

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

## **Symphonische Stücke aus Tristan und Isolde**

Oper

Zweiter Aufzug

**Wagner, Richard**

**Leipzig, [ca. 1876]**

Klavier

[urn:nbn:de:bsz:31-332506](https://nbn-resolving.org/urn:nbn:de:bsz:31-332506)

# TRISTAN UND ISOLDE.

## Zweiter Aufzug.

Richard Wagner.

Arr. von Alb. Heintz.

Sehr lebhaft.

Etwas beschleunigend.

Wieder wie zuvor.



# TRISTAN UND ISOLDE.

## Zweiter Aufzug.

Richard Wagner.

Arr. von Alb. Heintz.

Sehr lebhaft.

The first system of the musical score consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains several measures of music with notes beamed together. The lower staff begins with a bass clef and contains a series of chords and single notes. Dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano). A 4-measure rest is indicated by a '4' in a box. There are also some markings like 'Q.w.\*' and 'Q.w.\*' with asterisks.

The second system continues the musical piece. It features a piano (*p*) dynamic and a first-measure rest indicated by a '1' in a box. The notation includes various rhythmic patterns and articulation marks.

Etwas beschleunigend.

The third system includes a piano (*pp*) dynamic and a first-measure rest indicated by a '1' in a box. A *cresc.* (crescendo) marking is present. The music features a series of rhythmic patterns in the lower staff.

Wieder wie zuvor.

The fourth system features a piano (*p*) dynamic and a first-measure rest indicated by a '1' in a box. The notation continues with rhythmic patterns in the lower staff.

The fifth system continues the musical piece with piano (*p*) dynamics and a first-measure rest indicated by a '1' in a box. The notation includes rhythmic patterns in the lower staff.

The sixth system continues the musical piece with piano (*p*) dynamics and a first-measure rest indicated by a '1' in a box. The notation includes rhythmic patterns in the lower staff.



SECONDO.

First system of musical notation. Treble clef, bass clef. Dynamics: *pespress.*. Includes triplets and a *Qd. \** marking.

Second system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *pp*, *poco a*. Includes *Qd. \** markings.

Third system of musical notation. Treble clef, bass clef. Dynamics: *poco cresc.*, *p molto cresc.*, *piu f*, *ff*. Includes *Qd. \** markings.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *ff*, *f*, *ff*, *f*. Includes *Qd. \** markings.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *dim.*, *sf.*, *p*, *trem.*, *pp*. Includes *Qd. \** markings.

Der Vorhang geht auf. Scene im Garten  
 vor Isolden's Gemach. Helle Sommernacht. Jagdgetön, mehr und mehr sich entfernend. (Brangäne auf die Jagdmusik horchend.)

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *mf*, *sempre pp*. Includes *Qd. \** markings.



PRIMO.

*(sehr zart)*

pp  
Qw.\*

Qw.\*

*sehr ausdrucksvoll*

p  
molto cresc.  
Qw.\* Qw.\* Qw.\* Qw.\*

*sehr ausdrucksvoll*

ff  
sempre ff  
Qw.\*

ff f ff dim.  
Qw.\* Qw.\* Qw.\* Qw.\*

Der Vorhang geht auf. Scene im Garten vor Isolden's Gemach. Helle Sommernacht.

p mf mf  
Qw.\* Qw.\* Qw.\*

Jagdgetön, mehr und mehr sich entfernend. (Brangäne auf die Jagdmusik horchend.)

mf mf  
Qw.\* Qw.\* Qw.\* Qw.\*



The musical score consists of several systems of piano and voice parts. The piano accompaniment is written in bass clef with a key signature of two flats. Dynamics include *mf*, *pp*, *sempre dim.*, *p*, *poco cresc.*, *più cresc.*, *f*, *più f*, *f dim.*, *mf*, *dim.*, *p*, *più p*, and *pp unachorda*. The voice part includes the lyrics: "Isolde: Hörst du sie noch?" and "Brangäne: „Noch hör'ich der Hörner Schall!". The score includes various performance markings such as *ped.*, *mf*, *pp*, *sempre dim.*, *p*, *poco cresc.*, *più cresc.*, *f*, *più f*, *f dim.*, *mf*, *dim.*, *p*, *più p*, and *pp unachorda*. There are also asterisks and *ped.* markings in the piano part.



