

300967



PARSIFAL

RICHARD WAGNER



CHORUS PARTS

ACT I.

THE JOHN CHURCH COMPANY.

CINCINNATI, ✦ NEW YORK, ✦ CHICAGO,
LEIPSIK, ✦ LONDON.

1500
1500

Parsifal.

Act I. CHORUS PARTS.

WAGNER.

GURNEMANZ.

Lento e solenne.

From bath-ing comes the king a - gain;

pp *ben tenuto*

high stands the sun now: so let me to the holy Feast then con-duct thee; for, an thou'st

pp

(GURNEMANZ has gently laid PARSIFAL'S arm on his own neck, and, supporting his body with his arm leads him slowly along.)

pure, the Grail will sure - ly feed — and re - fresh thee.

(N.B. Here the scene begins to change.)

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

4/23/20 Gift of Mrs. George F. Penny

PARSIFAL.

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, thouseest, 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*

First system of musical notation. The treble clef staff contains a melodic line with a trill (tr) and slurs. The bass clef staff contains a rhythmic accompaniment. Dynamics include *cresc.*, *poco f.*, and *più f.*

Second system of musical notation. The treble clef staff features slurs and triplet markings (3). The bass clef staff includes a *f* dynamic and triplet markings. The system concludes with a *dim.* dynamic.

Third system of musical notation. The treble clef staff begins with a *p* dynamic and includes slurs and accents. The bass clef staff features a *f* dynamic and multiple triplet markings (3).

Fourth system of musical notation. The treble clef staff includes slurs and accents. The bass clef staff features a *f* dynamic and triplet markings. The system ends with a *dim.* dynamic.

Fifth system of musical notation, starting at measure 89. The treble clef staff includes slurs and triplet markings. The bass clef staff features a *p* dynamic, *più p*, and *p espress.* dynamics, along with triplet markings.

First system of musical notation. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff contains a melodic line with several triplet markings (indicated by a '3' in a circle) and a slur. The treble staff contains a more complex melodic line with slurs and triplet markings. The key signature has two flats (B-flat and E-flat). The dynamic marking *poco cresc.* is written above the treble staff.

Second system of musical notation, starting at measure 90. It features two staves. The bass staff continues with triplet markings and slurs. The treble staff has a melodic line with slurs and triplet markings. The dynamic marking *più cresc.* is written above the treble staff. The system ends with a measure marked *f* (forte).

Third system of musical notation. It features two staves. The bass staff has a melodic line with triplet markings and slurs. The treble staff has a melodic line with slurs and triplet markings. The dynamic marking *più f* (pianissimo) is written above the treble staff. The system ends with a measure marked *ff* (fortissimo).

Fourth system of musical notation. It features two staves. The bass staff has a melodic line with triplet markings and slurs. The treble staff has a melodic line with slurs and triplet markings. The dynamic marking *ff* is written above the treble staff. The system ends with a measure marked *dim.* (diminuendo) and *p* (piano).

91.

Fifth system of musical notation, starting at measure 91. It features two staves. The bass staff has a melodic line with slurs. The treble staff has a melodic line with slurs. The dynamic marking *ff dim.* is written above the bass staff. The system ends with a measure marked *p* and *cresc.*

Trumpets and Trombones on the stage.

ff dim. - p

ff dim. p

Bell on the stage.

8^{va} bassa.....

*) 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-

92. GURN.

Now give good heed and let me see, if thou'rt a

p

dimin.

8.....

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

93.

Fool and pure, what wisdom thou canst present-ly se- cure.

poco cresc. p cresc. molto cresc.

8^{va}

(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.)

ff
pesante.
dim..

8

p
p
dimin.

8

THE KNIGHTS OF THE GRAIL.

TENORS.

94.

The Ho - ly Sup - per du - ly pre - pare we day by day,

BASSES.

The Ho - ly Sup - per du - ly pre - pare we day by day,

FIRST CHOIR.

pben tenuto

8

(A procession of Esquires comes quickly down the stage from back.)

as on that lasttime tru -

as on that lasttime tru -

8

95.

- ly, the soul it still may stay.

(A second train of Esquires

- ly, the soul it still may stay.

8

crosses the hall.)

Who lives to do good

Who lives to do good

cresc. - - - *p* *poco cresc.*

8

FIRST CHOIR.

deeds this meal for ev- - er

deeds this meal for ev- - er

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

96.

feeds; the Cup

feeds; the Cup

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

his hand may lift and claim the pur - est

his hand may lift and claim the pur - est

p cresc.

97.

gift.

(The assembled knights range themselves at the tables.)

gift.

ff

(Voices coming from the mid-height of the hall.)

(Through the opposite door *AMFORTAS*)

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 background, where a *ALTOS.*

As an - gushed and low - ly, His life stream's

1st TENORS.

As an - gushed and low - ly, His life stream's

2^d TENORS.

Tempo I. As an - gushed 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,

piu p
p

down the Grail.)

cresc.

