300967

PARSIFAL

RICHARD WAGNER.

CHORUS PARTS

ACT I.

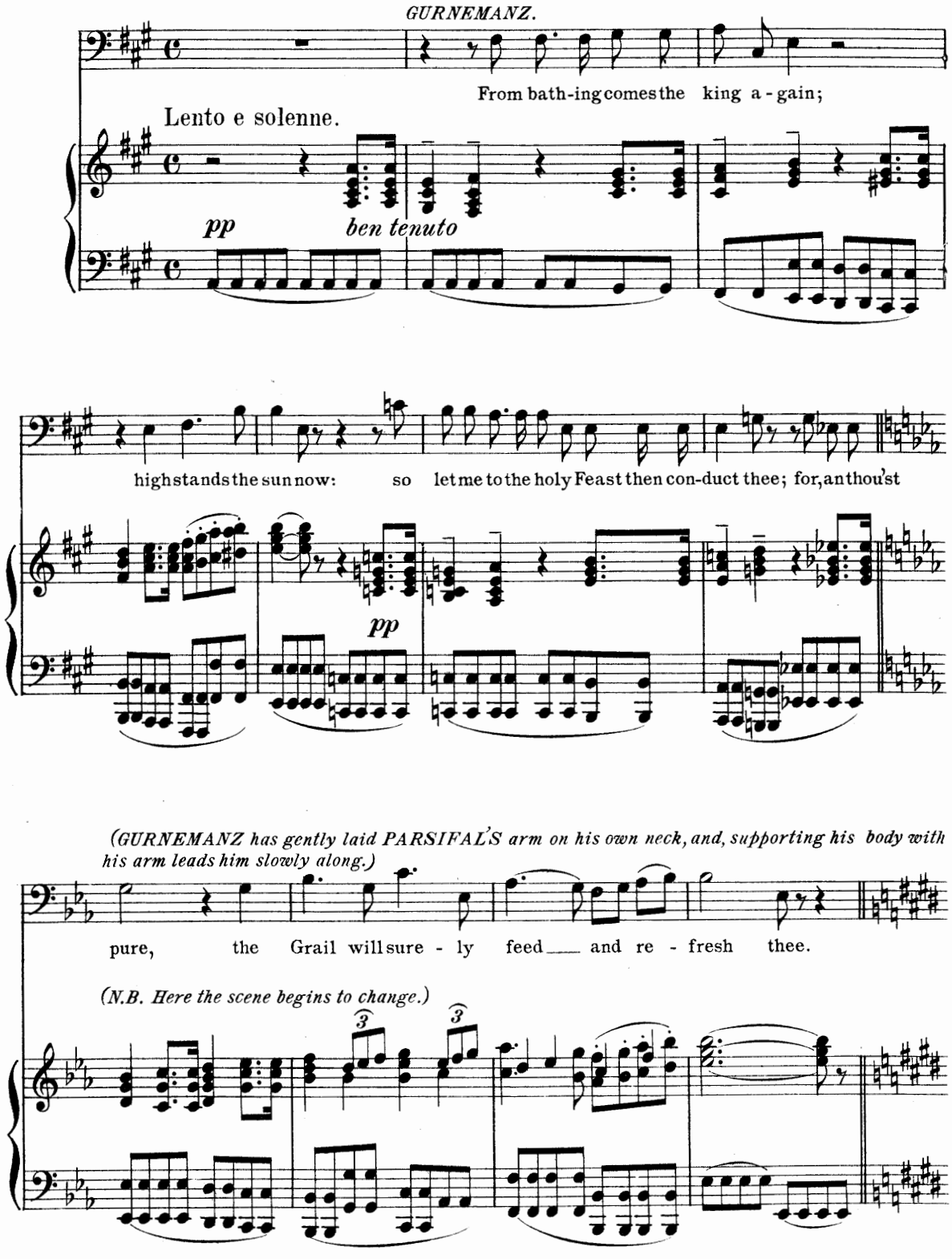
THE JOHN CHURCH COMPANY.

CINCINNATI, ⁘ NEW YORK, ⁘ CHICAGO,
LEIPSIC, ⁘ LONDON.

Parsifal.

Act I. CHORUS PARTS.

WAGNER.



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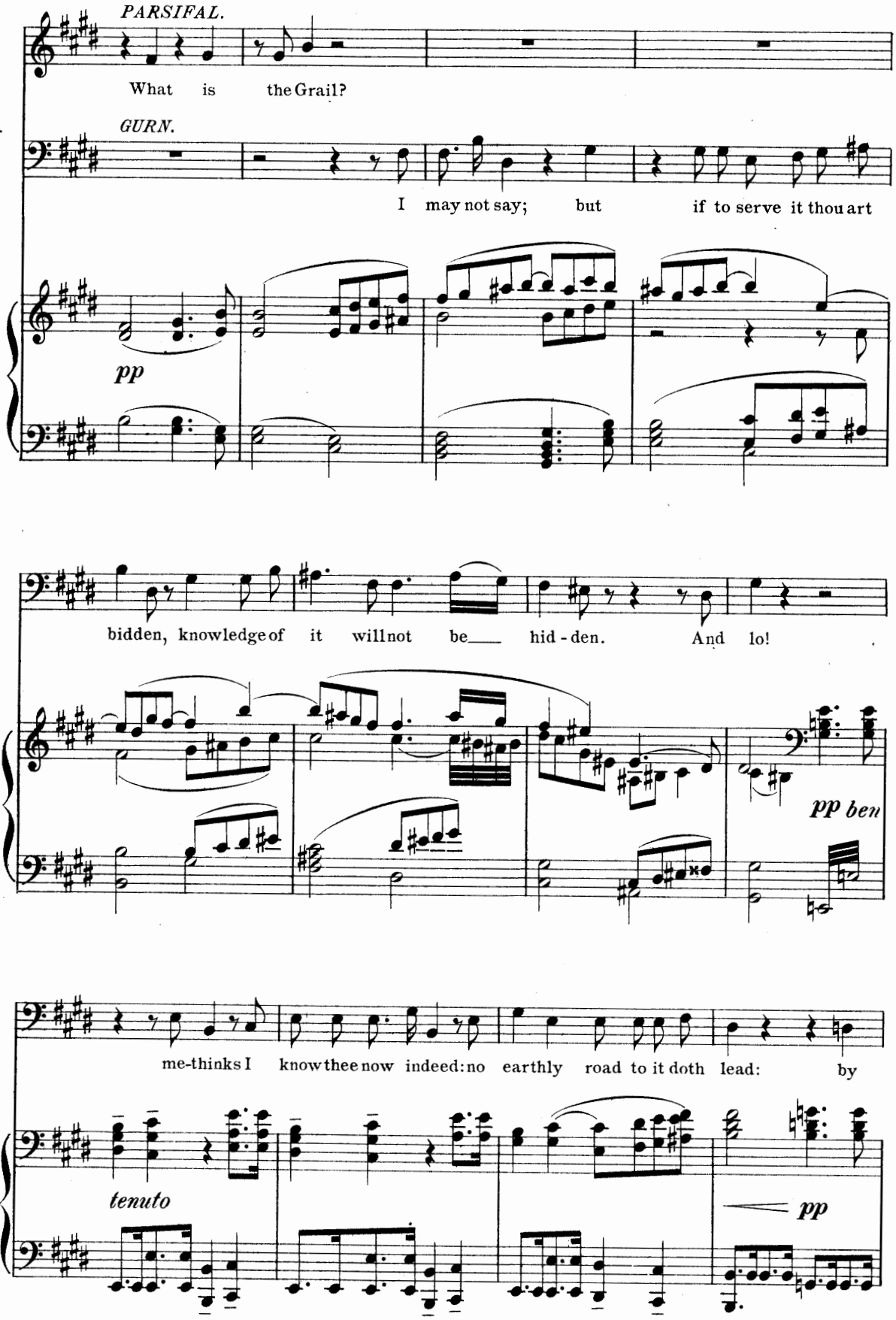
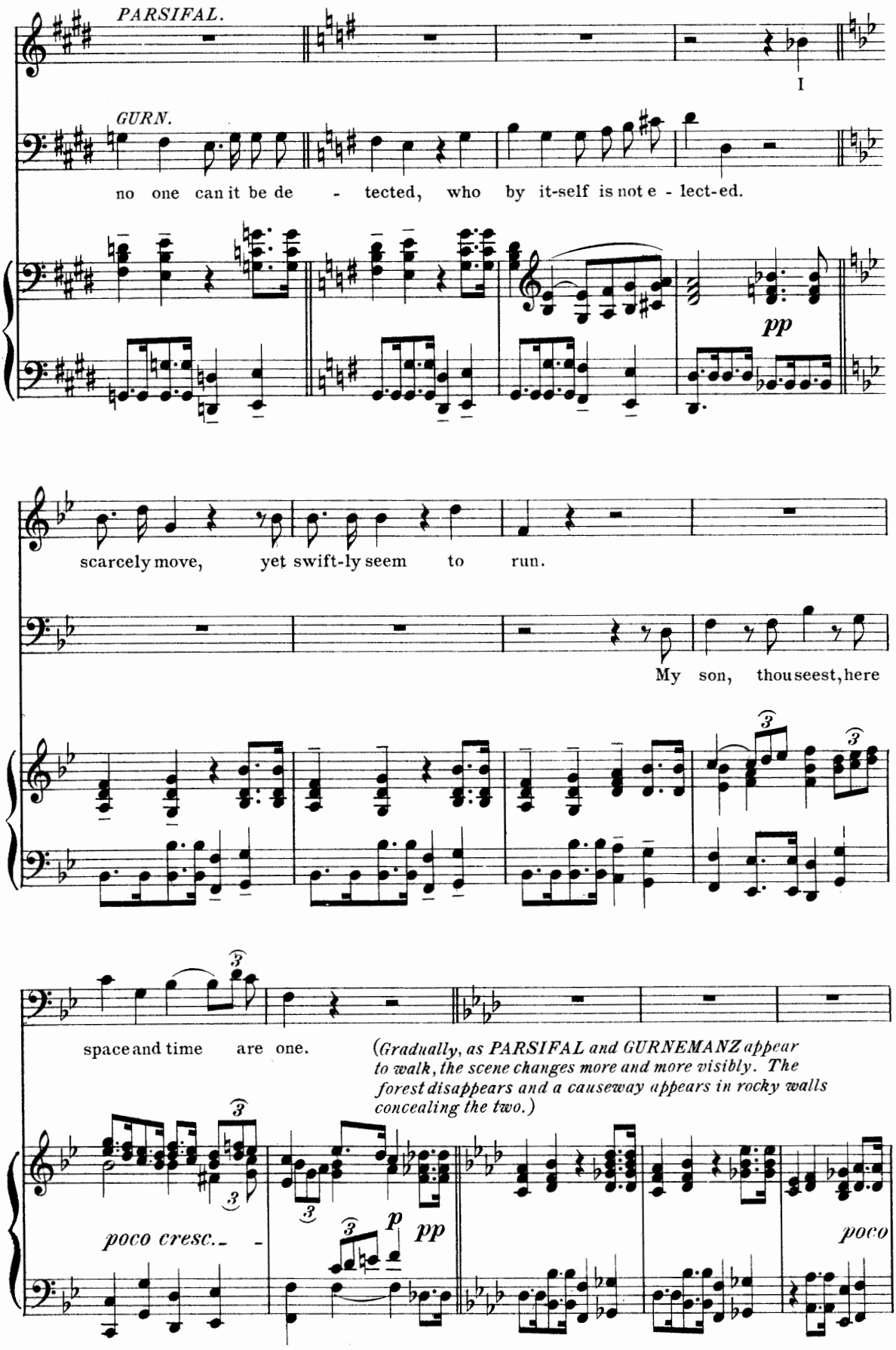
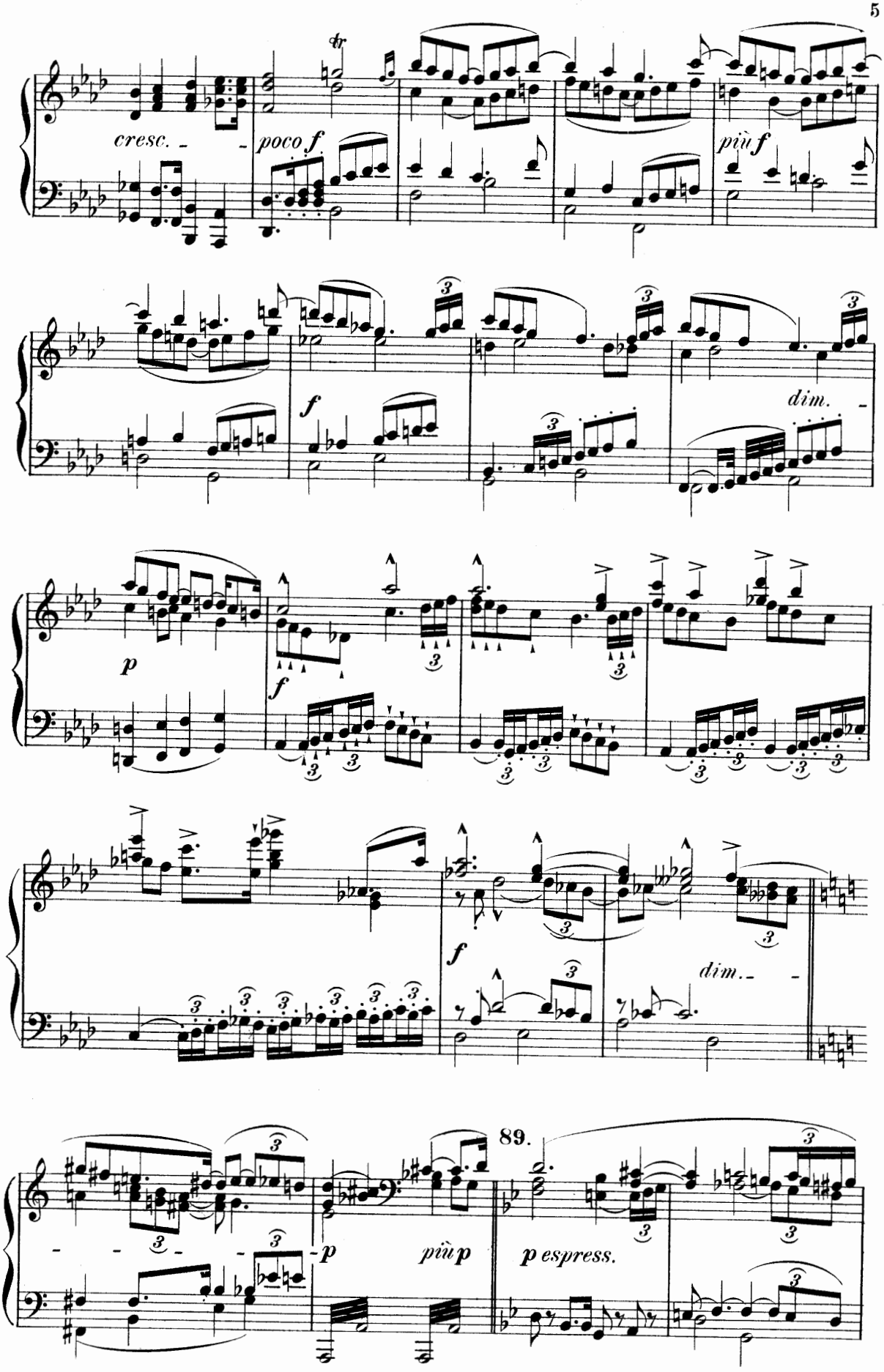
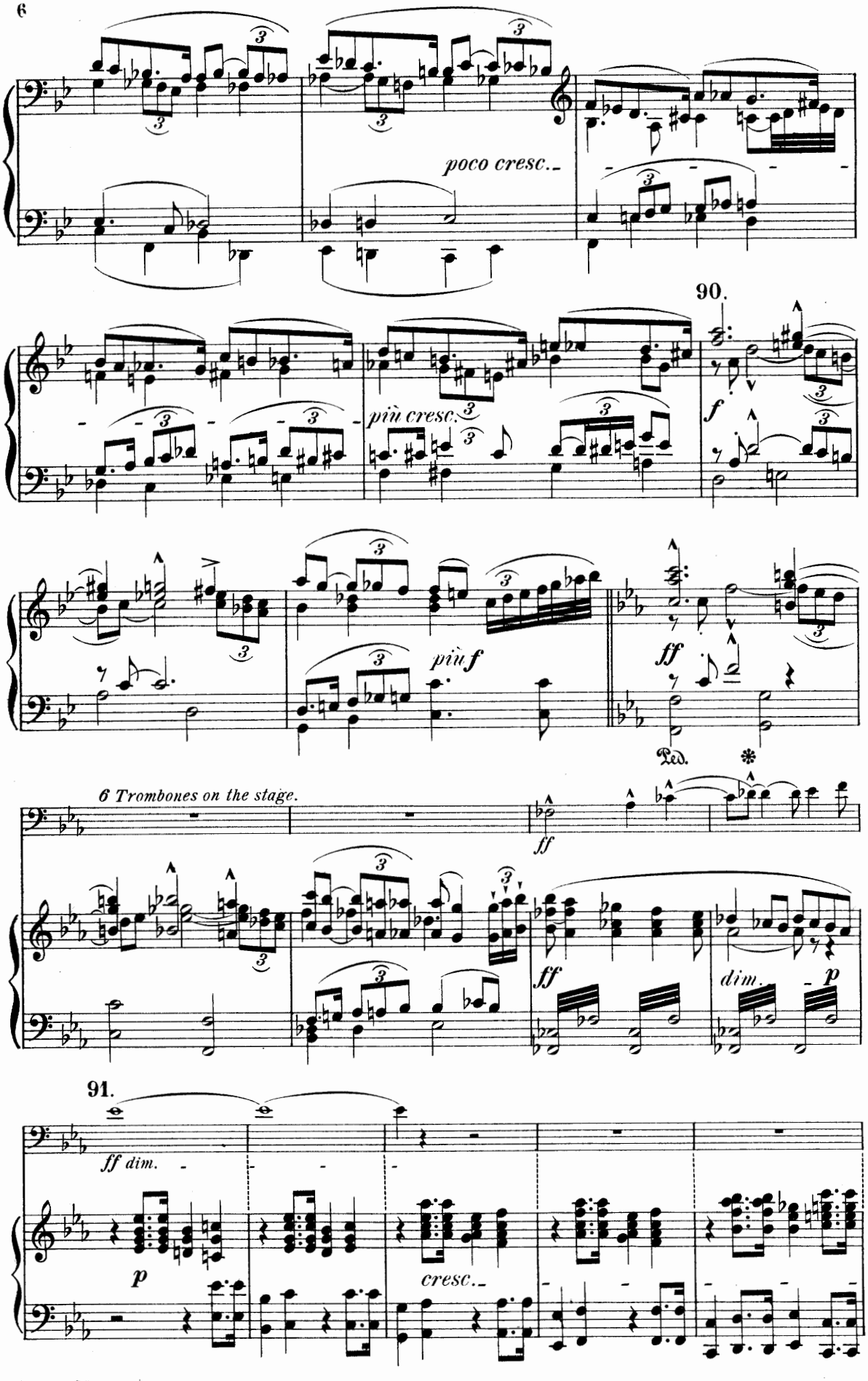
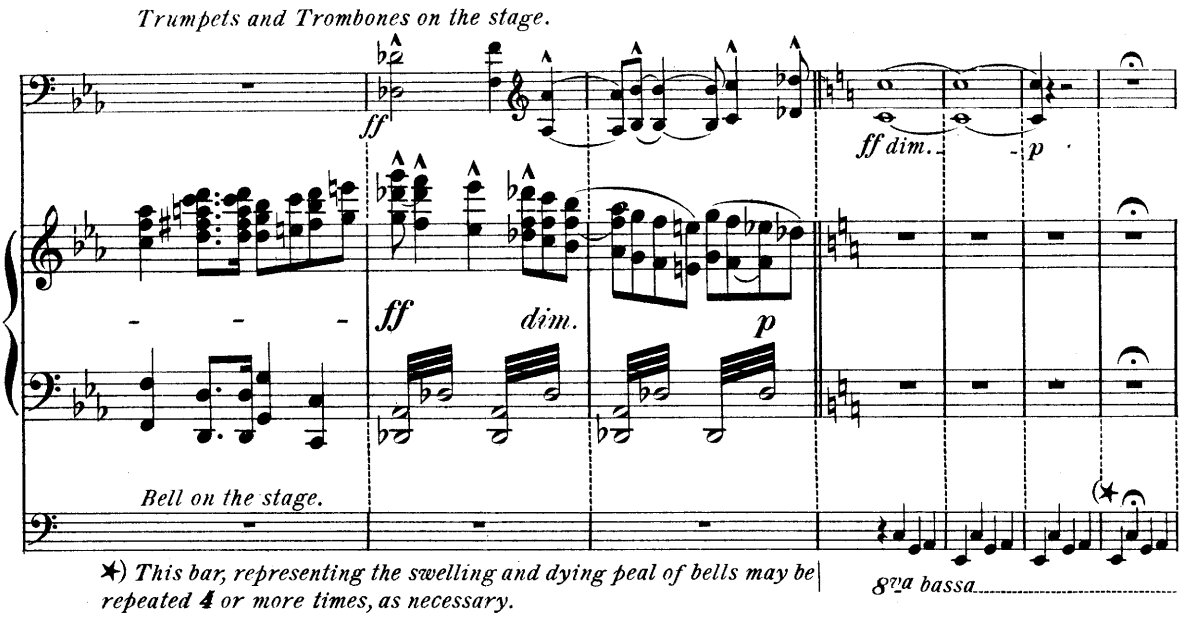