PRIMO.

*mf*

*sempre dim.*

*p* *poco cresc.*

Isolde tritt aus dem Gemach: „Hörst du sie noch?“

*espr.* *p* *più cresc.*

*f* *più f*

Brangäne: „Noch hör' ich der Hörner Schall!“

*f* *dim.* *mf* *dim.* *p* *più p*

*pp* *pp unachorda*



SECONDO.

Isolde: „Nicht Hörnerschall tönt so hold, des

*sempre pp*

Quelles sanft rieselnde Welle rauscht so wonnig daher!“

*pp*

*pp*

*cresc.*



PRIMO.

Isolde: „Nicht Hörnerschall tönt so hold, des Quells  
ten.“

*sempre pp* *espress*

*Qw.*

sanft rieselnde Welle rauscht so wonnig daher!  
ten.

\* *Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \*

*Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \*

*p*

*Qw.* \* *Qw.* \* *pp* \* *Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \*

*p* *pp* *p zart*

*pp* *Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \*

*cresc.*

*Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \* *Qw.* \*



SECONDO.

Sehr zurückhaltend. Mässig bewegt.

First system of the piano score. It features a treble and bass clef. The treble staff contains a melodic line with triplets and slurs. The bass staff provides harmonic support with chords and some triplet patterns. Dynamic markings include *sf dim.* and *p (zart)*. The tempo is indicated as *Mässig bewegt*.

Second system of the piano score. The treble staff continues with intricate triplet patterns. The bass staff has a more rhythmic accompaniment. A *cresc.* marking is present. The system concludes with a *Qw.\** symbol.

Isolde winkt mit dem Tuche in einen Baumgang hinein, wo sie Sehr bewegt.

Third system of the piano score. The tempo changes to *poco riten.* and then *Sehr bewegt*. The treble staff has a more active melodic line. Dynamic markings include *f = p* and *p*. A *cresc.* marking is also present. The system concludes with a *Qw.\** symbol.

Tristan erwartet.

Immer belebter.

Fourth system of the piano score. The treble staff features a complex melodic line with many triplets. The bass staff has a driving accompaniment. Dynamic markings include *ff* and *dim.*. The system concludes with a *Qw.\** symbol.

Fifth system of the piano score. The treble staff continues with complex melodic patterns. The bass staff has a steady accompaniment. A *cresc.* marking is present. The system concludes with a *Qw.\** symbol.

Sixth system of the piano score. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *più f* and *più f*. The system concludes with a *Qw.\** symbol.



PRIMO.

Sehr zurückhaltend. *sf dim.* *p (zart)* Mässig bewegt.

*Qd. \** *Qd. \** *Qd. \**

*Qd. \** *Qd. \** *Qd. \** *Qd. \** *Qd. \** *Qd. \**

*poco riten.* *f* *f-p* *p* *cresc.* *Sehr bewegt.*

*Qd. \** *Qd. \** *Qd. \** *Qd. \** *Qd. \** *Qd. \**

*wo sie Tristan erwartet.* *Immer belebter.* *ff* *p*

*Qd. \** *Qd. \** *Qd. \** *Qd. \**

*cresc.*

*f* *piu f*

*Qd. \** *Qd. \** *Qd. \** *Qd. \** *Qd. \**

*piu f*

*Qd. \** *Qd. \** *Qd. \** *Qd. \** *Qd. \**



SECONDO.

Tristan stürzt herein. Isolde ihm entgegen. Stürmische Umarmung Beider.

ff *trém.*

♩ \* ♩ \* ♩ \* ♩ \* ♩ \* ♩ \* ♩ \* ♩ \*

immer ff

fff

♩ \* ♩ \* ♩ \*

Beide im Wechselgesange: „Bist du mein?“ „Hab ich dich wieder?“  
Sehr lebhaft.  
(• schneller als vorher  $\phi$ )

ff p *cresc.*

♩ \* ♩ \* ♩ \*

f p p (zart) *cresc.* f p p

♩ \*

Beide: „O Wonne der Seele, o seligste Lust!“  
(♩ = ♩ wie zuvor)

accelerando *molto cresc.* ff f

♩ \* ♩ \* ♩ \* ♩ \* ♩ \*



PRIMO.

