THE STORY OF "TANNHÄUSER"

Tannhäuser, a legendary troubadour, has loved the Goddess of Love, Venus, for many years. But he also loves the Princess Elisabeth of Thuringia. The Goddess tries to entice him to stay with her in the Hill of Venus,[1] but Tannhäuser, longing for Elisabeth, asks her to set him free.[2]

He finds Elisabeth in the Wartburg Castle, where her uncle, the Landgrave of Thuringia, has called his nobles and the most famous troubadours for a "Song Tournament."[3] Tannhäuser, singing in the tournament, reveals the secret of his past experience with Venus.

By staying with the Goddess he has broken the Christian law. Therefore he is sent in disgrace from the castle to seek absolution in Rome. The Pope refuses him.

Elisabeth, praying in the castle for her lover's redemption, collapses and dies broken-hearted.[4] Tannhäuser does not know of her fate, and despairing of ever seeing her again, plans to return to Venus.

There is another troubadour who loves Elisabeth. He Wolfram, who compares her to a distant star, far out reach. He sings of his love to the softly shining evenin star.[5]

Tannhäuser, seeking for the entrance to the magic Hill of Venus, meets Wolfram, and tells him of his u successful pilgrimage to Rome. A band of pilgrims r turning from Rome[6] with the message that Tannhäuser h been pardoned reaches the two troubadours at the san time that Elisabeth's funeral procession passes. Wh Tannhäuser is told that the casket bears the body of Elis beth, he dies.

[1]Venus Hill Music (p. 3).

[2]Allegro (p. 4).

[3]Arrival of the Guests at the Wartburg Castle (p. 6).

[4]Elisabeth's Prayer (p. 17).

[5]Song to the Evening Star (p. 22).

[6]Pilgrims' Chorus (p. 13).

ABOUT RICHARD WAGNER

Richard Wagner was born in Leipzig, Germany, May 22, 1813. He began to study music early, but his first attempts at composition showed little musical talent.

The production of "Der Fliegende Holländer" (The Flying Dutchman), his first important opera, was an absolute failure. "Tannhäuser," the second of his greater works, also received no favorable recognition. At its first performance (Dresden, 1844), the music was found to be too loud, the melodies unsingable, and the harmonic tr ment too harsh. Even twenty years later, when it was formed in Paris by order of Napoleon III, Wagner ha withdraw his work after the third performance, so str was the opposition.

Wagner's youth was filled with struggle against ex ing conditions—in politics as well as in music. In 1 he was expelled from Germany as a revolutionist. A

60759 9

he was permitted to return King Ludwig II of Bavaria, a patron of the arts, invited him as his guest to Munich. From that time on (1864), Wagner's fame and success grew with every new opera he wrote. He had forsaken other types of composition for opera alone, for he saw in it the possibility of a union of all the arts. He wrote his own librettos and planned the whole productions.

The little-known operas, "Das Liebesverbot" and "Die Feen," were written at the beginning of his career. "Rienzi," "Der Fliegende Holländer," "Tannhäuser," and "Lohengrin" belong in the so-called "second period," when he was largely influenced by the romantic spirit prevailing in opera plots and opera music. It is in his later works, "Die Meistersinger," "Der Ring der Nibelungen," "Tristan und Isolde," and "Parsifal," that this mighty composer reached the heights of his creative career.

Wagner died in 1883 in Venice. He is buried in that little Bavarian town, Bayreuth, which has become famous through its Wagner festivals.

A NOTE

By Paul Bekker

(Author of *The Changing Opera, The Story of Music, Wagner, Beethoven,* etc.)

To many, Leopold Godowsky's name suggests "arrangements" and "adaptations" for the pianist with great technical equipment. Less skilled pianists are often afraid to approach the difficult compositions, in spite of their musical value.

But Godowsky does not compose for the advanced pianist alone. His keen interest in the problems of the younger student has been shown in his "Miniatures." Since the music world is justly convinced of the value of Godowsky's contribution to piano literature, his work for the younger pianist will be especially welcome. The unprecedented thoroughness that Godowsky applies to his writing will be a great help to both teacher and pupil.

In my chats with this great man and musician, I have recognized his outstanding versatility and his undivided interest in all the different phases of music. "A musician who knows only the literature of his own instrument cannot be a great artist," he has said. "One must know and love every type of good music, whether it be Bach or Johann Strauss."

This is the spirit which tempted Leopold Godowsky to adapt and edit the most beautiful and interesting musical pieces from a number of well-known operas. They are written for "The Growing Pianists' Repertoire," and are meant for serious students with an understanding of the finer points in music.

In this collection Godowsky again shows the great musicianship and finesse with which he can approach a task of this nature. We can well understand why Rachmaninoff has called him "the only musician of this age who has given a lasting contribution to the development of piano music."

Erratum: On the back cover of this edition. FRANCOIS GOUNCD *should read* CHARLES FRANCOIS GOUNOD.