PARSIFAL.
What is the Grail?
GURN.
I may not say; but if to serve it thou art
pp
bidden, knowledge of it will not be hid - den. And lo!
pp ben
me-thinks I know thee now indeed: no earthly road to it doth lead: by
tenuto
pp


PARSIFAL.
I
GURN.
no one can it be de - tected, who by it-self is not e - lect-ed.
pp
scarcely move, yet swift-ly seem to run.
My son, thou seest, here
space and time are one.
(Gradually, as PARSIFAL and GURNEMANZ appear to walk, the scene changes more and more visibly. The forest disappears and a causeway appears in rocky walls concealing the two.)
poco cresc.
p
pp
poco

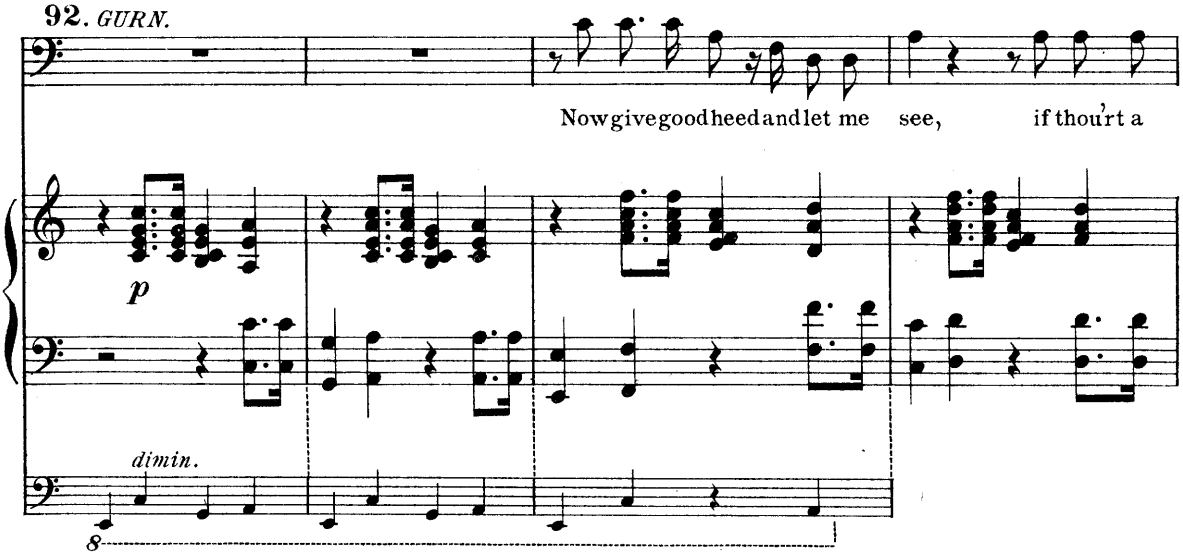

tr
cresc.
poco f
più f
f
dim.
p
f
f
dim.
89.
p
più p
p espress.


poco cresc.
90.
più cresc.
f
più f
ff
Ped.
6 Trombones on the stage.
ff
ff
dim.
p
91.
ff dim.
p
cresc.

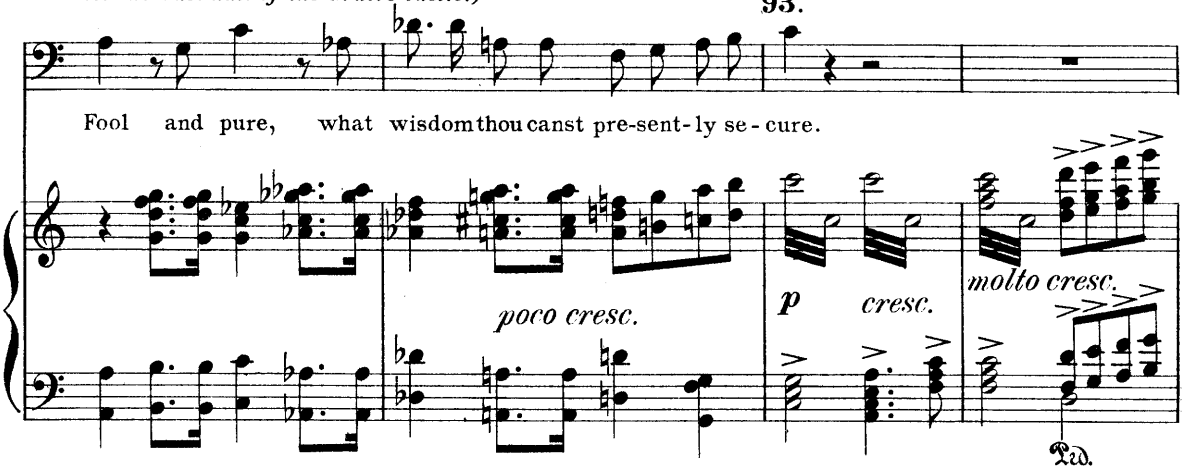


✶) *This bar, representing the swelling and dying peal of bells may be repeated 4 or more times, as necessary.*

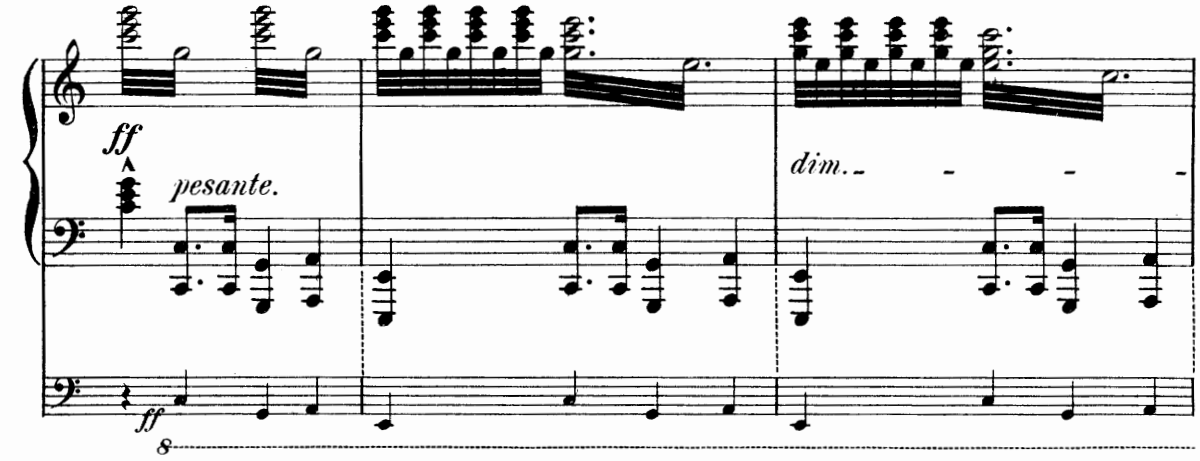
(Through sloping stone causeways the scene has quite changed. GURNEMANZ and PARSIFAL now en-

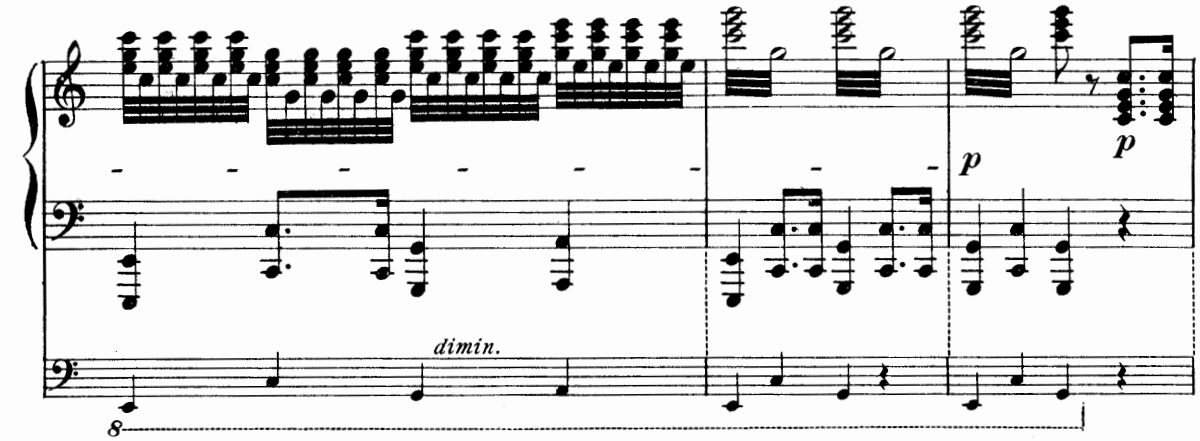


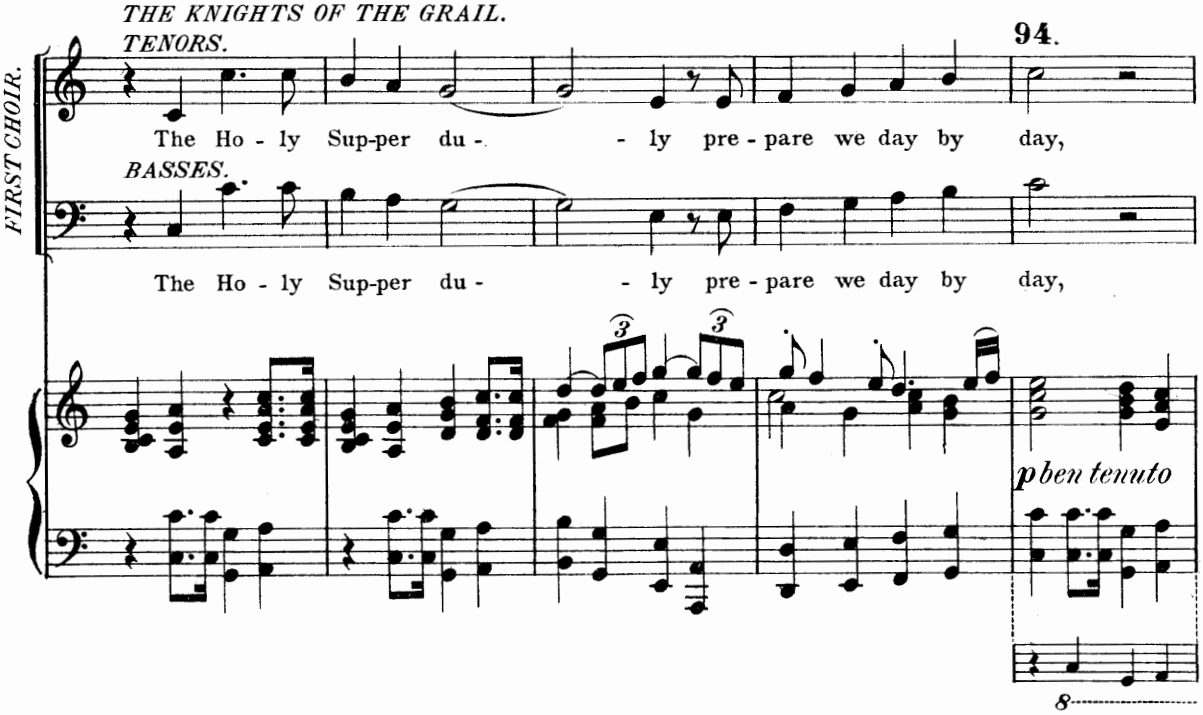
ter the vast hall of the Grail's castle.)