Tristan stürzt herein. Isolde ihm entgegen. Stürmische Umarmung Beider.

8

*ff* \* *ff* \* *ff* \* *ff* \* *ff* \* *ff* \* *ff* \* *ff* \*

8

*ff* *immer ff*

*ff* \*

8

*fff*

*fff* \* *fff* \* *fff* \* *fff* \*

Beide im Wechselgesange: „Bist du mein?“ „Hab ich dich wieder?“  
Sehr lebhaft.

8: (schneller als vorher *d*)

*ff p espress.* 1 *sf p* *p (art)*

*ff* \*

*cresc.* - *f* - *p* *molto cresc.*

*ff* \*

Beide: „O Wonne der Seele, o seligste Lust!“  
(*d* = *d* wie zuvor)

*ff* *f*

*ff* \*



SECONDO.

*meno f* *cresc.* *più f*

♩. \* ♩. \* ♩. \* ♩. \*

Beide: „Tristan mein! Isolde mein! Ewig mein!“ *marc.* *ff* *f*

♩. \* ♩. \* ♩. \* ♩. \*

*ff* *sp* *sp cresc.* *f*

♩. \* ♩. \*

*cresc.*

♩. \* ♩. \*

♩. \* ♩. \* ♩. \* ♩. \*

*ff*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*



PRIMO.

*meno f*

*cresc.*

*piu, f*

Qw. \* Qw. \* Qw. \*

Beide: „Tristan mein! Isolde mein! Ewig mein!“

*ff*

*f*

Qw. \* Qw. \* Qw. \* Qw. \*

*sp*

*sp cresc.*

Qw. \* Qw. \*

*f marcato*

Qw. \*

*cresc.*

Qw. \* Qw. \* Qw. \* Qw. \*

*ff*

Qw. \* Qw. \* Qw. \* Qw. \* Qw. \* Qw. \* Qw. \* Qw. \*



SECONDO.

*f* *più f* *mf* *ff dim.* *f*

♩. \* ♩. \* ♩. \* ♩. \*

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

Tristan: „Der Weltenehren Tagessonne

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

mit ihren Strahlen eitler Wonne durch Haupt und Scheitel drang mir ein!

*f* *p cresc.* *f* *sp cresc.* *f*

♩. \* ♩. \* ♩. \* ♩. \*

*accelerando*

*più f*

♩. \* ♩. \* ♩. \*

Allmählig zurückhaltend.

*ff dim.* *sempre più p*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

Tristan: „Was dort in keuscher Nacht dunkel verschlossen wacht“

*pdolce* *più p* *pp* *dim.*

♩. \* ♩. \*



PRIMO.

First system of musical notation. The upper staff contains a melodic line with various ornaments and dynamics: *più f*, *mf*, *ff dim.*, and *f*. The lower staff contains a piano accompaniment with a steady eighth-note pattern, marked with *Qd. \** and *Qd.* symbols.

Second system of musical notation. The upper staff continues the melodic line with dynamics *ff dim.*, *p*, and *cresc.*. The lower staff continues the piano accompaniment with *Qd. \** and *Qd.* symbols, and includes some fingering numbers like 5 and 4.

Tristan: „Der Weltenehren Tagessonne mit ihren Strahlen eiter Wonne durch Haupt und Scheitel drang mir ein!“

Third system of musical notation, corresponding to the vocal line. The upper staff shows the vocal melody with dynamics *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, and *f*. The lower staff continues the piano accompaniment with *Qd. \** and *Qd.* symbols, and includes fingering numbers like 2, 5, 1, 2, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

Fourth system of musical notation. The upper staff continues the vocal melody with dynamics *p*, *cresc.*, *f*, and *più f*. The lower staff continues the piano accompaniment with *Qd. \** and *Qd.* symbols, and includes the instruction *accelerando*.

Allmählig zurückhaltend.

Fifth system of musical notation. The upper staff continues the vocal melody with dynamics *ff dim.* and *sempre più p*. The lower staff continues the piano accompaniment with *Qd. \** and *Qd.* symbols.