VENUS HILL MUSIC

TANNHÄUSER'S PRAISE TO VENUS

Allegro ♩ = 60 - 88

f agitato

p tranquillo

pp

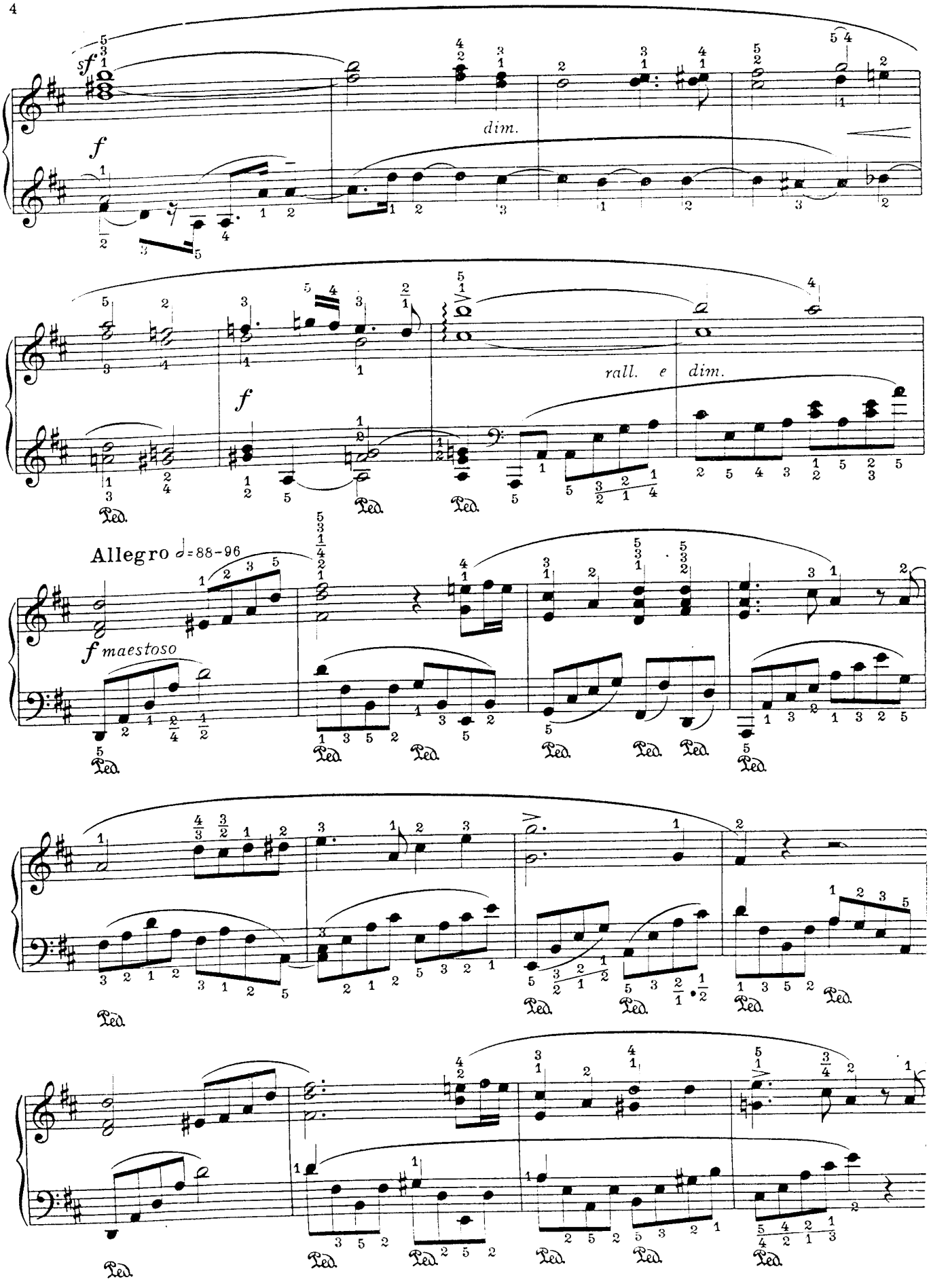
ppp

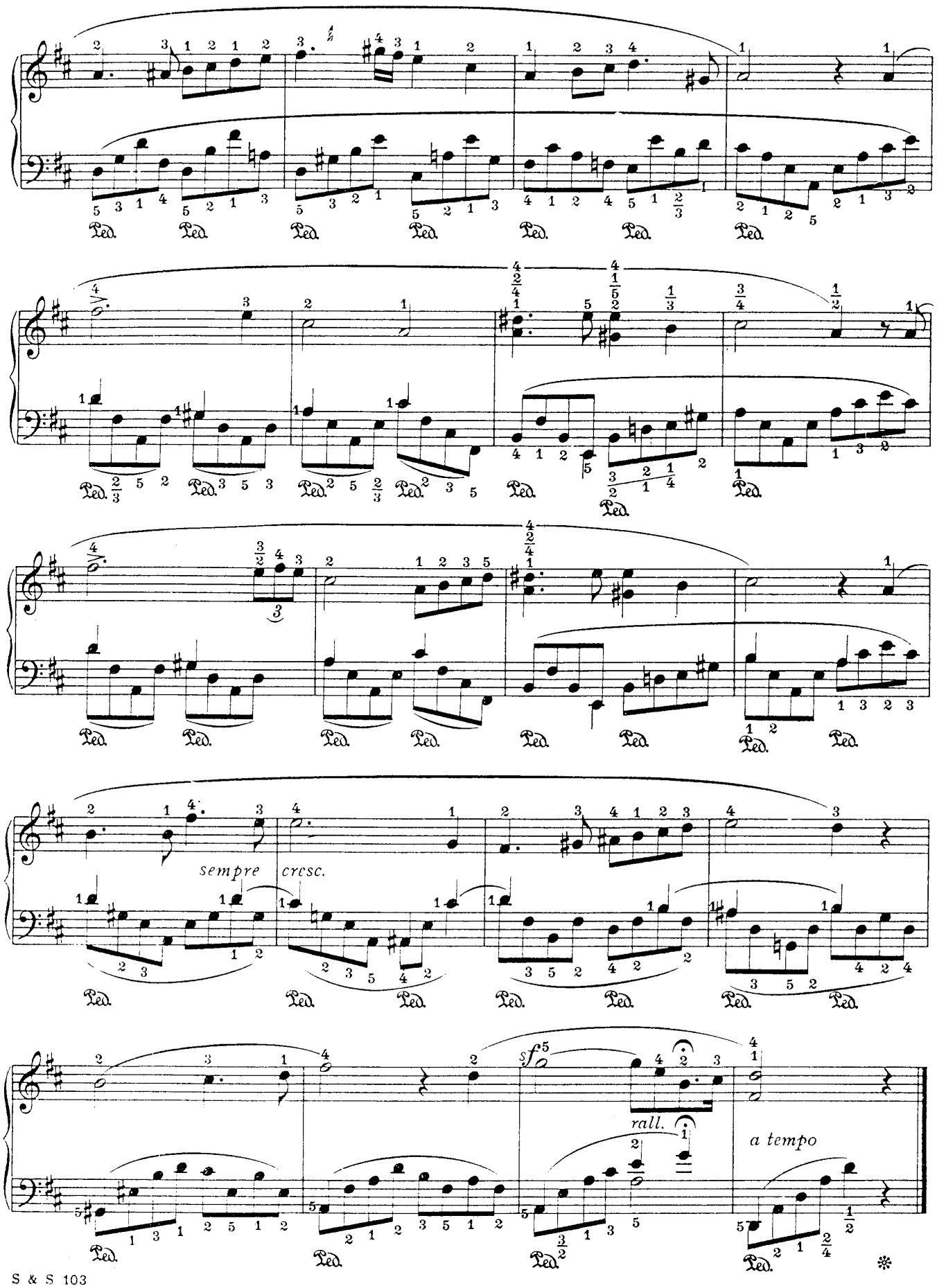
p agitato

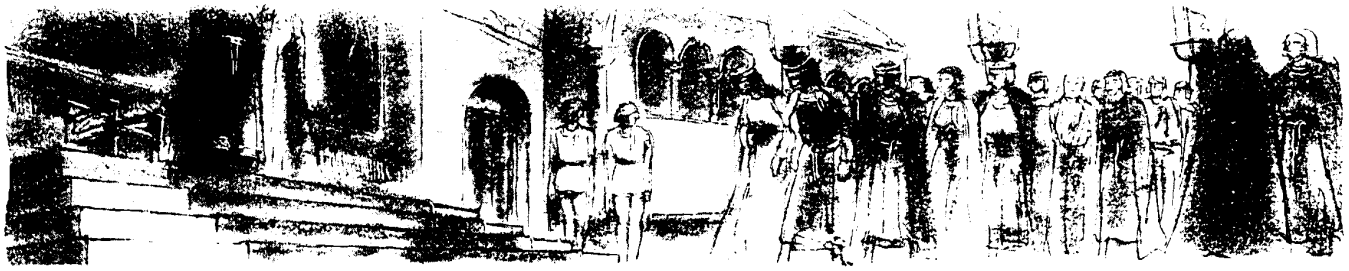
sf

tranquillo più p

Ped.