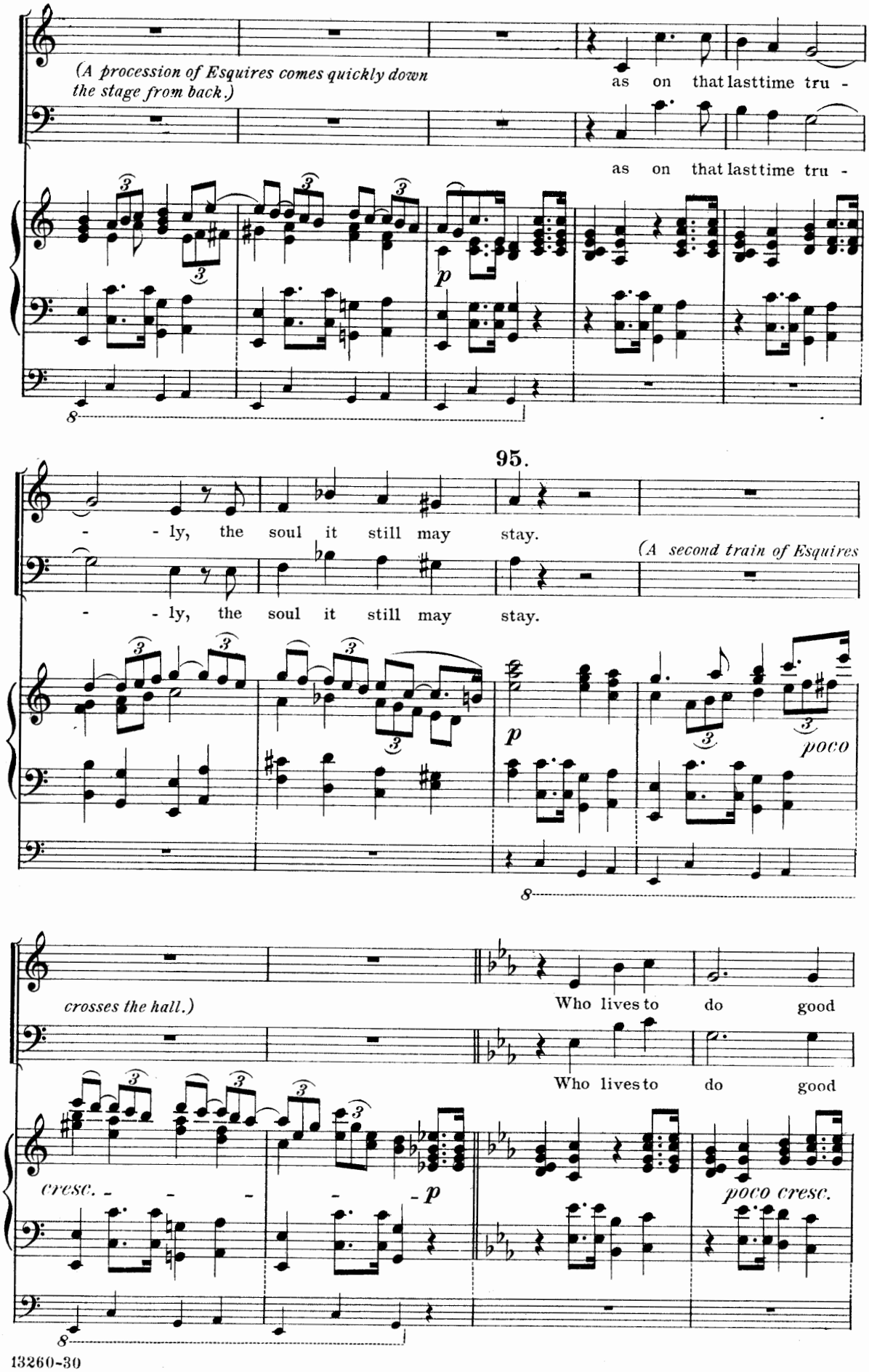


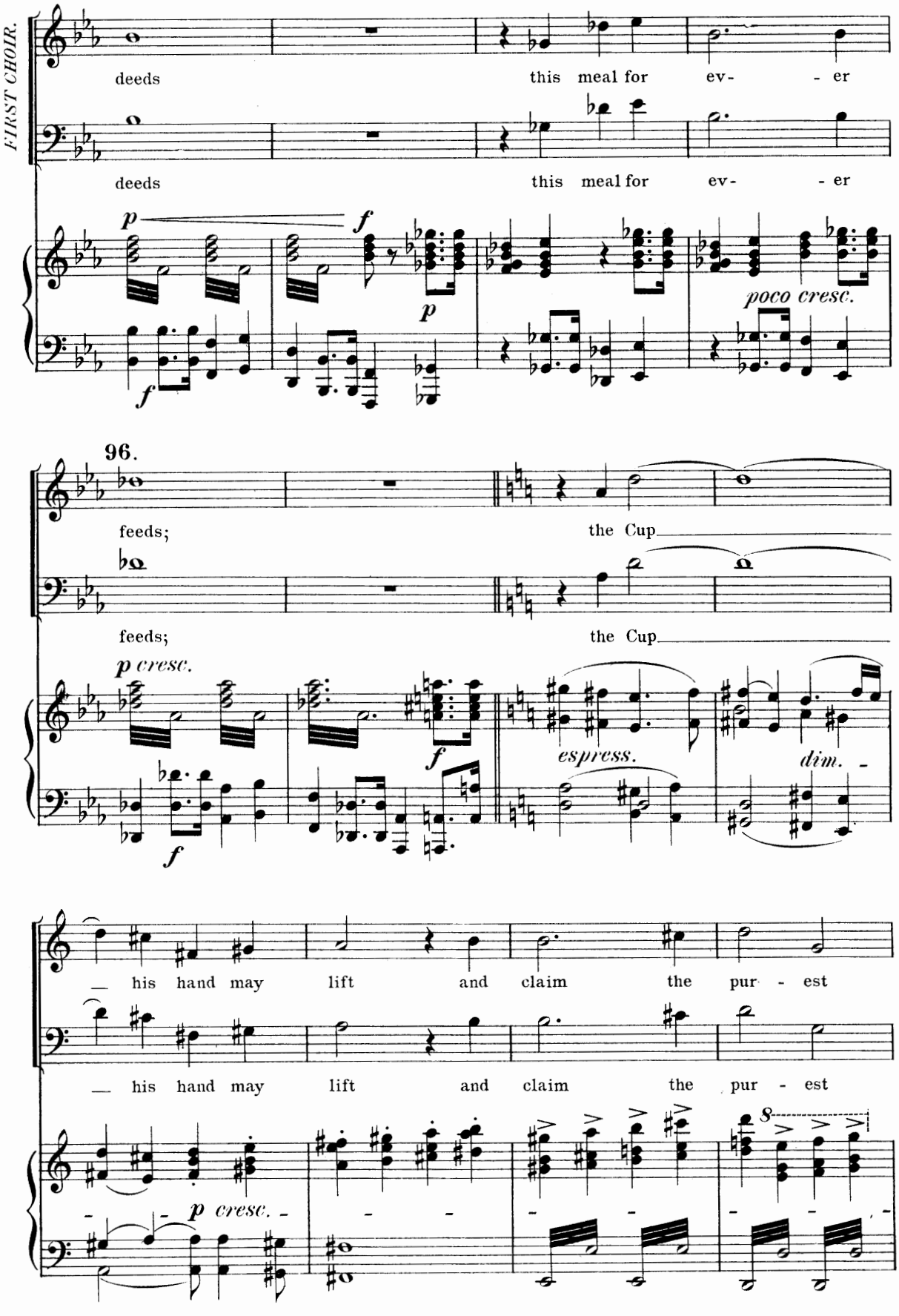
(SCENE: a pillared Hall with a high dome in the centre over the refectory. On each side at back a door opens: R. enter the knights of the Grail, who take their stations at the refectory tables.)

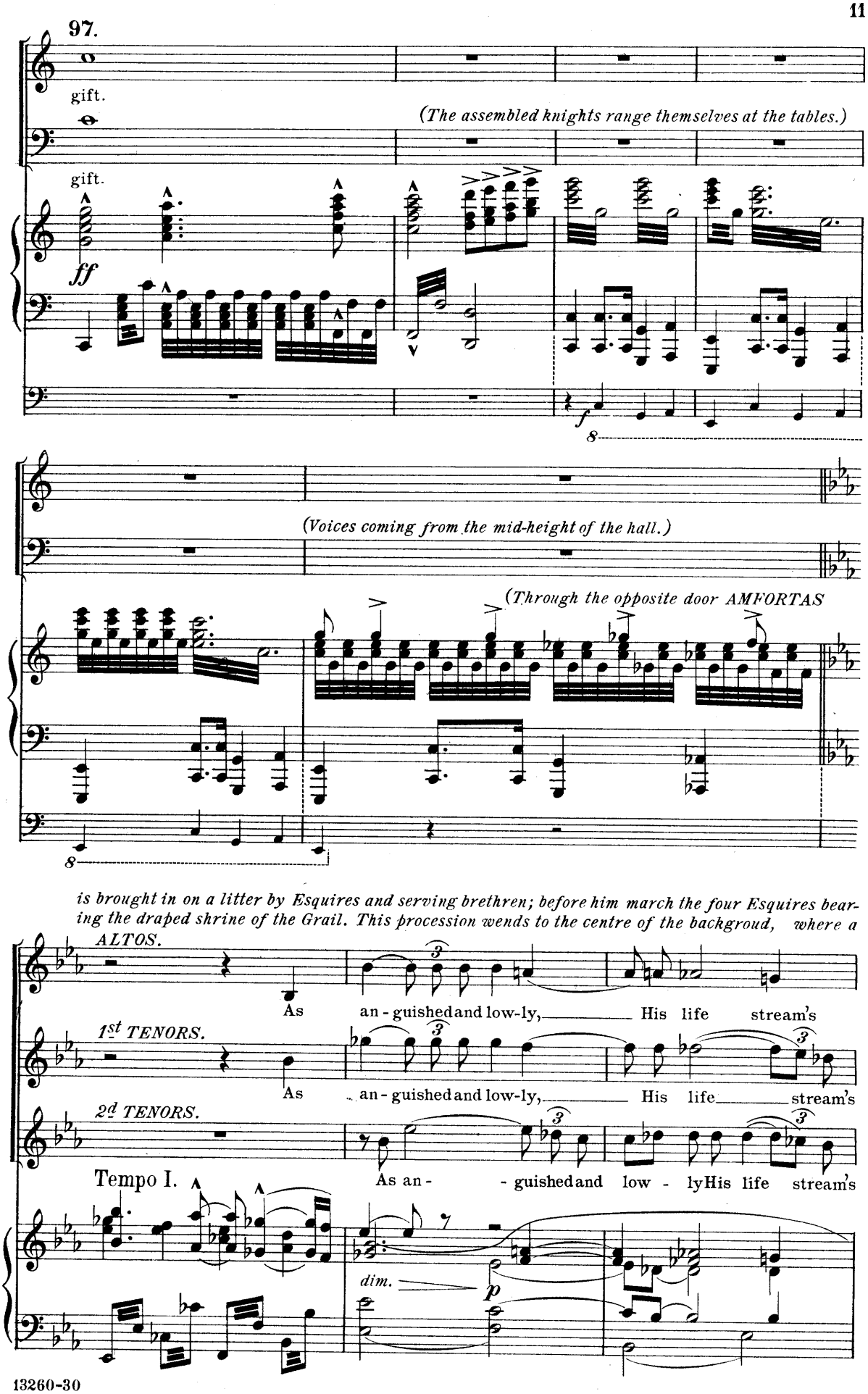







(A procession of Esquires comes quickly down the stage from back.)
as on that last time tru -
as on that last time tru -
p
95.
- ly, the soul it still may stay.
- ly, the soul it still may stay.
(A second train of Esquires
p
poco
crosses the hall.)
Who lives to do good
Who lives to do good
cresc. - - - - p
poco cresc.


FIRST CHOIR.
deeds
this meal for ev- - er
deeds
this meal for ev- - er
p
f
f
p
poco cresc.
96.
feeds;
the Cup
feeds;
the Cup
p cresc.
f
f
espress.
dim.
his hand may lift and claim the pur - est
his hand may lift and claim the pur - est
p cresc.
8


97.
gift.
(The assembled knights range themselves at the tables.)
gift.
ff
f
8
(Voices coming from the mid-height of the hall.)
(Through the opposite door AMFORTAS
8
is brought in on a litter by Esquires and serving brethren; before him march the four Esquires bearing the draped shrine of the Grail. This procession wends to the centre of the backgroud, where a
ALTOS.
As an - guished and low-ly, His life stream's
1st TENORS.
As an - guished and low-ly, His life stream's
2d TENORS.
Tempo I.
As an - guished and low - ly His life stream's
dim.
p

raised couch stands. On this AMFORTAS is placed; before it is a longish stone table on which the boys set

98.

spill - ing for sin - ners He did of - fer,

spill - ing for sin - ners He did of - fer,

spill - ing for sin - ners He did of - fer,

più p

p

down the Grail.)

cresc.