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

piu p. *p*

His bod - - y giv - en our

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 be - comes in

sins to shrive, through death be - comes in

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

100.

1st SOPRANOS.

His love endures, the

2^d SOPRANOS.

His love endures, the

1st ALTOS.

His love endures, the

2^d ALTOS.

His love endures, the

His love endures, the

dim. *p*

us a - live.

dim. *p*

us a - live.

dim. *p*

us a - live.

p *dolce.* *p*

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

cresc. - - - - - *f*

Wine so red, for you t'was shed; let Bread of Life

cresc. - - - - - *f*

Wine so red, for you t'was shed; let Bread of Life

red, for you it was shed; let Bread of Life

dim. - - - - - *p* 100.

be bro - - ken!

dim. - - - - - *p*

be bro - - ken!

dim. - - - - - *p*

be bro - - ken!

dim. - - - - - *p*

be bro - - ken!

p **Sempre**

Più lento.

più p *pp* *pp*

(The boys remove the covering from the golden shrine, take out an antique crystal

ALTOS.

1st TENORS.

VOICES
from above

cup, from which they also take a covering, and set it before AMFORTAS.)

più p *pp* *smorzando*

Molto lento.

"Take my bod-y and eat, take and drink my blood; thus be our love

"Take my bod-y and eat, take and drink my blood; thus be our love

Molto lento.

pp

113.

re - mem - - bered!

(While AMFORTAS bows himself before the Cup in pious prayer, an increasing gloom spreads in the hall.)

re - mem - - bered!

pp

Ped.

8

8

sempre molto espressivo

p *sempre con Ped.*

8

cresc. - - - - *f*

dim. *p* *dim.*

più p *pp*

(Complete darkness.)

SOPRANOS. *p*

(from the heights.) "Take and drink my blood, take my

ALTOS. *p*

"Take and drink my blood, take my

ppp *pp*

First system of a musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "bod-y and eat; do this and think of". The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *f*, *dim.*, and *p*.

114.

Second system of the musical score, starting at measure 114. It includes two vocal staves with the lyrics "me!" and piano accompaniment. The piano part has a dynamic marking of *pp* and includes a *rit.* (ritardando) marking. The system concludes with a double bar line.

Third system of the musical score, showing piano accompaniment. It features a complex, flowing melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* is present.

Fourth system of the musical score, continuing the piano accompaniment. It includes dynamic markings for *espressivo* and *cresc.* (crescendo). The piano part continues with intricate textures and rhythmic patterns.

(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.

the bread and wine. All kneel.)

Ce - les - ti-al rapture! How

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

p *dim.* *p*

also veil.)

(Here the former daylight returns. The four boys apportion, Poco a poco il tempo più animato.

p *più p* *pp* *un poco marcato*

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

più p

116.

SOPRANOS.

Wine and bread the Grail's Lord chan -

Moderato.

pp

SOPRANOS.

ged, which at that last meal were

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

ran - - - ged, through his pi - - ty's.

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-

lov - - - ing tide, when he shed for you his

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

gore, and his bod - - y cru - - ci -

117.

fied.

ALTOS.

Blood and bod - y which he of -

pp

This system contains the first two staves of music. The top staff is a vocal line for Altos, starting with a whole rest followed by a melodic phrase. The bottom staff is a piano accompaniment consisting of a dense, rhythmic pattern of chords in the right hand and a simpler bass line in the left hand. The dynamic marking *pp* is placed in the piano part.

fered, changed to food for you are prof -

p

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'fered, changed to food for you are prof -'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *p* is placed in the piano part.

fered by the Sa - - vior ye re - vere, in the

dim.

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'fered by the Sa - - vior ye re - vere, in the'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *dim.* is placed in the piano part.

wine which now ye pour, and the bread ye

p

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'wine which now ye pour, and the bread ye'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *p* is placed in the piano part.

FIRST CHOIR.

eat of here.

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

p

FIRST CHOIR.

TENORS.
main — to work out the Lords' de - -

BASSES.
main — to work out the Lords' de - -

SECOND CHOIR.

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 -

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

p

FIRST CHOIR.

SECOND CHOIR.

true to fight as your du - - - ty shall

to fight as your du - - - ty shall

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 & 2^d SOPRANOS.

Musical staff for 1st & 2^d Sopranos. The staff shows a melodic line starting with a rest, followed by a series of notes. A dynamic marking *p* is placed above the staff. The lyrics "Bless - ed Be - liev -" are written below the staff.

1st & 2^d ALTOS.

Musical staff for 1st & 2^d Altos. The staff shows a melodic line starting with a rest, followed by a series of notes. A dynamic marking *p* is placed above the staff. The lyrics "Bless - ed in Lov -" are written below the staff.

TENORS.

Musical staff for Tenors. The staff shows a melodic line starting with a rest, followed by a series of notes. A dynamic marking *p* is placed above the staff. The lyrics "Bless - ed in Lov - - - ing!" are written below the staff.

1st TENORS.