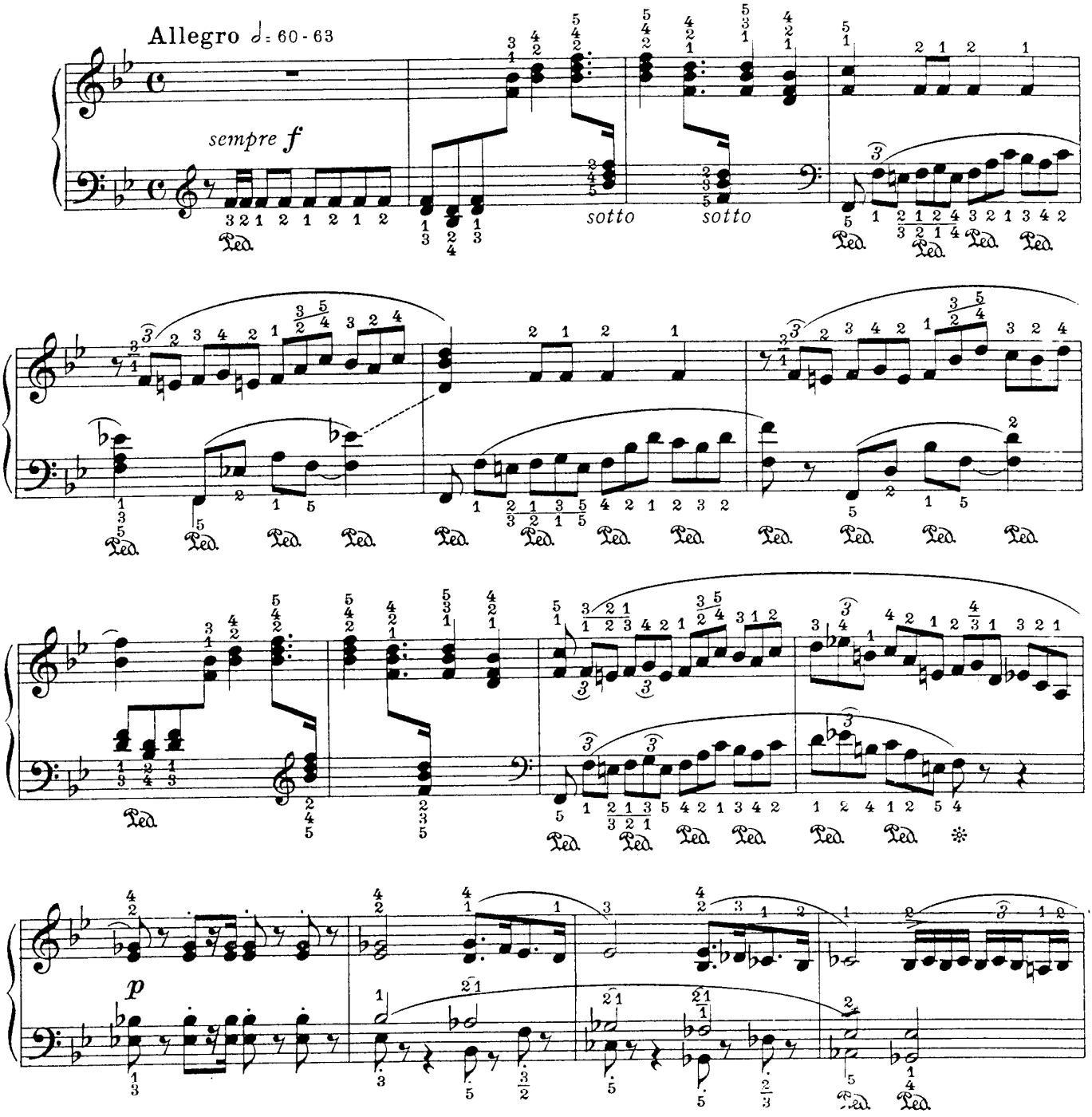

sf
f
dim.
f
rall. e dim.
Allegro ♩=88-96
f maestoso
Ped.