f

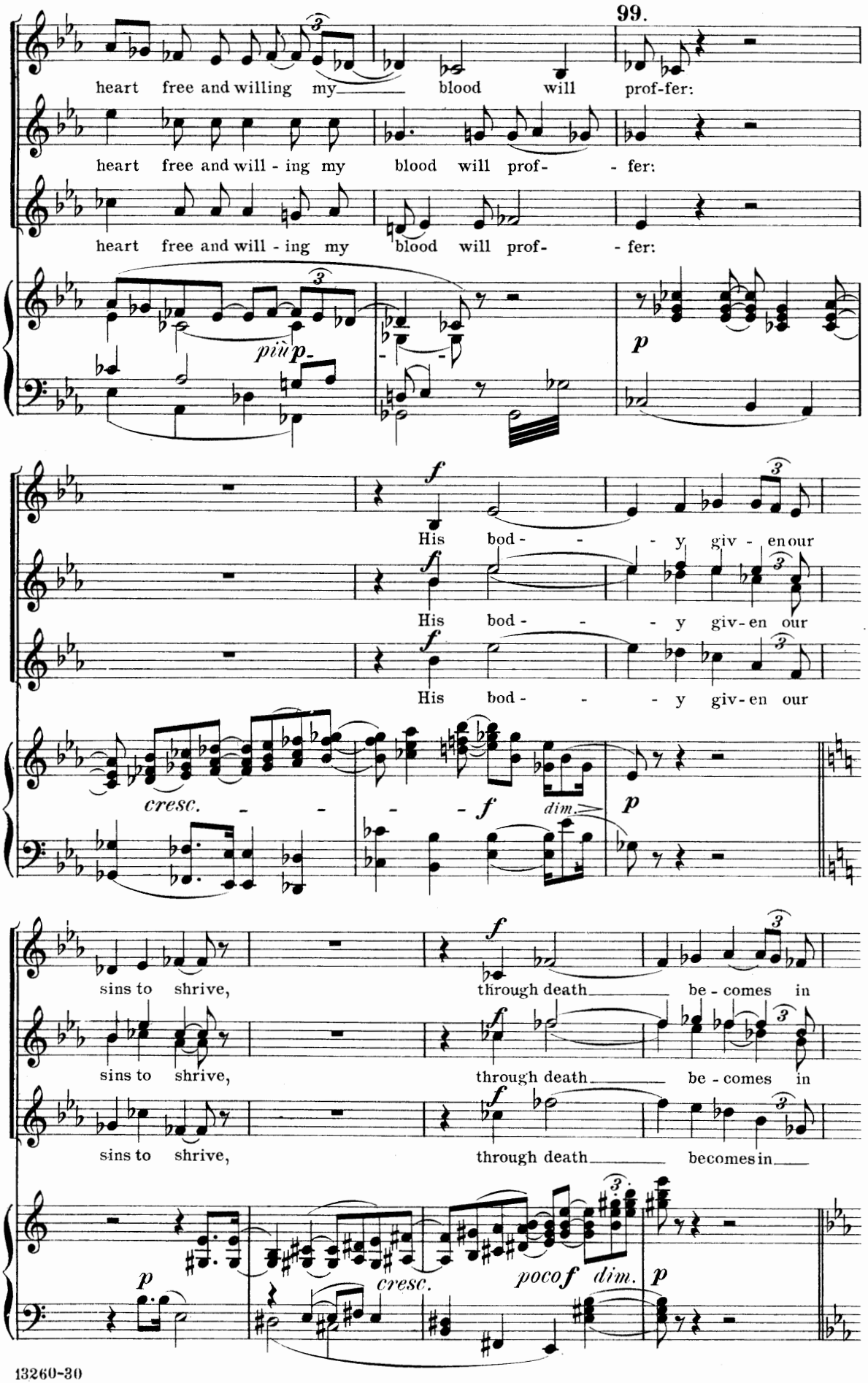
For the Sa - vior ho - ly I now, with

f

For the Sa - vior ho - ly I now, with

For the Sa - vior ho - ly I now, with

p


99.
heart free and willing my blood will prof-fer:
heart free and will - ing my blood will prof- - fer:
heart free and will - ing my blood will prof- - fer:
più p
p
His bod- - - y giv - en our
His bod- - - y giv-en our
His bod- - - y giv-en our
cresc.
f
dim.
p
sins to shrive, through death be - comes in
sins to shrive, through death be - comes in
sins to shrive, through death becomes in
p
cresc.
poco f
dim.
p

100.

1st SOPRANOS.

2d SOPRANOS.

1st ALTOS.

2d ALTOS.

His love endures, the

His love endures, the

His love endures, the

His love endures, the

dim. p

us a - live.

us a - live.

us a - live.

p

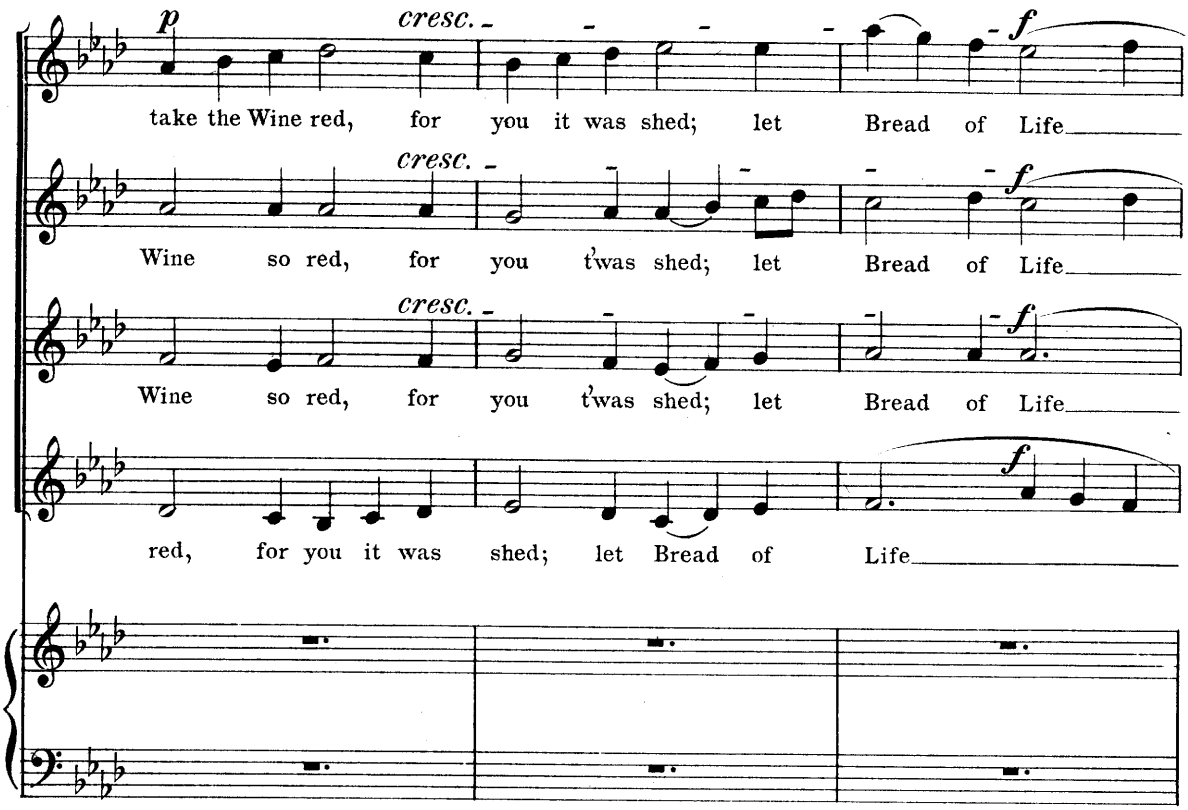
dolce.

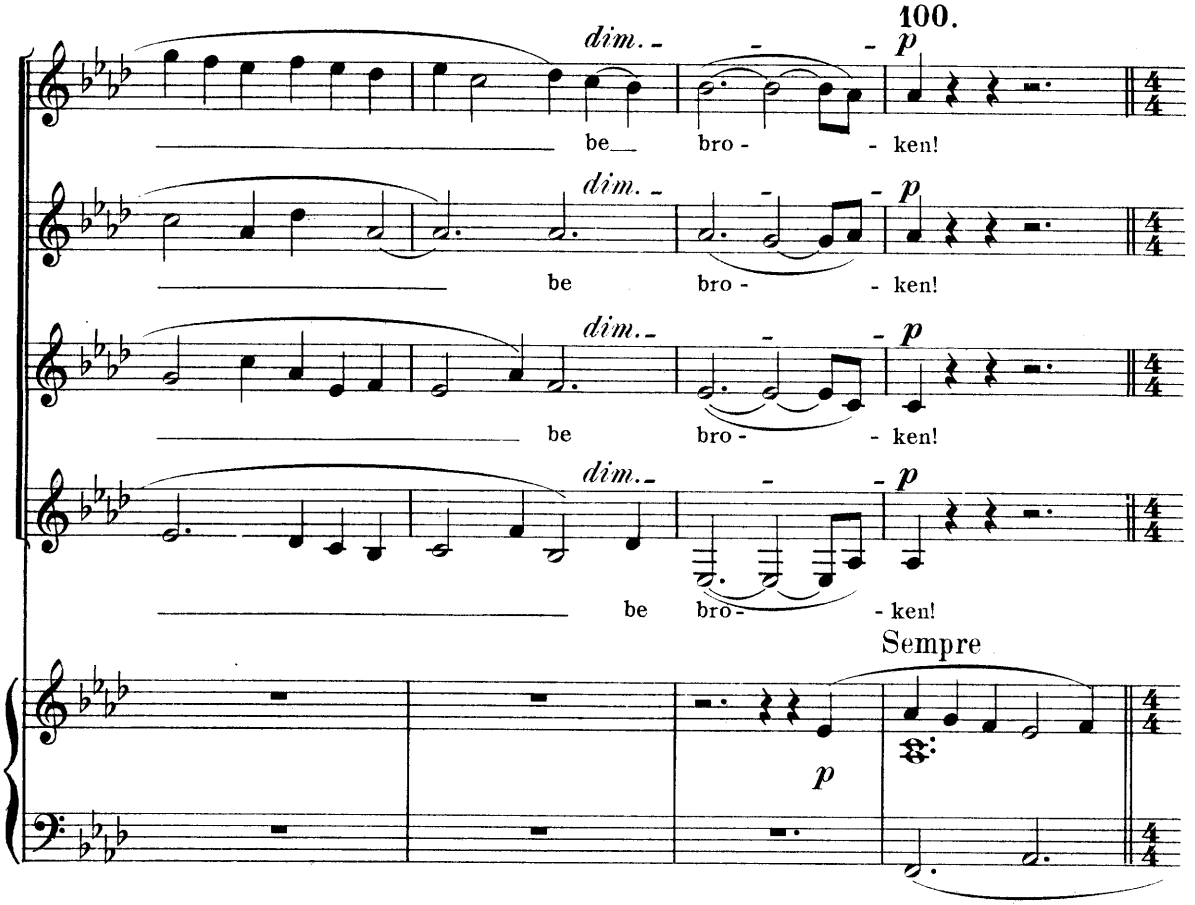
dove up-soars, the Sa - - vior's sa - cred to - ken:

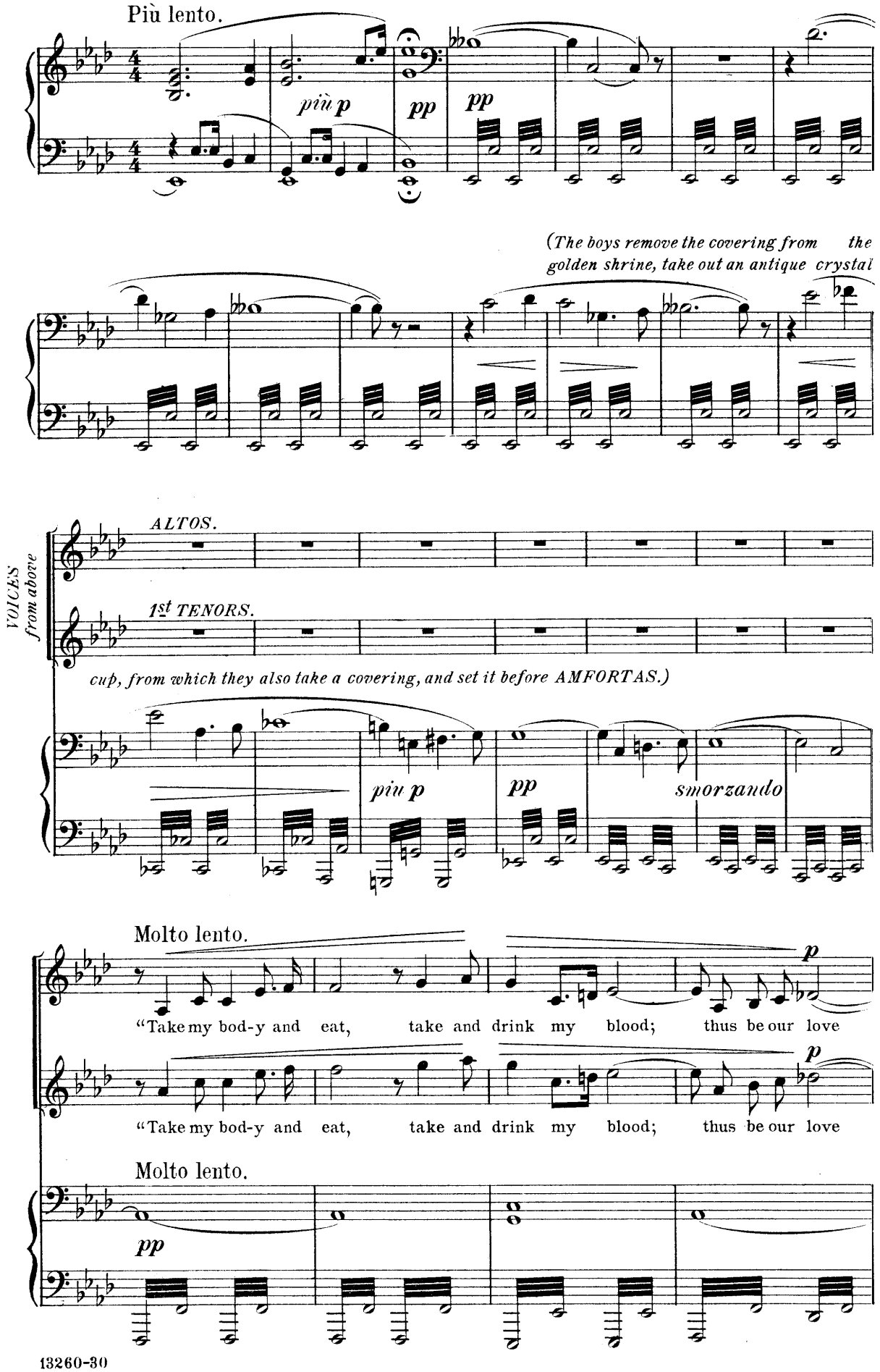
dove up-soars, the Sa - vior's sa - cred to - ken: take

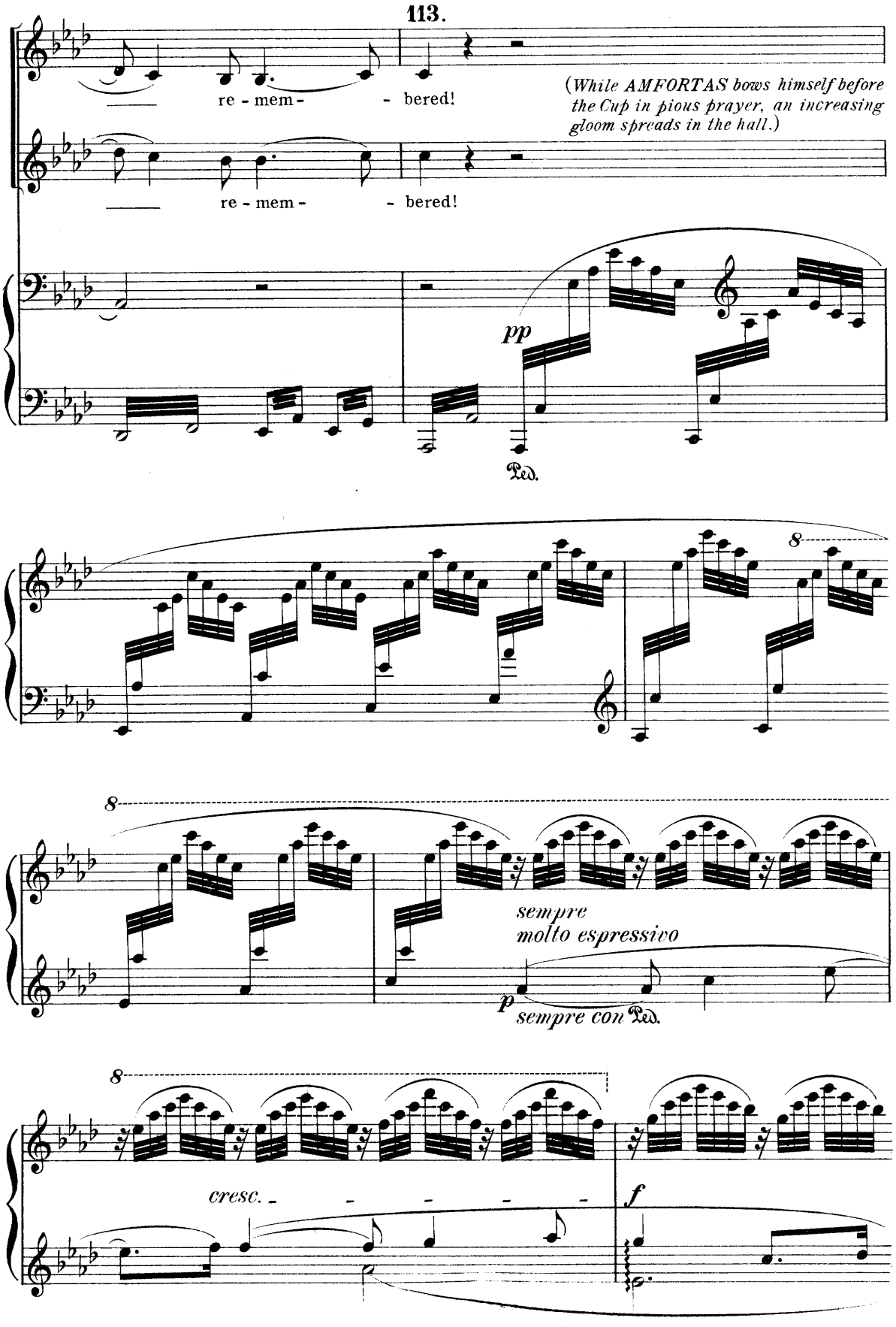
dove up-soars, the Sa - vior's sa - cred to - ken: take