Tristan: „Was dort in keusche Nacht dunkel verschlossen wacht“

Sixth system of musical notation. The upper staff continues the vocal melody with dynamics *pdolce*, *più p*, *pp*, *pp*, and *dim.*. The lower staff continues the piano accompaniment with *Qd. \** and *Qd.* symbols.



SECONDO.

—von des Tages Schein betroffen, lag mir's da offen!  
Etwas belebend.

pp pp ppoco cresc.

Qd. \* Qd. \* Qd. \* Qd. \*

Tristan: „Vor allem Volke pries ich laut der Erde schönste Königin!“  
Wieder ganz lebhaft.

sp cresc. f p cresc.

Qd. \* Qd. \* Qd. \* Qd. \*

Tristan hat Isolden sanft auf eine Blumenbank  
Langsamer u. mehr noch zögernd.

f p cresc. f mf p

Qd. \*

niedergezogen und senkt sich vor ihr auf die Knie!

dim. più p

Mässig langsam.

Wechselgesang: „O sink hernieder, Nacht der Liebe!“

pp una chorda

Qd. \* Qd. \* Qd. simile

pp poco cresc.



„von des Tages Schein betroffen, lag mir's da offen!“  
Etwas belebend.

*pp* *pp dolce* *p* *p poco cresc.*

♩. \* ♩. \* ♩. \* ♩. \*

Tristan: „Vor allem Volke pries ich laut der Erde schönste Königin, — der Missgunst bot ich Trotz!“  
Wieder ganz lebhaft.

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

♩. \* ♩. \*

*cresc.* *f* *p* *cresc.* *sf* *cresc.*

♩. \*

Tristan hat Isolden sanft auf eine Blumenbank niedergezogen und senkt sich vor  
Langsamer und mehr noch zögernd.

*f* *mf* *p* *dim.* *piu p*

♩. \* ♩. \*

ihr auf die Knie!

Mässig langsam.

Wechselgesang: „O sink hernieder  
ausdrucksvoll

*pp una chorda*

♩. \* ♩. \* ♩. simile

Nacht der Liebe!“

*pp* *poco cresc.*



SECONDO.

Q. ad. sempre

dim. piu p

„Verloschen nun die letzte Leuchte!“

pp pp

pp (zart) pp poco cresc.

„Heiliger Dämmerung hehres Ahnen“

p poco cresc. espress. poco f

sempre pp tre chorde

Breiter. espr. ff Q. ad. \*

p cresc. molto cresc. ff

zurückhaltend „Berg im Busen sich uns die Sonne“  
Wieder mässig langsam.

dim. piu p p

Q. ad. \*



*Qd. sempre*

*dim.* *piu p*

— „Verloschen nun die letzte Leuchte!“

*pp* *p (zart)*

*piu p* *pespress.* *poco cresc.*

— „Heil'ger Dämmerung hehres Ahnen löscht des Wahnens Graus weiterlösend aus!“

*p* *poco cresc.* *poco f* *p*

*tre corde*

*cresc.* *molto cresc.* *ff*

*Breiter.*

— „Berg im Busen sich uns die Sonne?“

*zurückhaltend* *Wieder mässig langsam.*

*espress.* *piu p* *(ruhig)* *p*



SECONDO.

*p* *immer p*

♩. \* ♩. \* ♩. \* ♩.

— „Herz an Herz dirbricht mein Blick“ —

*p* *p* *p* *p dolce*

♩. \* ♩. \* ♩. \* ♩.

*più p* *p*

♩. \* ♩. \* ♩. sempre

*p* *cresc.* *pp* *ff*

*accelerando* *trem.*

♩. \* ♩. \* ♩. \* ♩.

„Wonnechrestes Weben, Hebeheiligstes Leben!“  
Erstes Tempo.

*mf* *dim.* *p*

♩. \* ♩. \* ♩.

*molto cresc.* *ff* *dim.* *mf* *p* *più p*

*trem.* *rallent.*

♩. \* ♩. \* ♩. \* ♩.

14278



PRIMO.