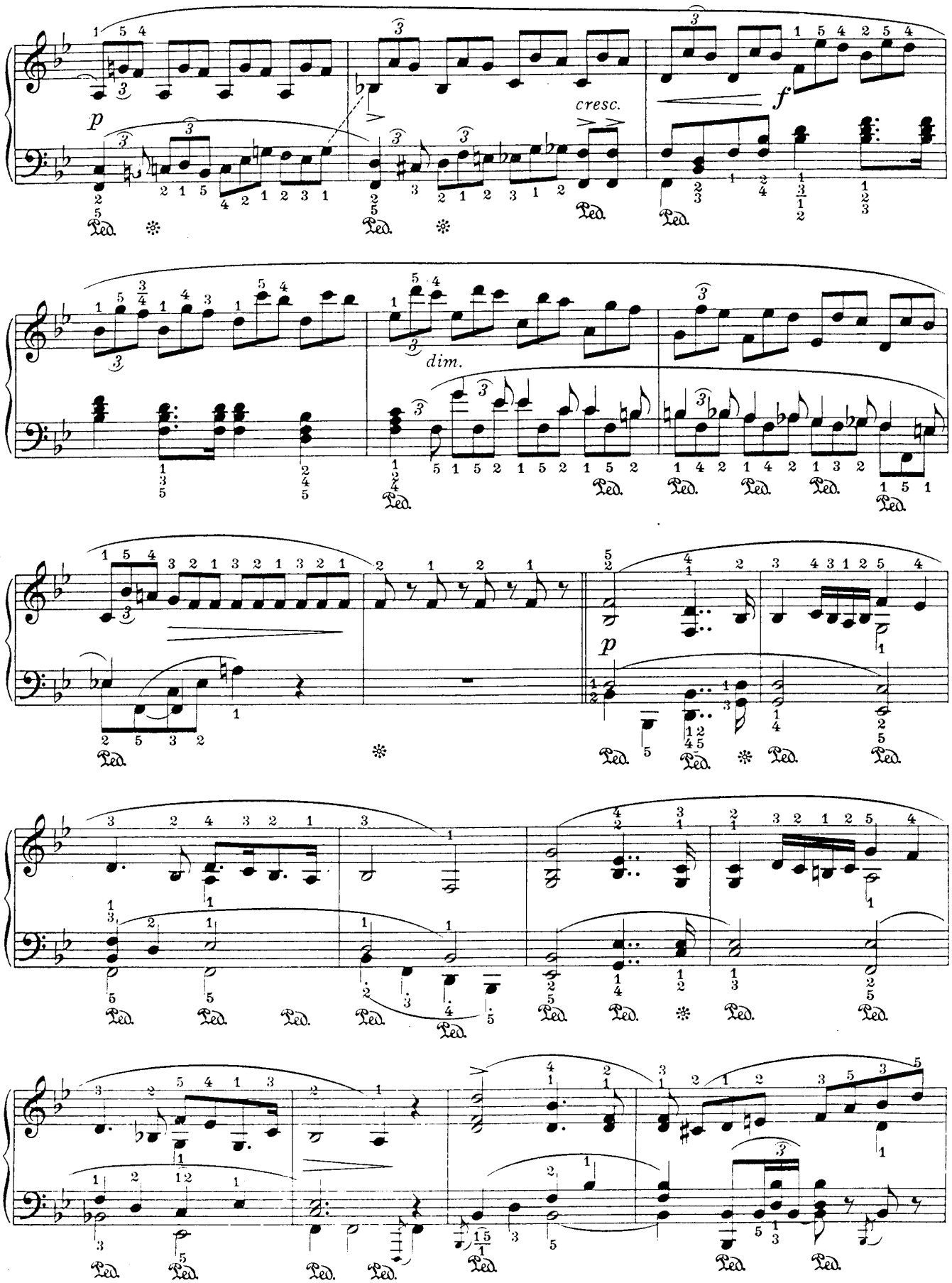

sempre
cresc.
sf
rall.
a tempo

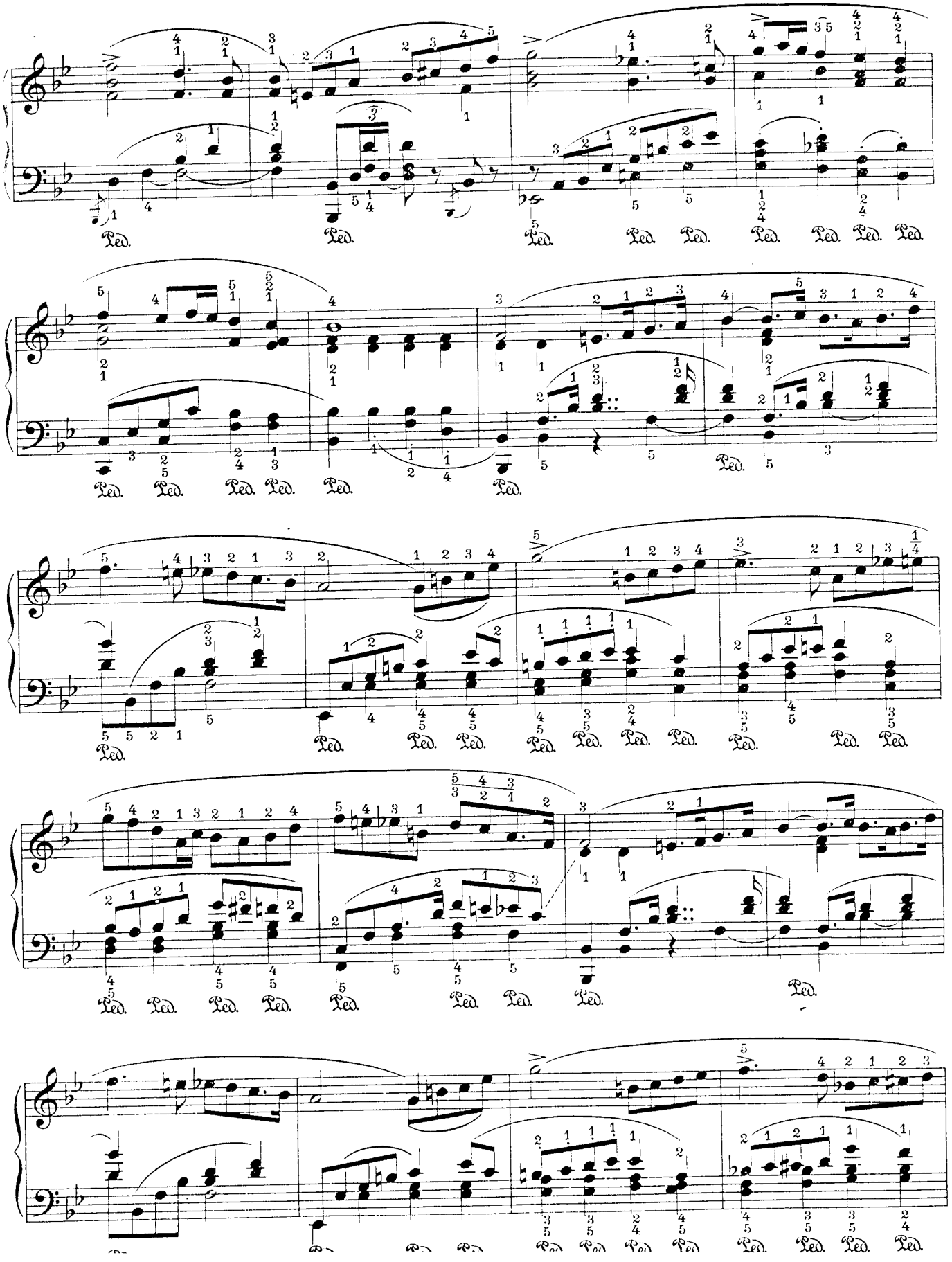