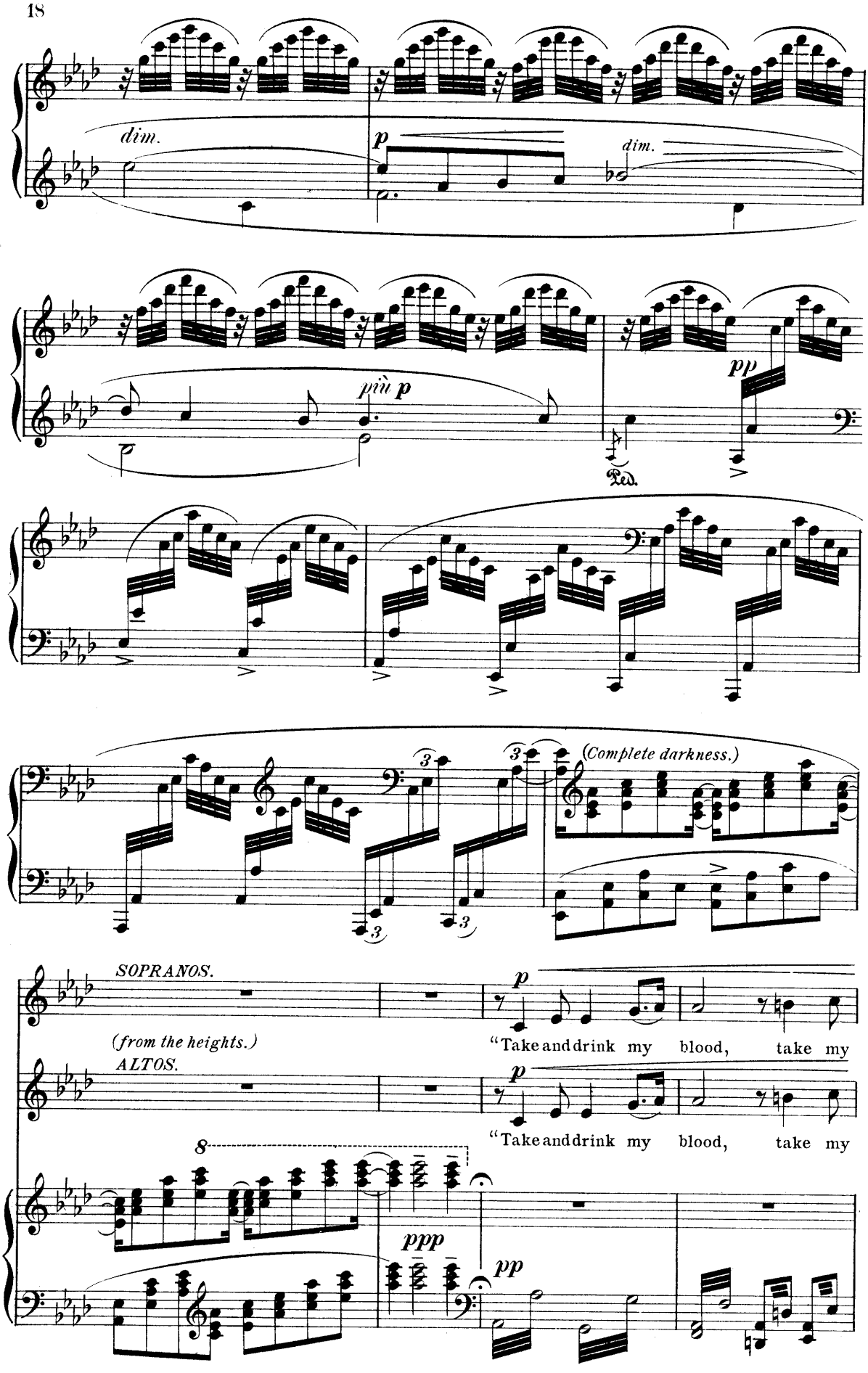
dove up-soars, the Sa - vior's sa - cred to - ken: take the Wine

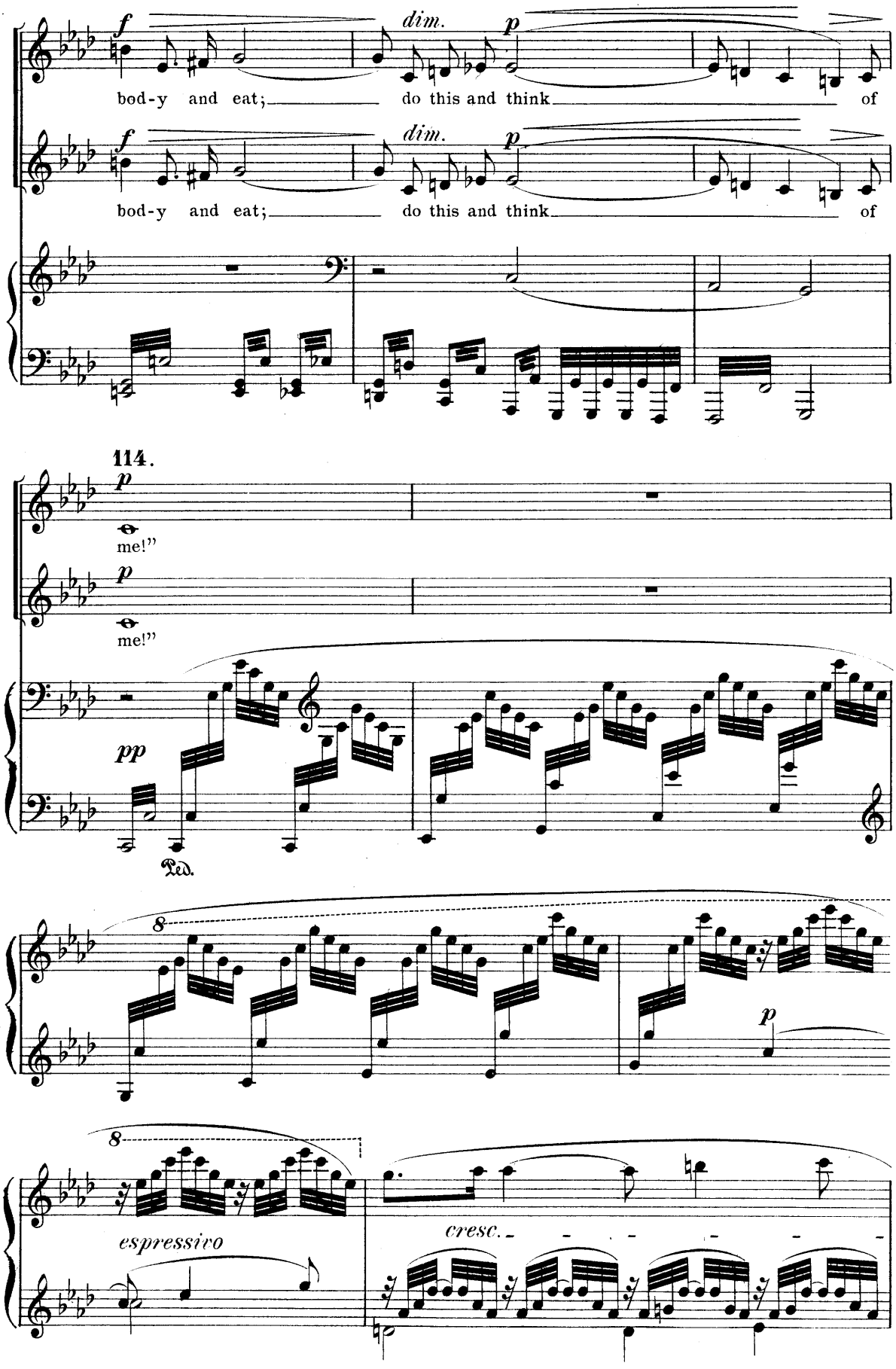

p
cresc.
f
take the Wine red, for you it was shed; let Bread of Life
Wine so red, for you t'was shed; let Bread of Life
Wine so red, for you t'was shed; let Bread of Life
red, for you it was shed; let Bread of Life


100.
dim.
p
be bro - ken!
Sempre

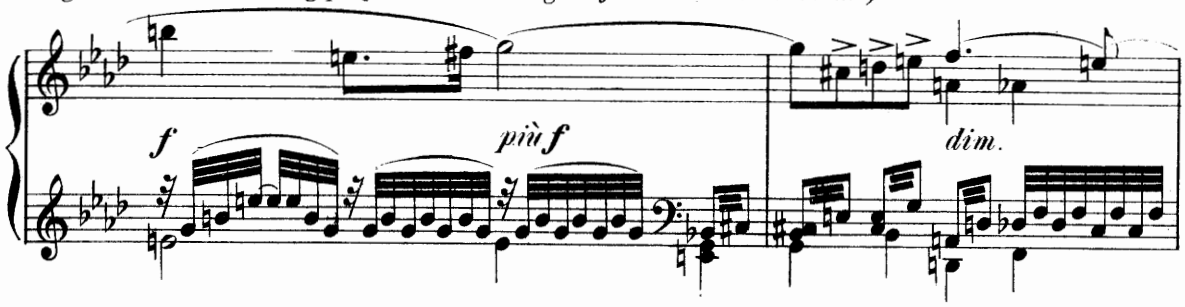

Più lento.
più p
pp
pp
(The boys remove the covering from the
golden shrine, take out an antique crystal
VOICES from above
ALTOS.
1st TENORS.
cup, from which they also take a covering, and set it before AMFORTAS.)
piu p
pp
smorzando
Molto lento.
p
"Take my bod-y and eat, take and drink my blood; thus be our love
p
"Take my bod-y and eat, take and drink my blood; thus be our love
Molto lento.
pp


113.
re - mem - - bered!
re - mem - - bered!
(While AMFORTAS bows himself before the Cup in pious prayer, an increasing gloom spreads in the hall.)
pp
Ped.
8
8
sempre
molto espressivo
p
sempre con Ped.
8
cresc.
f

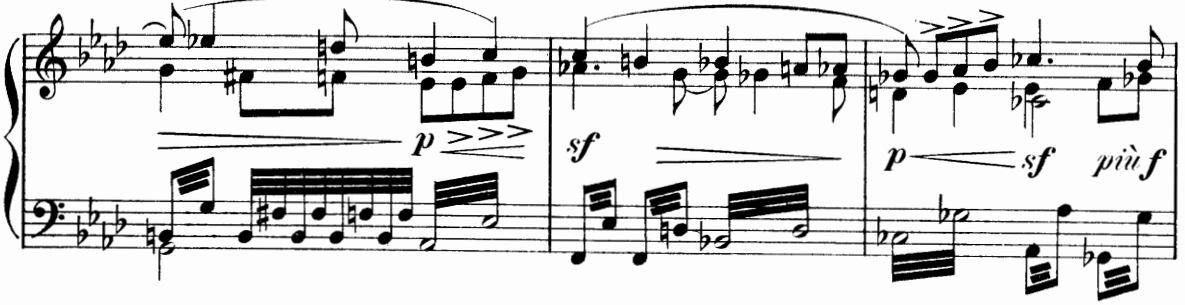

dim.
p
dim.
più p
pp
Ped.
(Complete darkness.)
SOPRANOS.
(from the heights.)
ALTOS.
p
"Take and drink my blood, take my
p
"Take and drink my blood, take my
8
ppp
pp


f
dim.
p
bod-y and eat; do this and think of
f
dim.
p
bod-y and eat; do this and think of
114.
p
me!"
p
me!"
pp
Ped.
8
p
8
espressivo
cresc.

(Here a blinding ray of light shoots down from above upon the Cup, which then glows with an increasing purple lustre shedding a soft radiance on all around.)



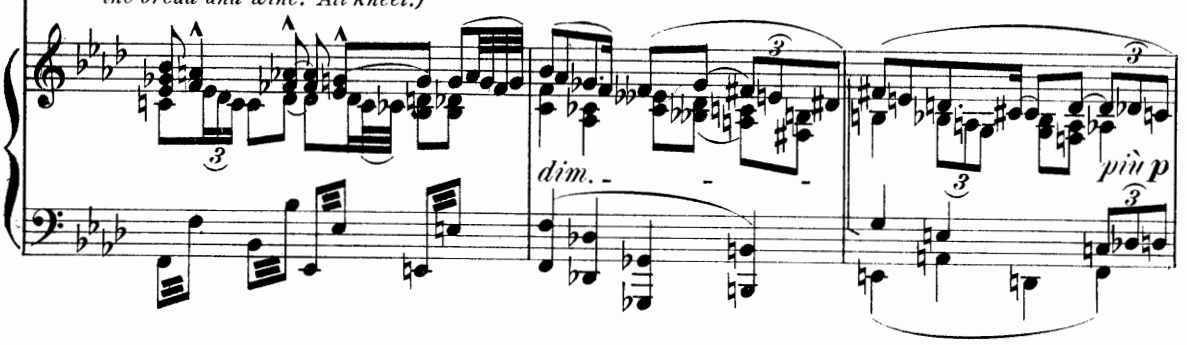
(AMFORTAS, with brightened mien, raises the "Grail" aloft and waves it gently about on all sides, blessing



TITUREL.

Ce - les - ti-al rapture! How

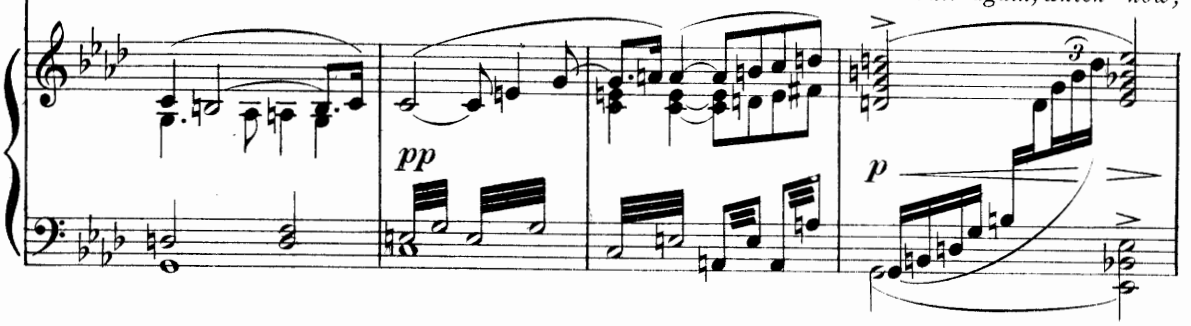
the bread and wine. All kneel.)



