : au fond, à droite, le Wartburg. au fond de la vallée, à gauche, le Hørselberg. Sur un petit monticule, l'image de la Vierge. Sur un avancement de rocher est assis un jeune Berger jouant du chalumeau. [Sur les hauteurs de gauche, on entend le tintement des clochettes des troupeaux.]

French-language
Paris version

Dresden/Vienna versions

Moderato ♩ = 84

5 (Der Hirt spielt auf der Schalmei.)
(Le Pâtre joue du chalumeau.)

Bar numbers
and rehearsal figures
(not shown in illustration)
after the Complete Edition

Instrumental cues

PF *ossia:* 15
De son mont sor-tait ...

Ossia variants
of the individual versions

HIRT / PÂTRE :
ritardando
Frau Hol-da kam aus dem Berg her-vor, zu
De son mont sor-tait dame Hol-da pour

French singing text
of the Paris version

H.
ziehn durch Flu - ren und Au - en, - gar sü - ßen Klang ver-nahm da mein Ohr, mein
voir les champs, la prai - ri - e. Ah! quels doux sons j'en - ten - dais — là : mon

Practicable
variants
from various sources

*) Für die anderen Fassungen des Schalmei-Solos und Klavierbegleitung ad lib. siehe S. 71f.

Wagners great Operas as Urtext Editions

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.

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.

- 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.

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:

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.

"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, Brangäne 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 score)

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.

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.

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.

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.