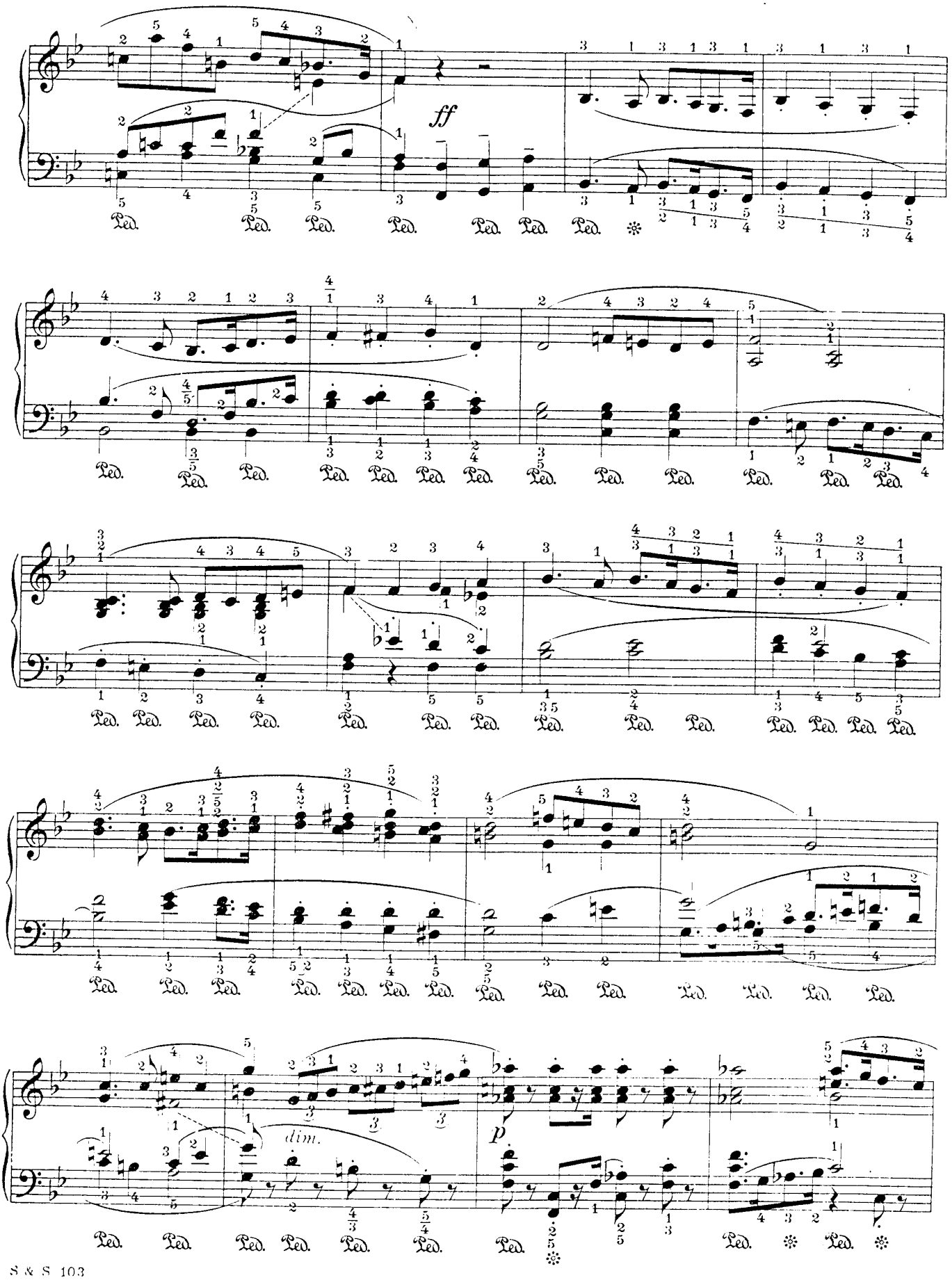
ARRIVAL OF THE GUESTS AT THE WARTBURG CASTLE

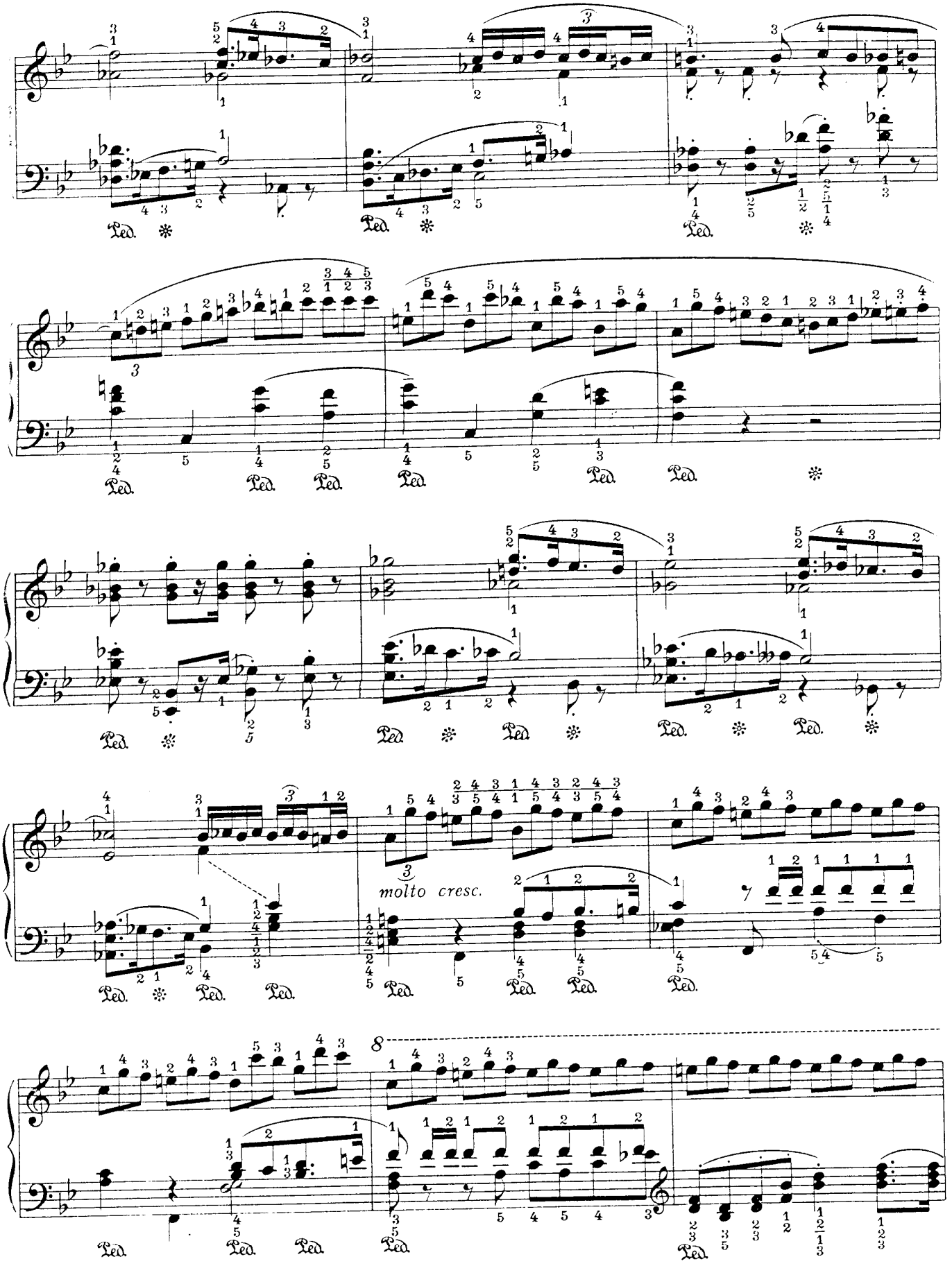
(SONG TOURNAMENT)