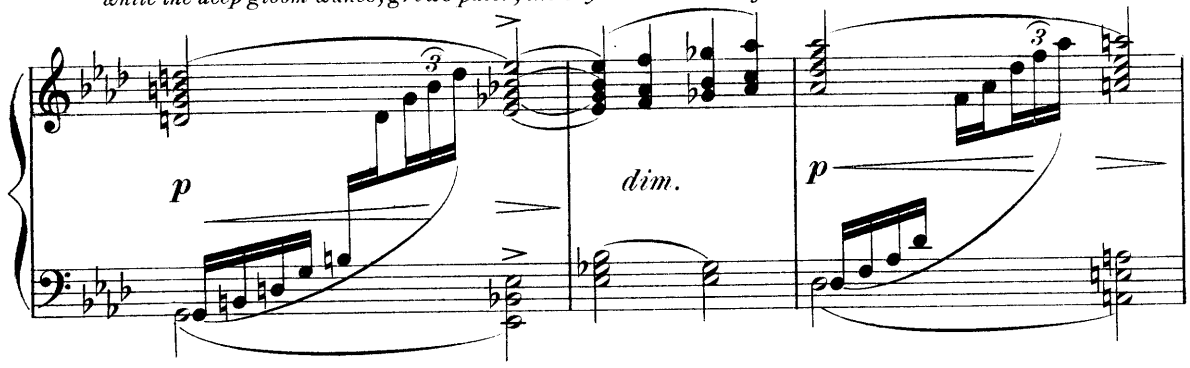
115.

light now the looks of the Lord!

(AMFORTAS sets down the "Grail" again, which now,



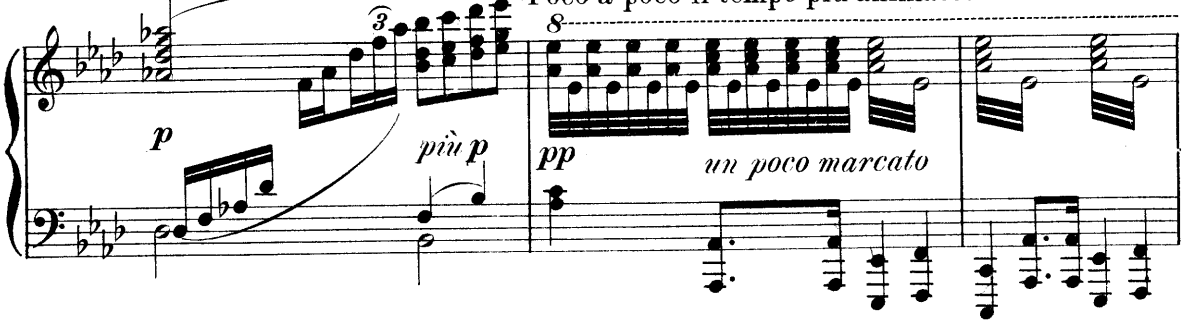
while the deep gloom wanes, grows paler; the boys cover it as before and return it to the shrine which they



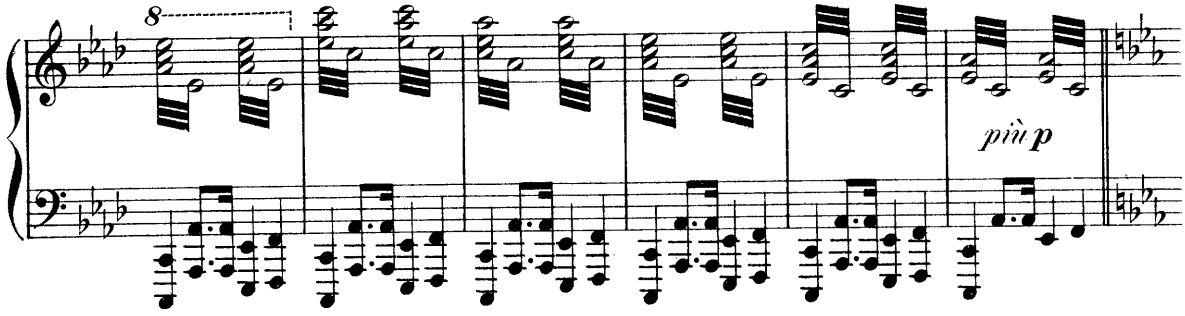
also veil.)

(Here the former daylight returns. The four boys apportion,

Poco a poco il tempo più animato.



during the following, bread and wine from two baskets and two pitchers.)

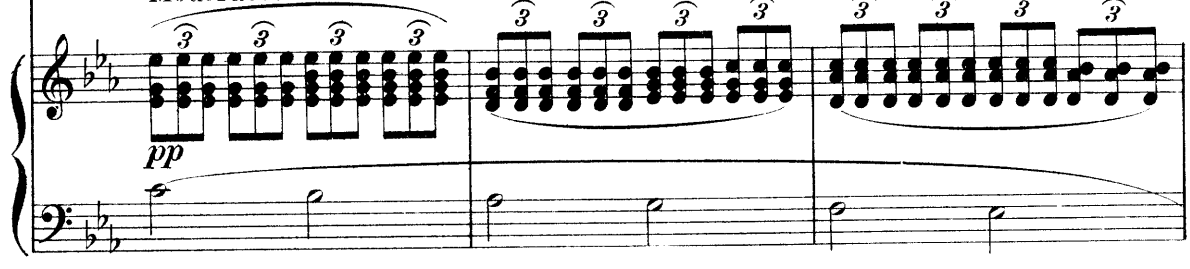


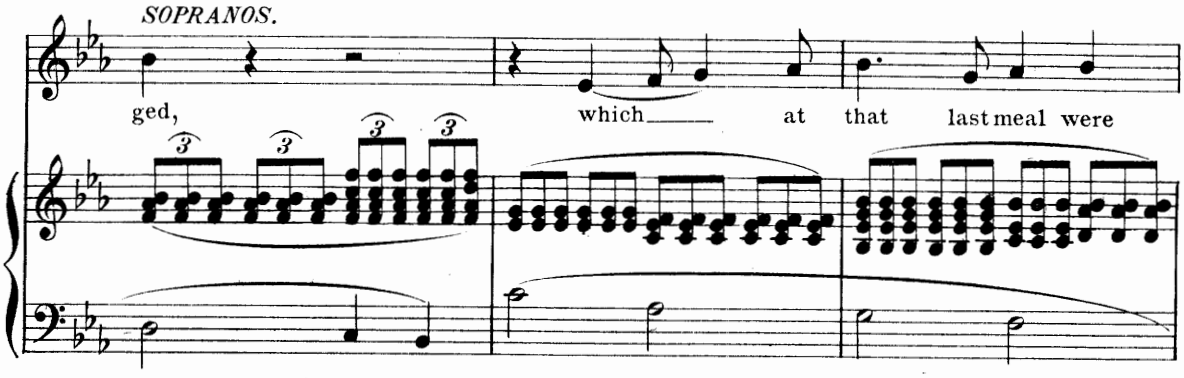
116.

SOPRANOS.

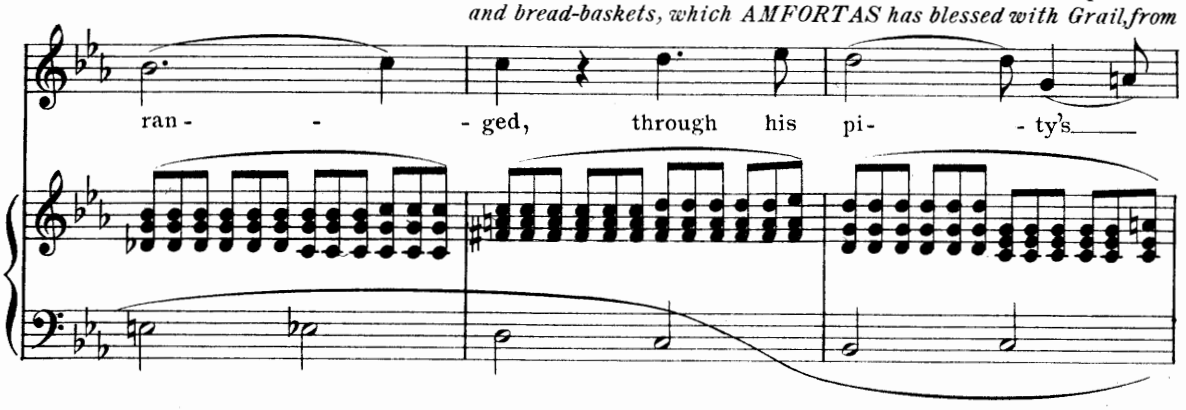
Wine and bread the Grail's Lord chan- - -

Moderato.

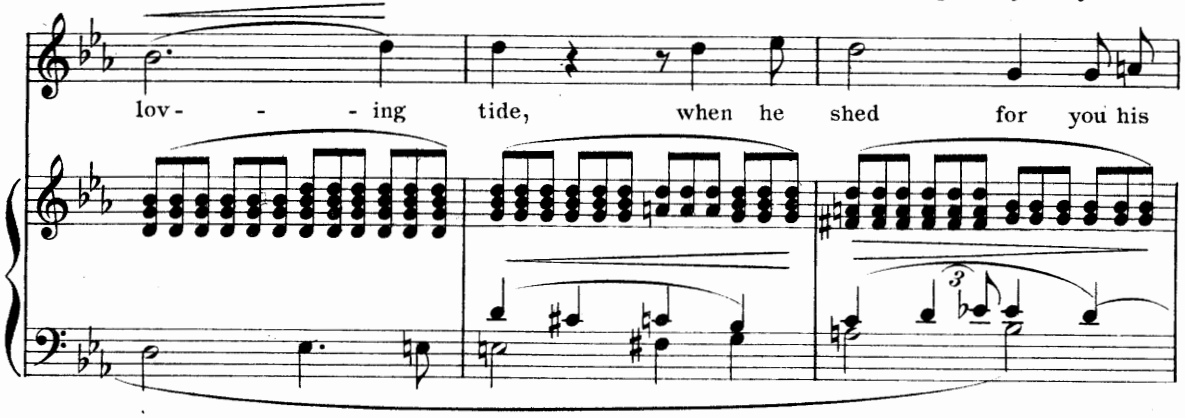




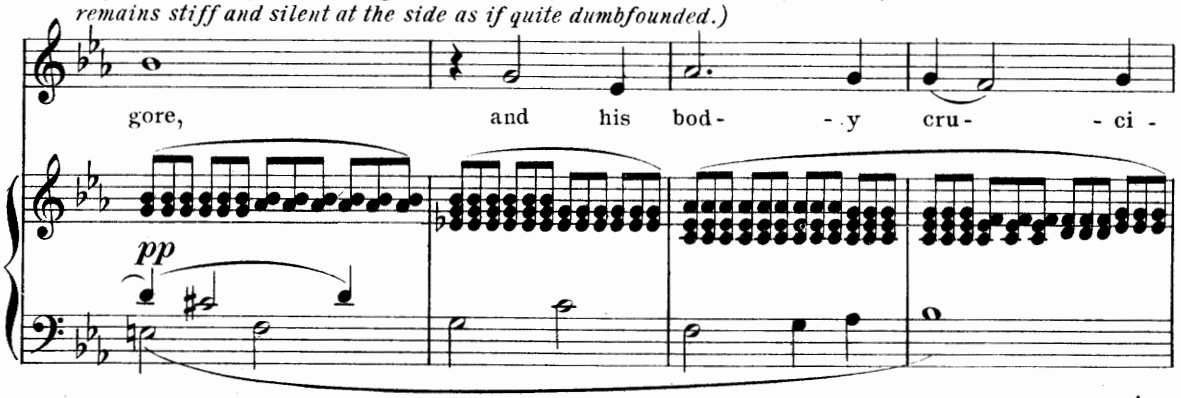
(The four boys, having left the shrine, take the two wine-pitchers and bread-baskets, which AMFORTAS has blessed with Grail, from



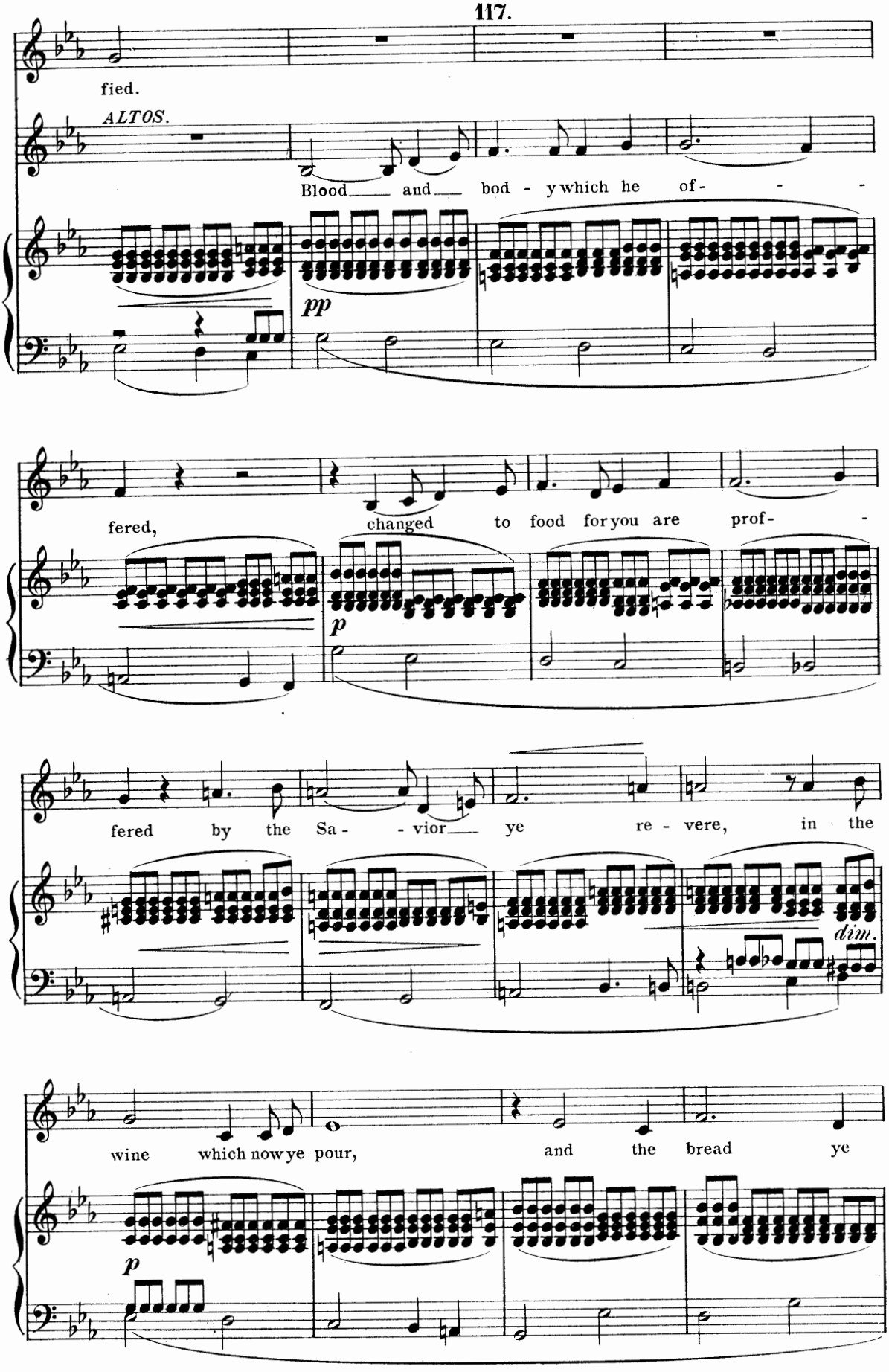
the Alter-table, divide the bread among the knights and fill the cups which stand before them with wine. The knights sit down to the repast, including GURNEMANZ, who keeps a vacant place by him for PAR-