Musical staff for 1st Tenors. The staff shows a melodic line starting with a rest, followed by a series of notes. A dynamic marking *p* is placed above the staff. The lyrics "Bless - ed in Love and Be - liev - - - ing!" are written below the staff.

2^d TENORS.

Musical staff for 2^d Tenors. The staff shows a melodic line starting with a rest, followed by a series of notes. A dynamic marking *p* is placed above the staff. The lyrics "Bless - ed in Lov - - - ing!" are written below the staff.

1st BASSES.

Musical staff for 1st Basses. The staff shows a melodic line starting with a rest, followed by a series of notes. A dynamic marking *p* is placed above the staff. The lyrics "Bless - ed in Love and Be - liev - - - ing!" are written below the staff.

2^d BASSES.

Musical staff for 2^d Basses. The staff shows a melodic line starting with a rest, followed by a series of notes. A dynamic marking *p* is placed above the staff. The lyrics "Bless - ed Be - liev - - - ing!" are written below the staff. A performance instruction "(The knights rise and advance)" is written to the right of the staff.

Lento.

Piano accompaniment for measures 120-121. The left hand plays chords and the right hand plays chords. Dynamic markings include *f*, *dim.*, *p*, and *pp*. The tempo marking *Lento.* is written above the staff.

121.

Musical staff for Soprano in measure 121. The staff shows a melodic line starting with a rest, followed by a series of notes. The lyrics "- - - ing!" are written below the staff.

Musical staff for Basses in measure 121. The staff shows a melodic line starting with a rest, followed by a series of notes. The lyrics "- - - ing!" are written below the staff.

from opposite sides to solemnly embrace one another.)

Piano accompaniment for measures 121-122. The left hand plays chords and the right hand plays chords. A dynamic marking *p* is placed above the staff. The tempo marking *Lento.* is written above the staff.

(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-

p *poco cresc.*

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.)

poco f *pù f* *dim.*

122.

p *espress.* *p* *poco*

123.

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

poco cresc. *poco f*

(Here the procession with AM-

dim. - - - *più p*

FORTAS has disappeared completely... Waning daylight returns.)

124.

più p *pp* *p* *poco cresc.*

(Esquires again march quickly through the

dim. *p* *pp* *p*

Bells on the stage.

8^{va} bassa

hall.)

125.

p *più p*

8

piu p *pp*

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

SOPRANOS.

p Bless - ed Be-liev - ing!
p Bless - - - ed!
p Bless - ed Be-liev - ing!

ALTOS.

p Bless - ed Believ - ing!
p Bless - ed Believ - ing!
p *pp* Bless - ed Believ-ing!
p *pp* Bless - ed Believ-ing!

p *pp*

*The Series of Songs which are Comprehended
under the Title of*

FAMOUS ~ SONGS

Embracing Four Volumes

ONE EACH FOR

SOPRANO, TENOR, ALTO AND BASS,

EDITED BY

H. E. KREHBIEL,

BRINGS TOGETHER A REPERTOIRE OF SONGS OF INTRINSIC AND
NEVER-ENDING VALUE.

The *best songs* of Bach, Beethoven, Becker, Bohm, Brahms, Chopin, Dvorak, Fesca, Franz, Godard, Gounod, Grieg, Haydn, Hoffmann, Holmes, Jensen, Liszt, Loewe, Massenet, Mendelssohn, Mozart, Pergolesi, Purcell, Raff, Rubinstein, Saint-Saens, Schubert, Schumann, Scarlatti, Sinding, Spohr, Sullivan, Taubert, Tschaikowsky, Thomas, Tosti, Wagner, Weber, and others, are represented, together with the favorite folk-songs of the various nations.

The book-work is exceptionally commendable. The paper is firm, smooth and white; the music engraving is beautiful, and the plate impressions are clear and sharp. The binding is strong and in a most artistic cover.

Each Volume \$1.50.

The following are excerpts from Mr. Krehbiel's preface to the series:

"Artistic individuality has come to the fore; it is the period of the Recital; in the vocal field it is the period of the Song Recital. * * * * Poetic expression, nourished by the spirit which has possessed the lyrical drama, must have a wide territory over which to range; and teachers, by the same token, must have different material from the old which looked somewhat one-sidedly to the technical side of the Art. The change moreover opened vistas never thought of before, and prepared a welcome for national idioms.

"The beauty of Folk-songs came to be apprehended, and the fascination felt with which the characteristic elements of the songs spontaneously created by the people have infused the various schools of artistic song writing.

"* * * * To the collection the German, practically the creator of the *Lied*, has naturally contributed the largest number of specimens, but he has associated with him the Frenchman, Scandinavian, Englishman, Russian, Italian, Bohemian and Pole—each in examples illustrative of the musical idiom of his people or his time. The singer may find here a large choice of tried and approved material with which to charm the lovers of musically emotionalized poetry; the teacher a comprehensive and varied material—classic, romantic and dramatic—to use in inculcating the principles of good singing. Consideration has been had for pure singing in the old sense as well as for the modern manner of interpretation. There is no song in the list which has not publicly won fragrant tribute over and over again."