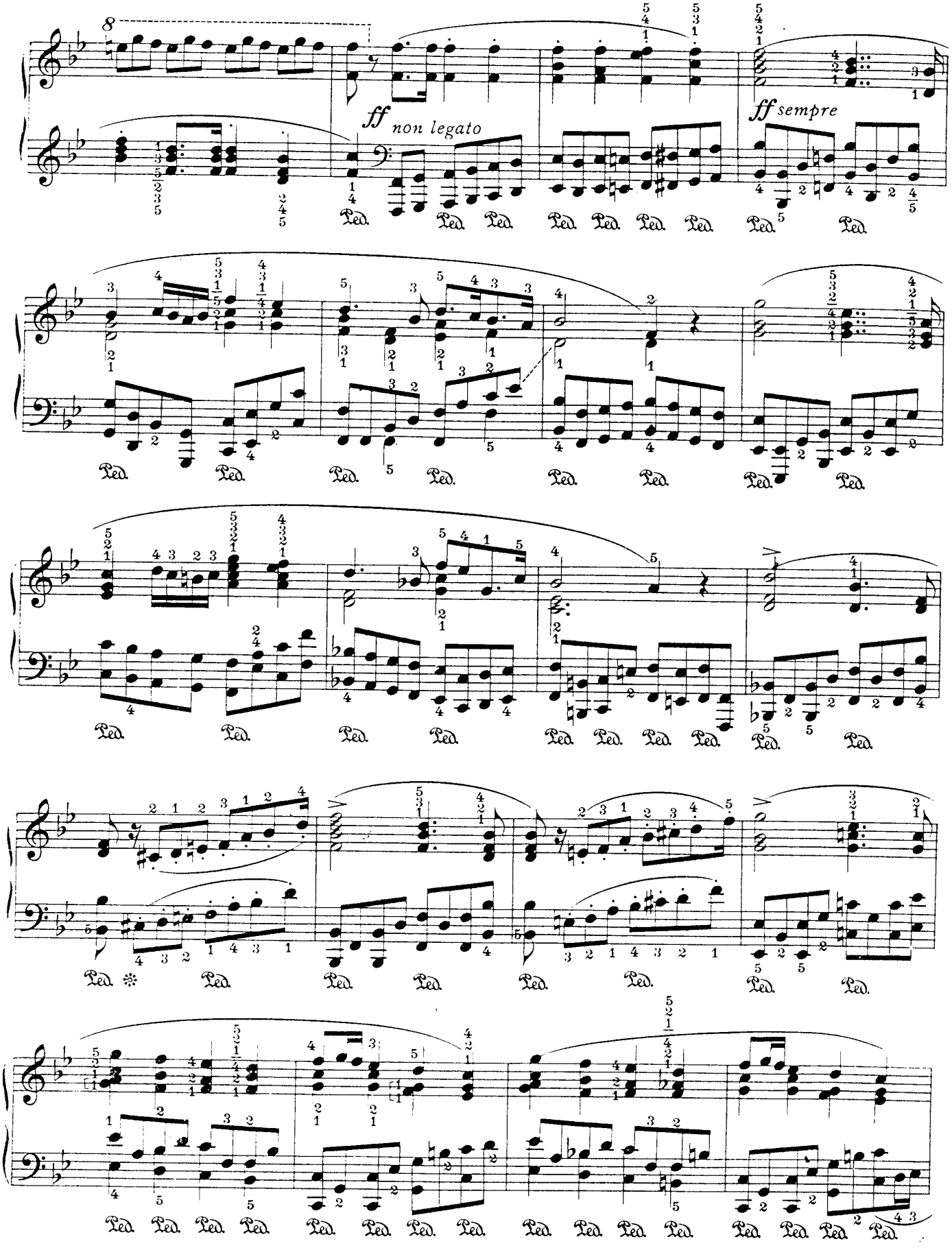


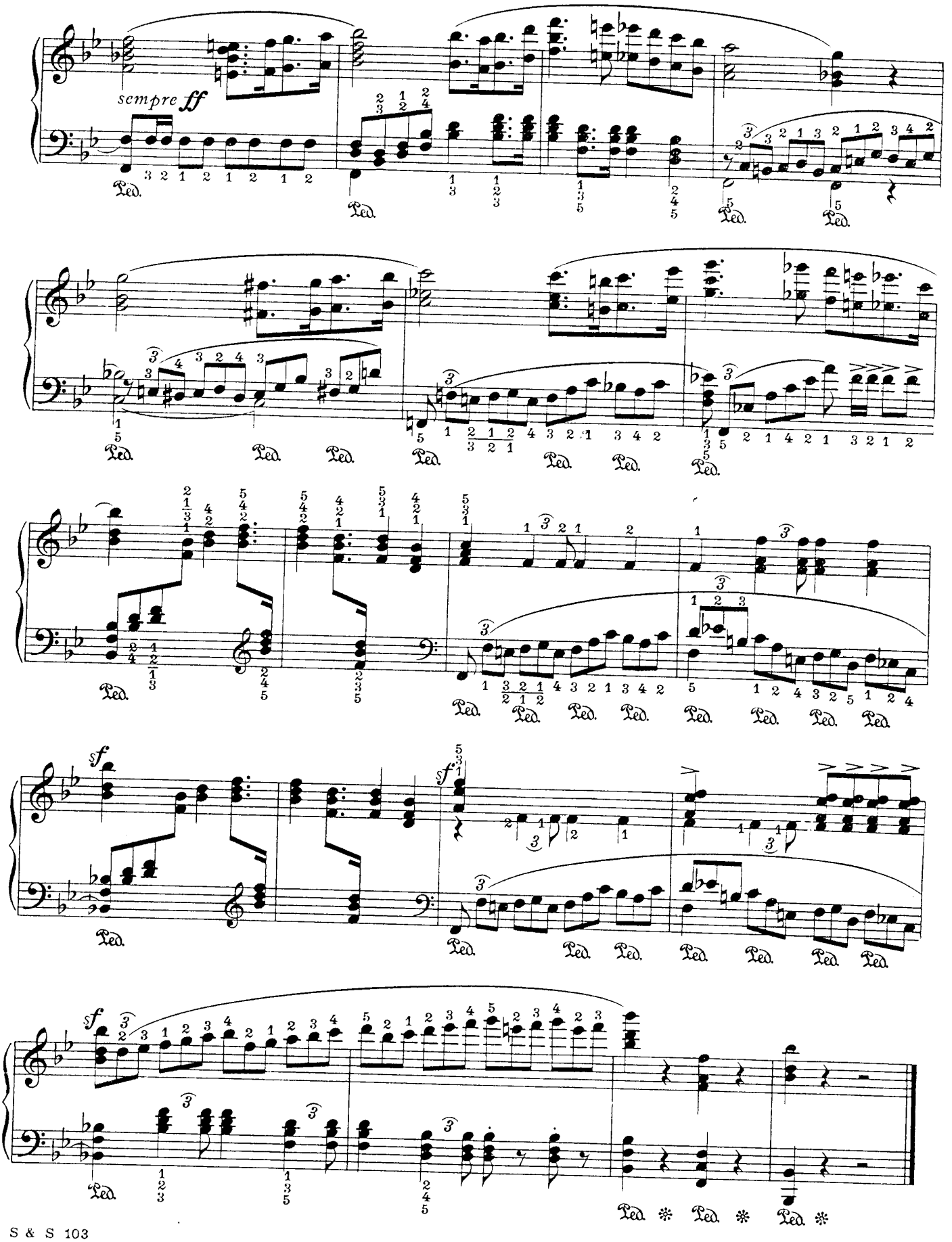

p
cresc.
f
dim.
p




ff
dim.
p


molto cresc.
8


8
ff non legato
ff sempre
Ped.


sempre ff
Ped.