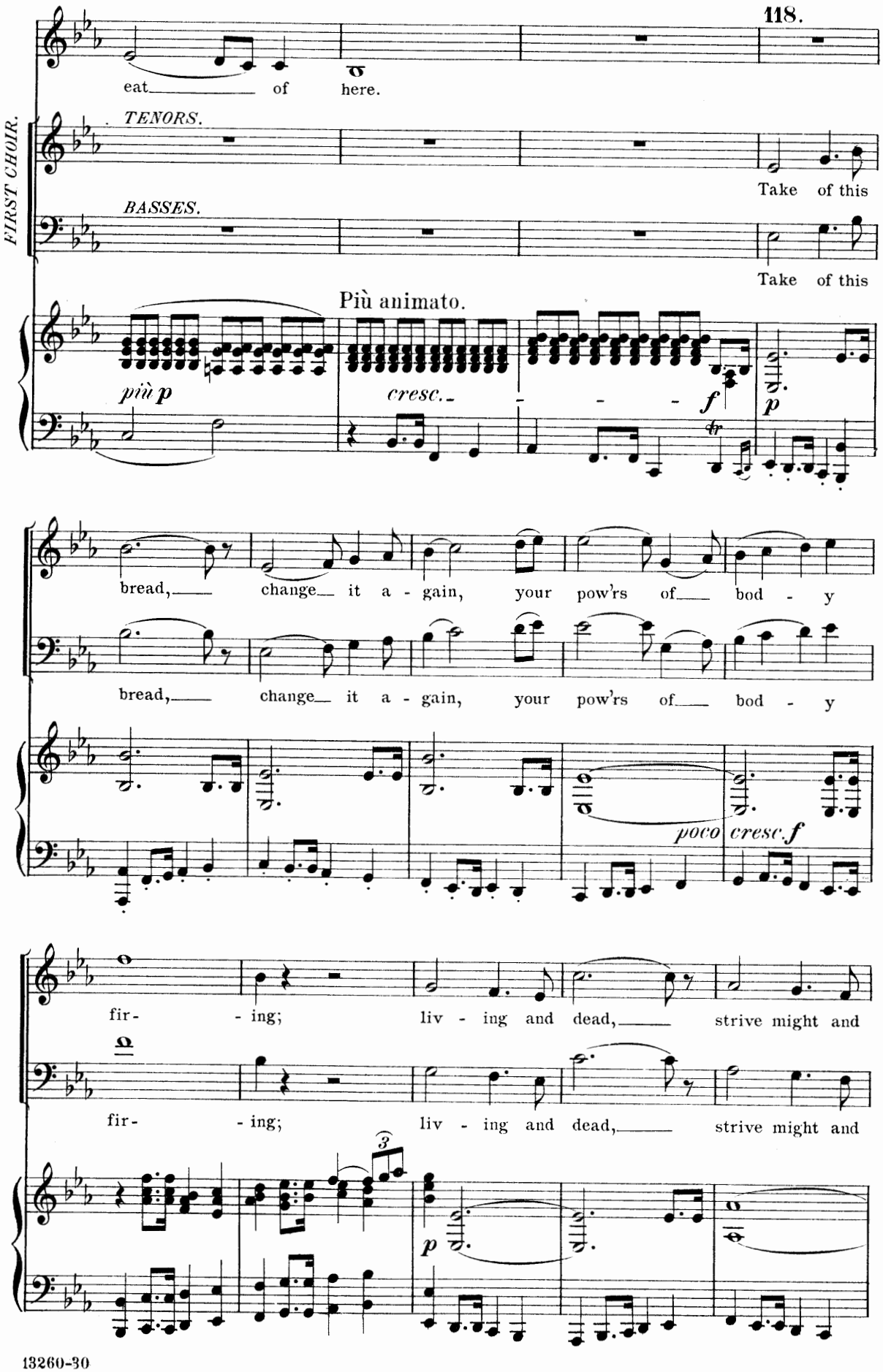


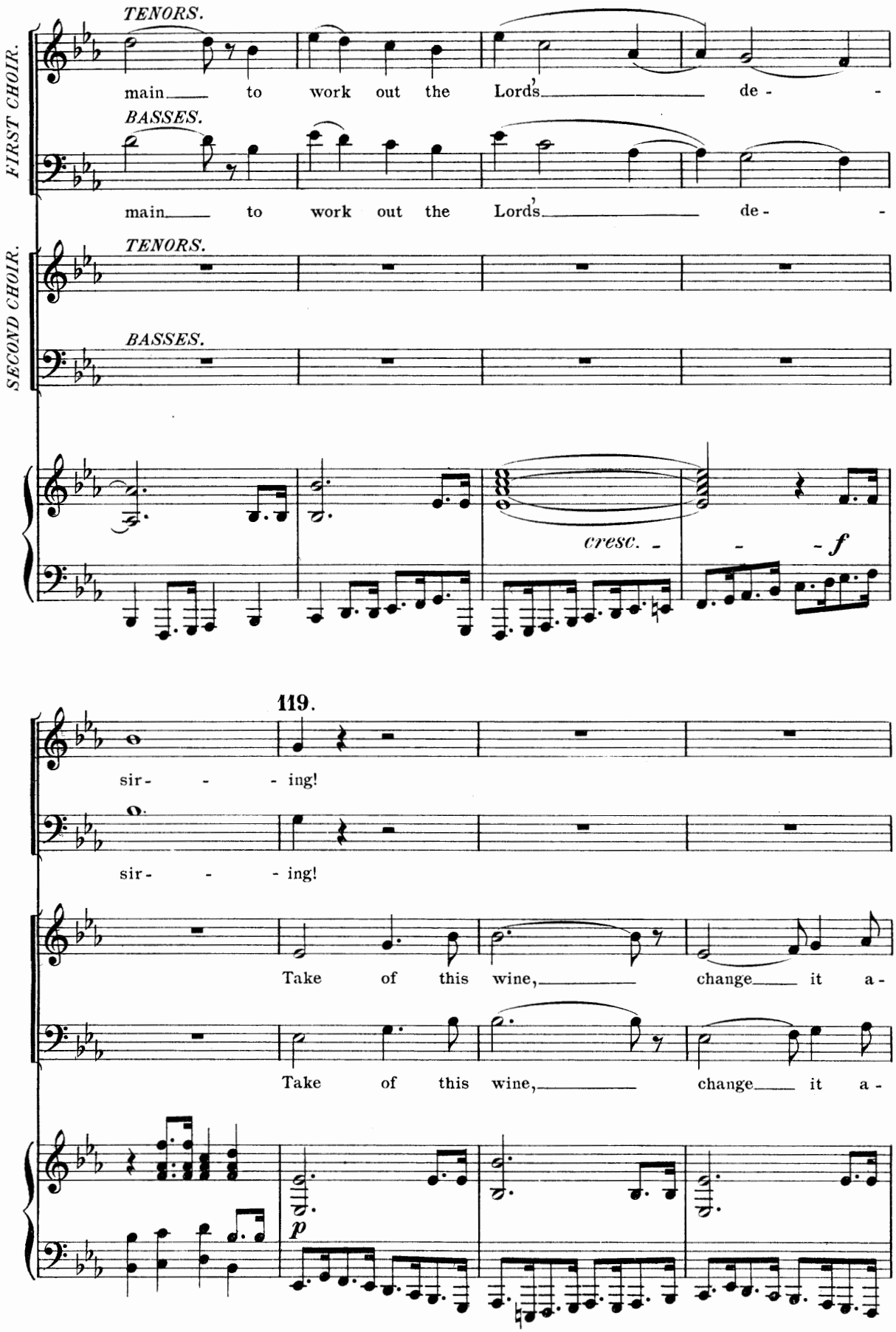
SIFAL, inviting him by a sign to come and partake. PARSIFAL, however, remains stiff and silent at the side as if quite dumbfounded.)

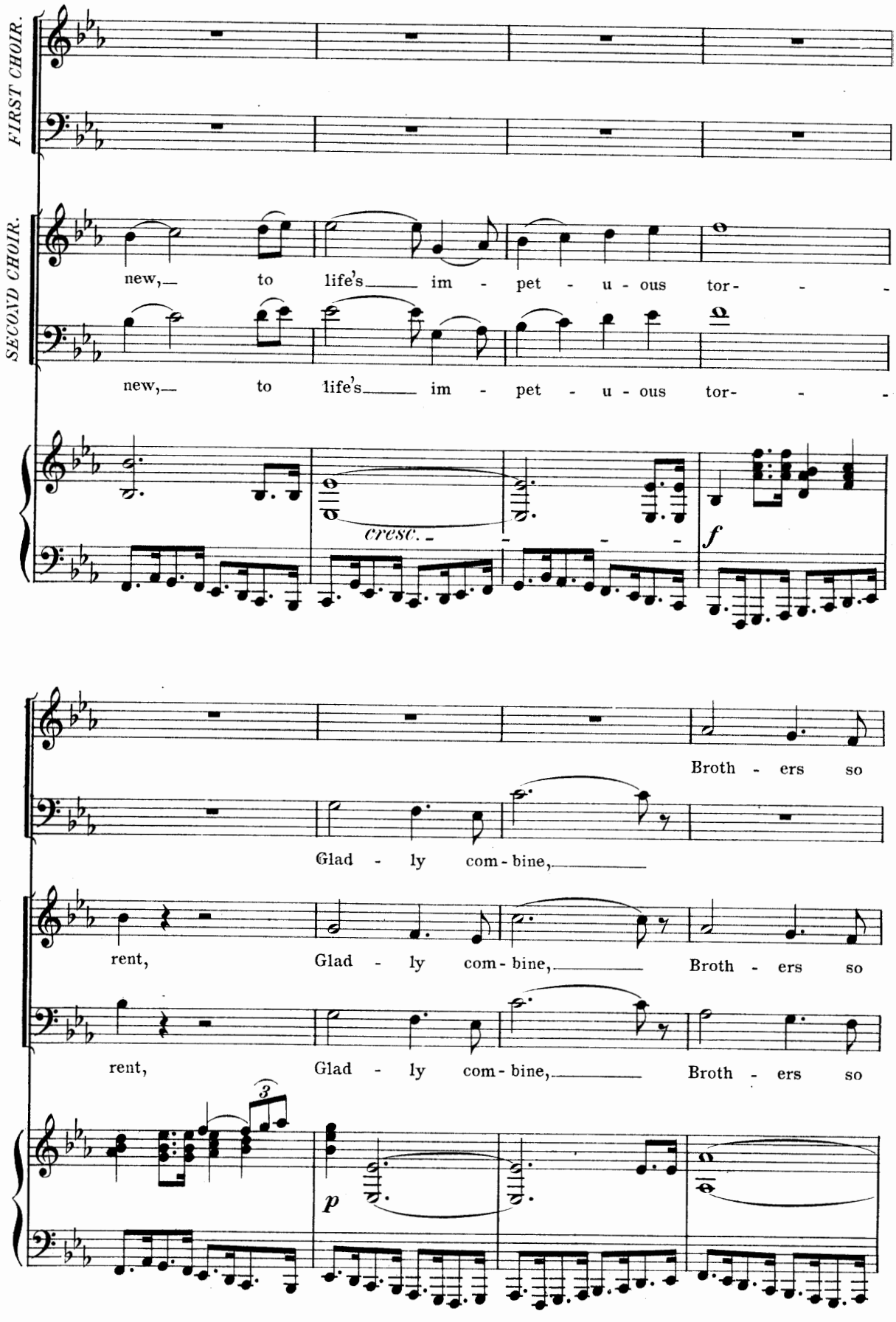


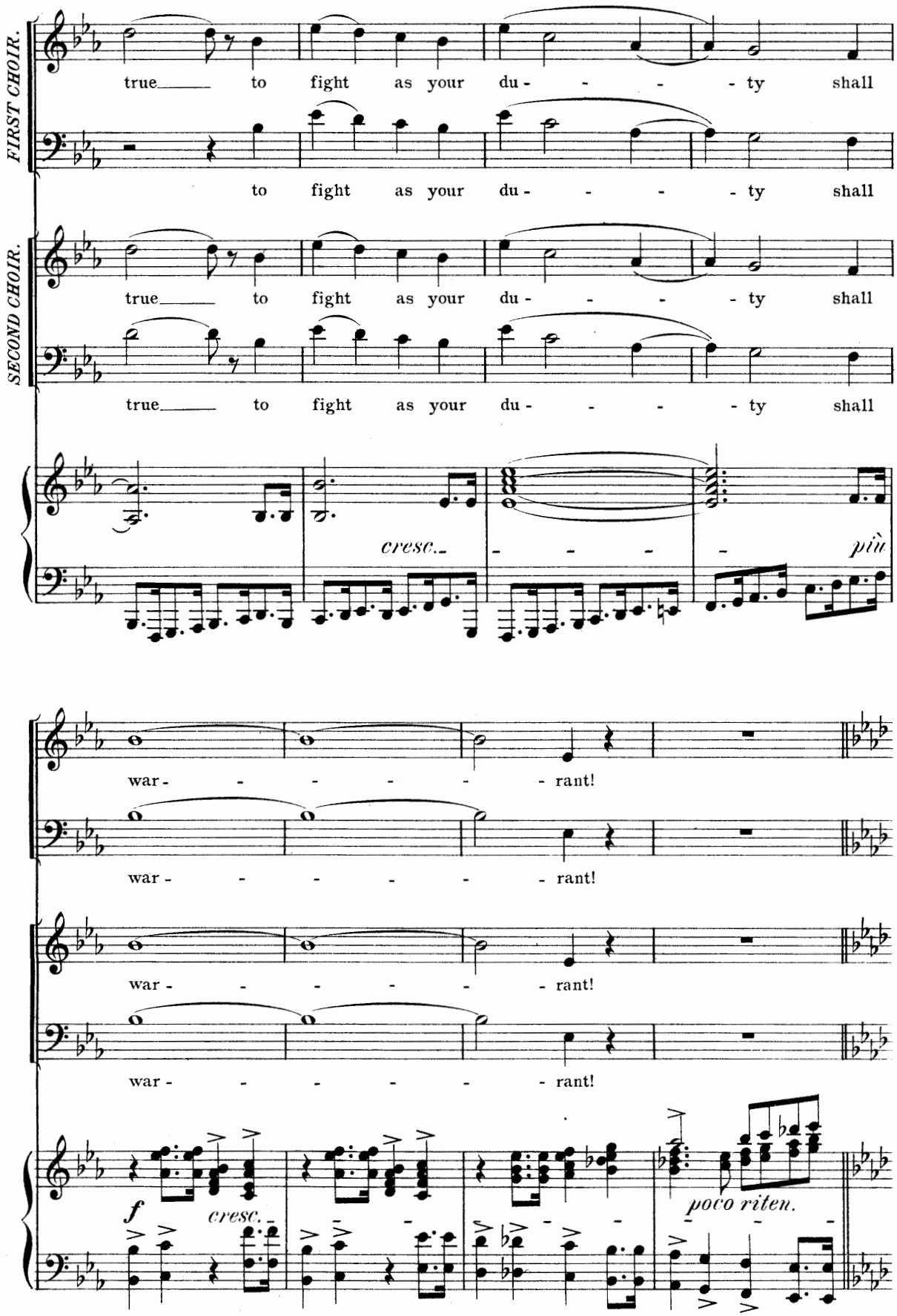
117.


fied.
ALTOS.
Blood and bod - y which he of- -
pp
fered,
changed to food for you are prof-
p
fered by the Sa- - vior ye re - vere, in the
dim.
wine which now ye pour, and the bread ye
p


118.
eat of here.
FIRST CHOIR.
TENORS.
Take of this
BASSES.
Take of this
Più animato.
più p
cresc.
f
p
bread, change it a - gain, your pow'rs of bod - y
bread, change it a - gain, your pow'rs of bod - y
poco cresc. f
fir - ing; liv - ing and dead, strive might and
fir - ing; liv - ing and dead, strive might and
3
p


FIRST CHOIR.
SECOND CHOIR.
TENORS.
main to work out the Lords de -
BASSES.
main to work out the Lords de -
TENORS.
BASSES.
cresc.
f
119.
sir - - - ing!
sir - - - ing!
Take of this wine, change it a -
Take of this wine, change it a -
p


FIRST CHOIR.
SECOND CHOIR.
new, to life's im - pet - u - ous tor- - -
new, to life's im - pet - u - ous tor- - -
cresc.
f
Broth - ers so
Glad - ly com - bine,
rent, Glad - ly com - bine, Broth - ers so
rent, Glad - ly com - bine, Broth - ers so
3
p


FIRST CHOIR.
true to fight as your du - - - - ty shall
to fight as your du - - - - ty shall
SECOND CHOIR.
true to fight as your du - - - - ty shall
true to fight as your du - - - - ty shall
cresc.
più
war - - - - - - rant!
war - - - - - - rant!
war - - - - - - rant!
war - - - - - - rant!
f
cresc.
poco riten.