*p* *immer p*

*Ad.* \* *Ad.* \*

„Herz an Herz dir bricht mein Blick?“

*p dolce* *p dolce*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*p dolce* *più p*

*Ad.* \* *Ad.* \*

*p* *p* *cresc.*

*Ad. sempre*

„Wonnehehrstes Weben, liebeheiligestes  
Erstes Tempo.“

*acceler.* *ff* *dim.*

*Ad.* \* *Ad.* \* *Ad.* \*

Leben!“

*p* *molto cresc.* *ff* *dim.* *p* *più p*

(sehr ausdrucksvoll) *rallent.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*



SECONDO.

a tempo

Tristan und Isolde versin-

pp p più p pp una chorda pp

-ken wie in gänzliche Entrücktheit. Brangäne: „Habet Acht! Bald entweicht die Nacht!“

\* Qw. \* Qw. \*

più p Qw. \* Qw. \* Qw. \*

immer pp una chorde p

Brangäne stösst einen Schrei aus, Kurwenal stürzt herein „Rette dich Tristan!“

Sehr schnell.

f sf molto cresc.



PRIMO.

Tristan und Isolde versinken wie in

a tempo

*pp* *p* *più p* *pp* *una corda*

gänzliche Entrücktheit. Brangäne's Stimme von der Warte: „Hab Acht! Bald entweicht die Nacht!“

*pp* *una corda*

*pp* *una corda*

*più p*

*f*

Brangäne stösst einen  
Sehr schnell.

*forte chorde*  
*(ausdrucksvoll)*



SECONDO.

Musical score for the first system, featuring piano and bass staves. The piano part includes triplets and sixths. Dynamic markings include *f* and *ff*. There are also markings for *Ad.* and asterisks.

Nur wenig mässiger.

Musical score for the second system, piano and bass staves. Dynamic markings include *ff*, *p cresc.*, and *più f*.

Musical score for the third system, piano and bass staves. Dynamic markings include *f*, *più f*, and *ff*. There are also markings for *sp* and *cresc.*

Tristan dringt auf Melot ein, bietet aber dessen Schwerte die Brust und sinkt verwundet in Kurwenals Arme, Isolde stürzt sich an seine

Musical score for the fourth system, piano and bass staves. Dynamic markings include *mf cresc.*, *ff*, and *ff trem.*

Brust. Der Vorhang fällt schnell.

Musical score for the fifth system, piano and bass staves. Dynamic markings include *ff* and *sempre ff*.

Musical score for the sixth system, piano and bass staves. Dynamic markings include *ff dim. trem.*, *p*, *più p*, and *ff*.



Schrei aus, Kurwenal stürzt herein: „Rette dich Tristan!“

Nur wenig mässiger.

Musical score for the first system. The piano part (left) features a series of chords marked with *ff* and *dim.* The violin part (right) has a melodic line with a *dim.* marking and a **4** measure rest. Fingerings are indicated with numbers 1-5. Below the piano part are markings: *Qw.* \* *Qw.* \* *Qw.* \*

Tristan dringt auf Melot ein. Als dieser ihm das Schwert entgegen streckt, lässt Tristan das seinige

Musical score for the second system. The piano part (left) has a *cresc.* marking and a *ff* marking. The violin part (right) has a *mf* marking and a *cresc.* marking. Both parts feature triplet patterns. Below the piano part are markings: *Qw.* \*

fallen und sinkt verwundet in Kurwenals Arme. Isolde stürzt sich an seine Brust. Der Vorhang fällt schnell.

Musical score for the third system. The piano part (left) has a *ff* marking. The violin part (right) has a *ff* marking and a *f* marking. Both parts feature sixteenth-note passages. Below the piano part are markings: *Qw.* \*

Musical score for the fourth system. The piano part (left) has a *ff* marking. The violin part (right) has a *sempre ff* marking. Both parts feature sixteenth-note passages. Below the piano part are markings: *Qw.* \*

Musical score for the fifth system. The piano part (left) has a *ff dim.* marking, a *p* marking, a *più p* marking, and a *ff* marking. The violin part (right) has a *ff* marking. Both parts feature sixteenth-note passages. Below the piano part are markings: *Qw.* \* *Qw.* \*