THE PILGRIMS' CHORUS

Andante maestoso ♩ = 60 - 69

p

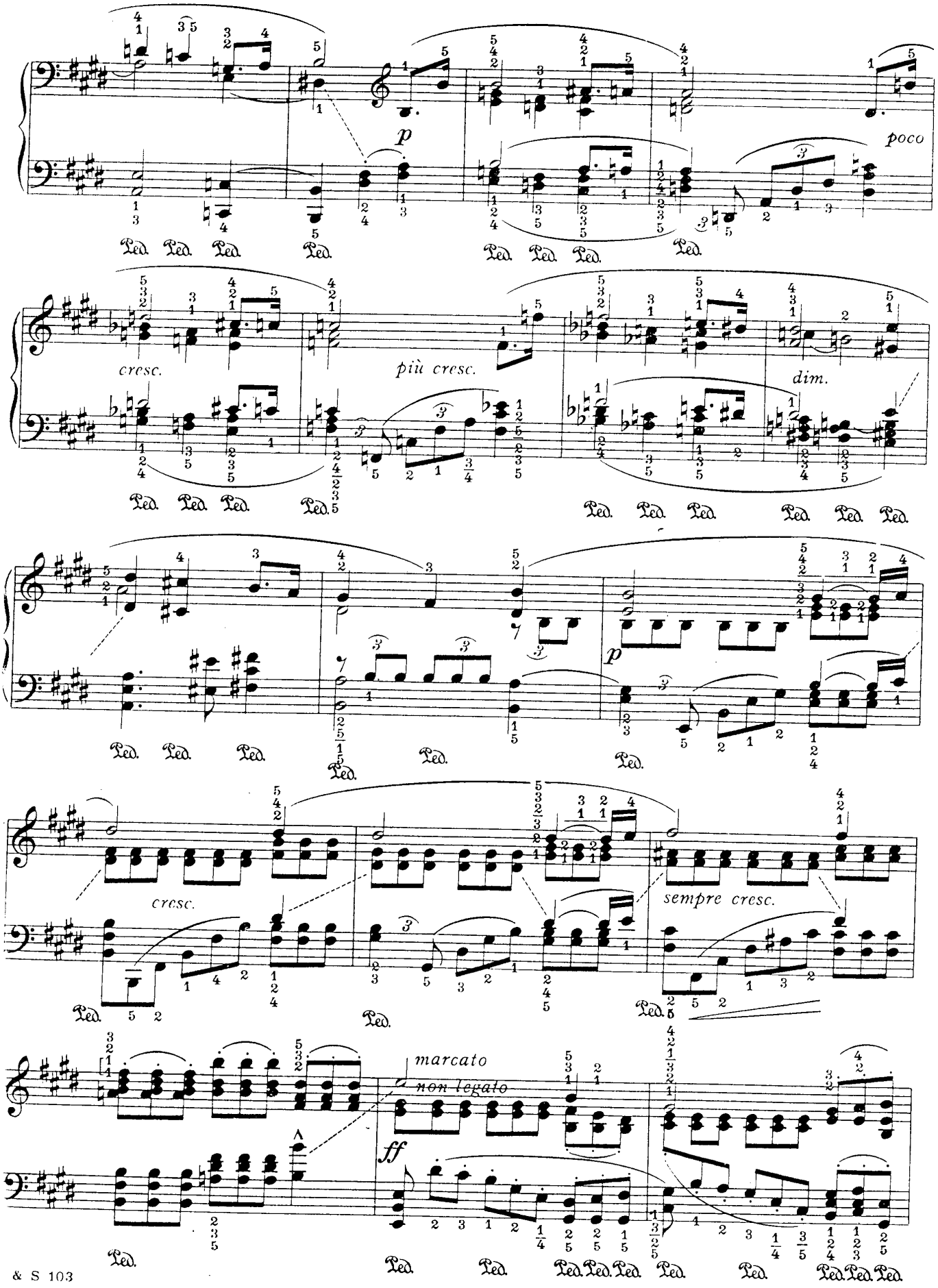
p subito

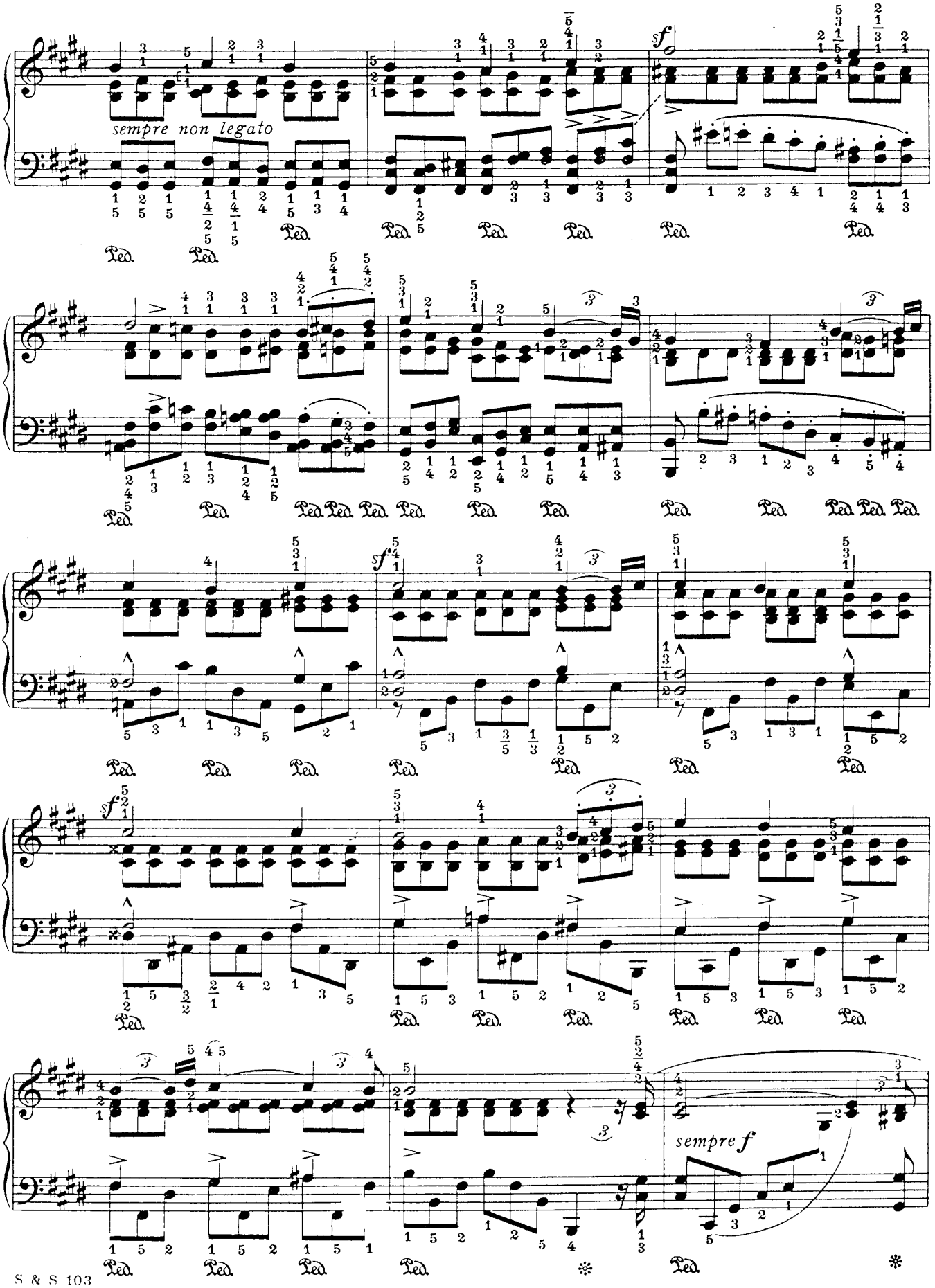
p molto espr.