120.

1st & 2d SOPRANOS.

p

Bless - ed Be - liev -

1st & 2d ALTOS.

p

Bless - ed in Lov - - - ing!

TENORS.

p

Bless - ed in Lov - - - ing!

1st TENORS.

p

Bless - ed in Love and Be - liev - - - ing!

2d TENORS.

p

Bless - ed in Lov - - - ing!

1st BASSES.

Bless - ed in Love and Be - liev - - - ing!

2d BASSES.

(The knights rise and advance

Bless - ed Be - liev - - - ing!

Lento.

f dim. p pp

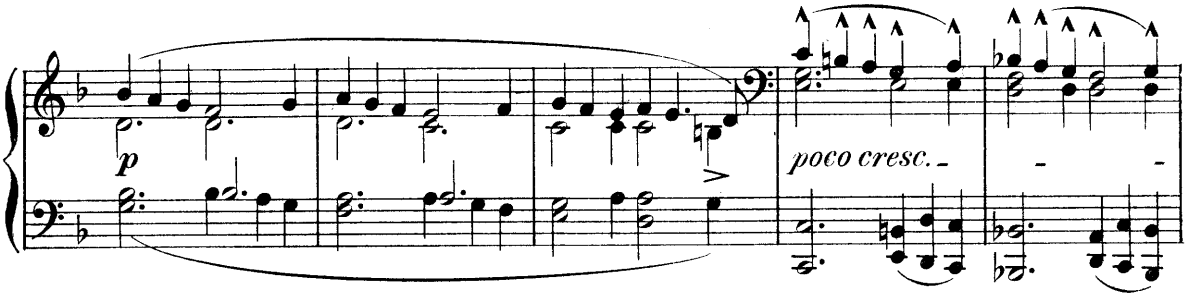
121.

- - - ing!

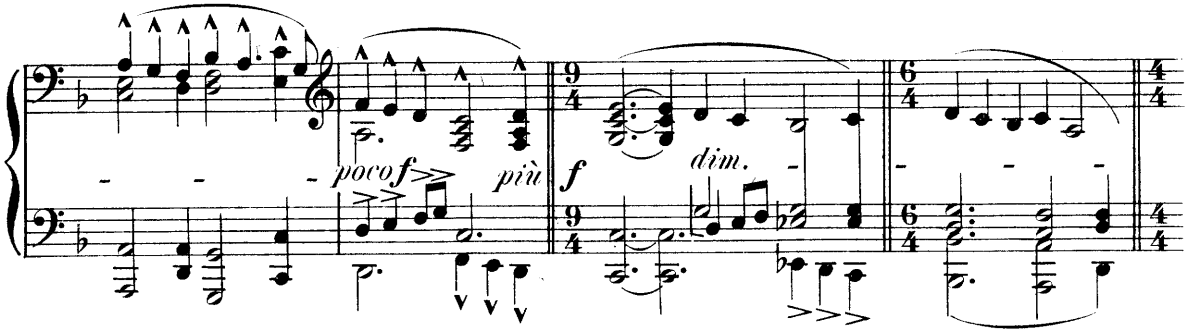
(from opposite sides to solemnly embrace one another.)

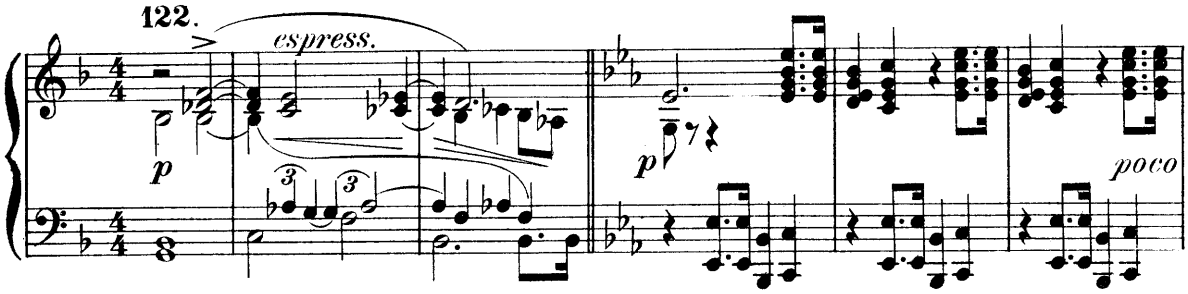
p

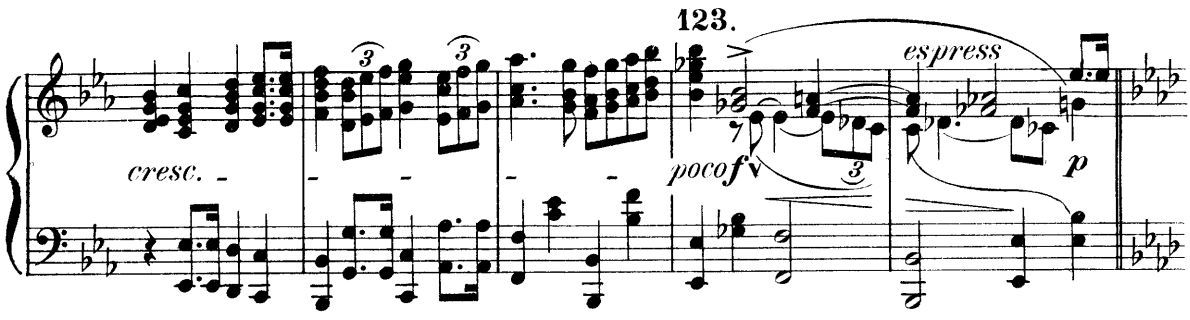
(During the meal, of which he has not partaken, AMFORTAS gradually relapses from his state of exaltation; he droops his head and presses his hand to the wound. The pages approach him, their actions de-

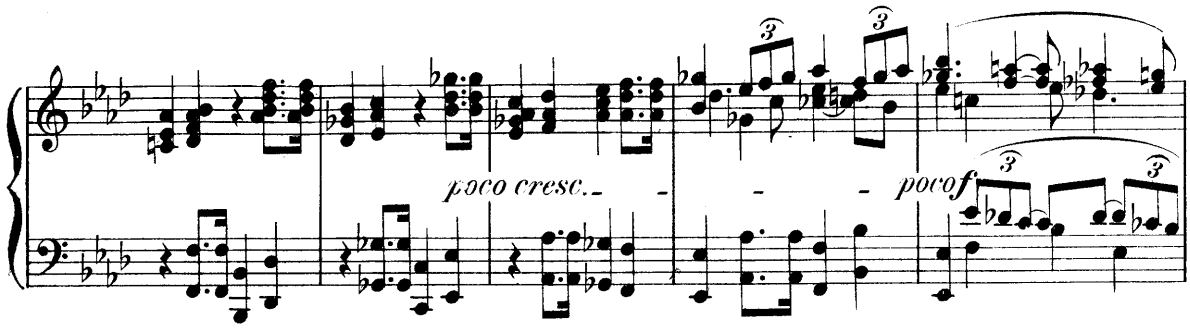


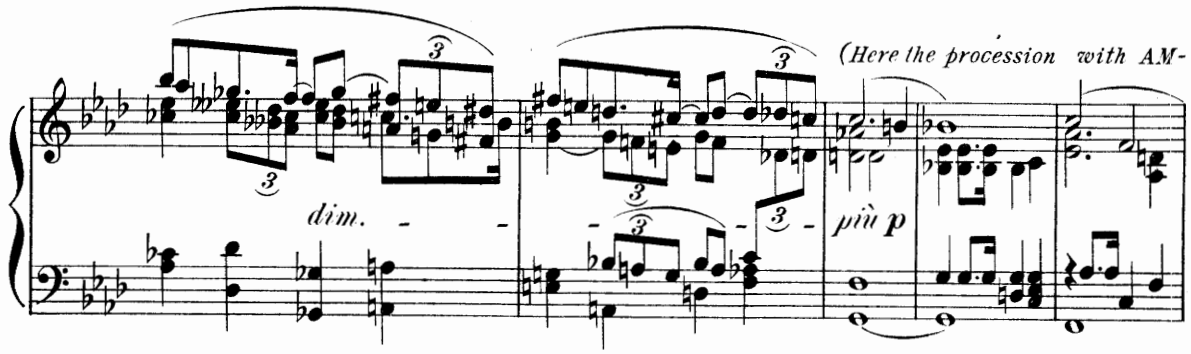
note that the wound has burst out afresh: they tend him and assist him into his litter; then while all prepare to break up, they bear off AMFORTAS and the shrine in the order in which they came. The knights and Esquires fall in, and slowly quit the hall in solemn procession.)

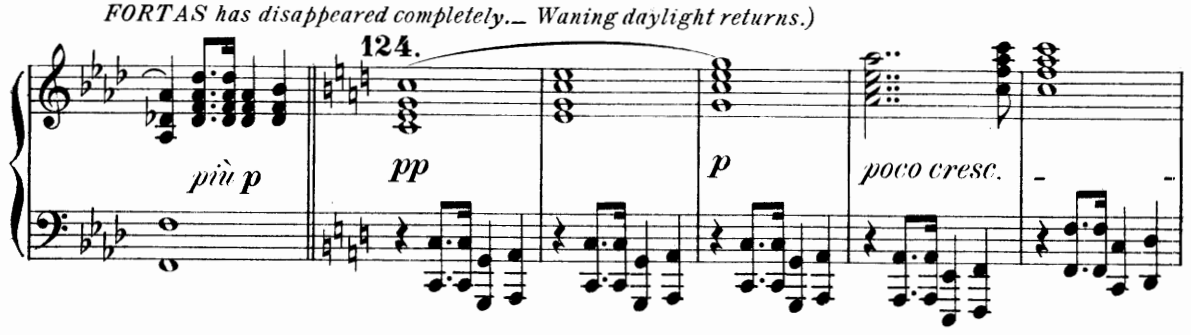


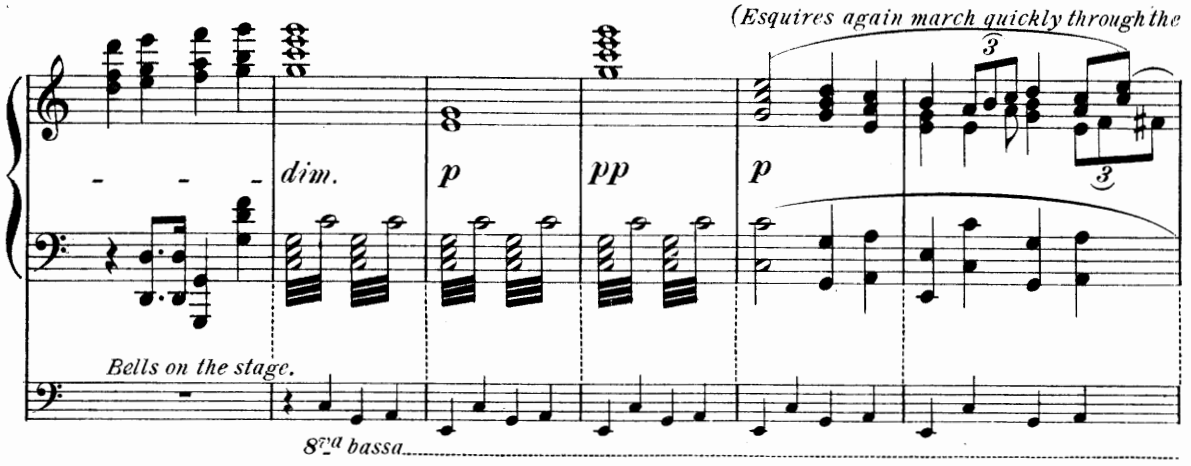


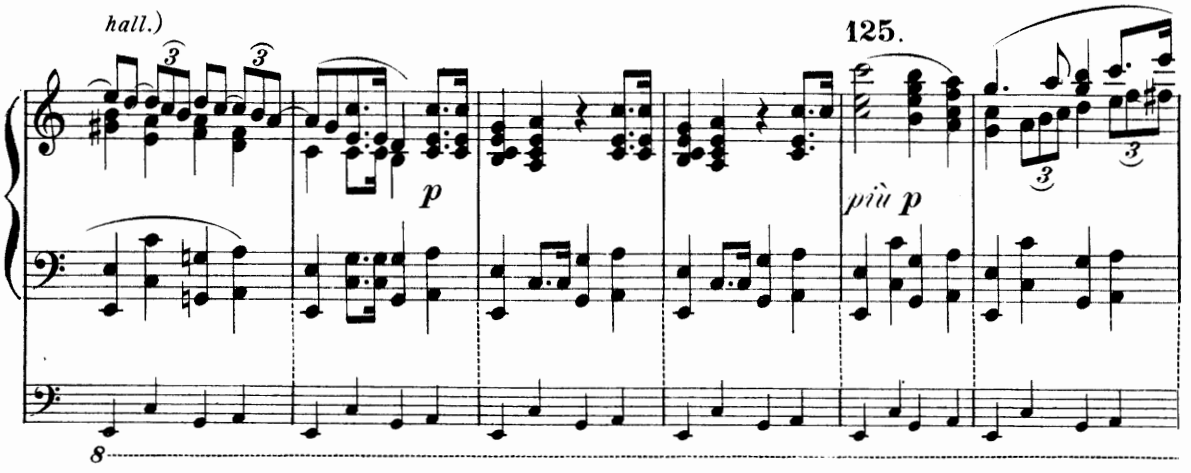


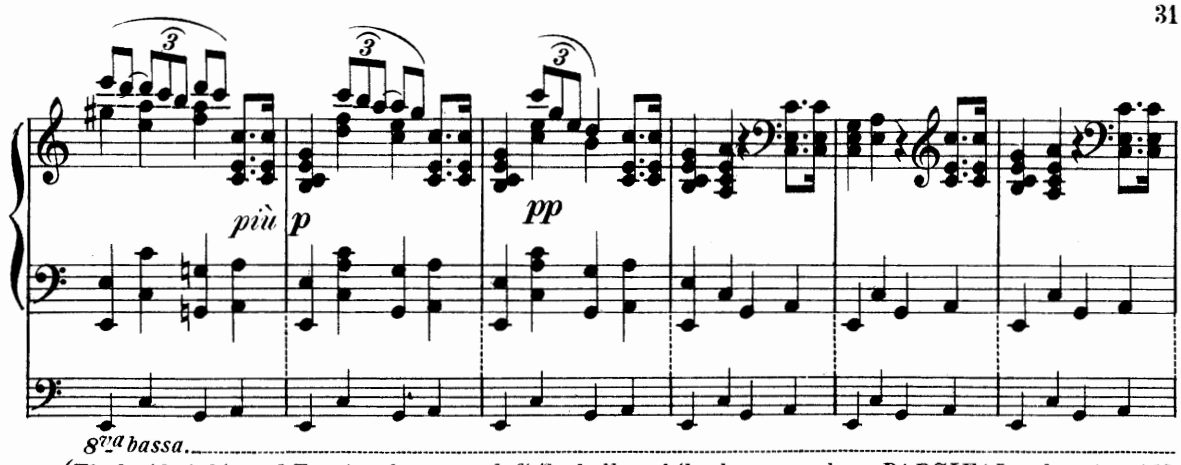



(Here the procession with AM-
dim.
più p


FORTAS has disappeared completely.— Waning daylight returns.)
più p
124.
pp
p
poco cresc.


(Esquires again march quickly through the
dim.
p
pp
p
Bells on the stage.
8va bassa


hall.)
125.
p
più p
8



(The last knights and Esquires have now left the hall, and the doors are close, PARSIFAL, on hearing AMFORTAS' last cry of agony, has clutched his heart and remained in that position for some time; he now stands motionless, as if petrified.)

SOPRANOS.

Bless - ed Be-liev - ing!

Bless - - - ed!

Bless - ed Be-liev - ing!

ALTOS.

Bless - ed Believ - ing!

Bless - ed Believ - ing!

Bless - ed Believ-ing!

Bless - ed Believ-ing!

Ped.

End of the First Act.

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