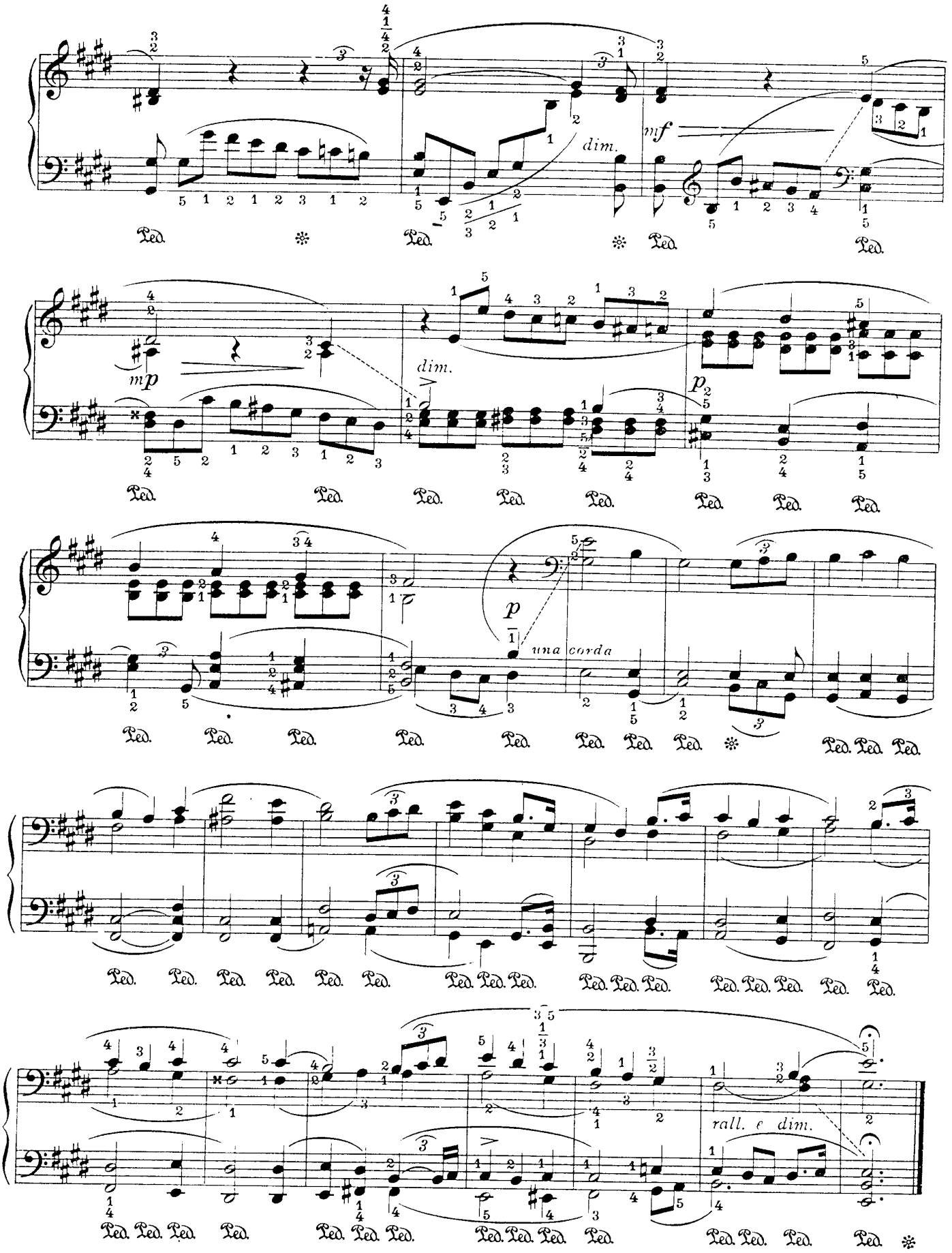
poco cresc.

più cresc.

dim.


p
poco
cresc.
più cresc.
dim.
p
cresc.
sempre cresc.
marcato
non legato
ff


sempre non legato
sempre f

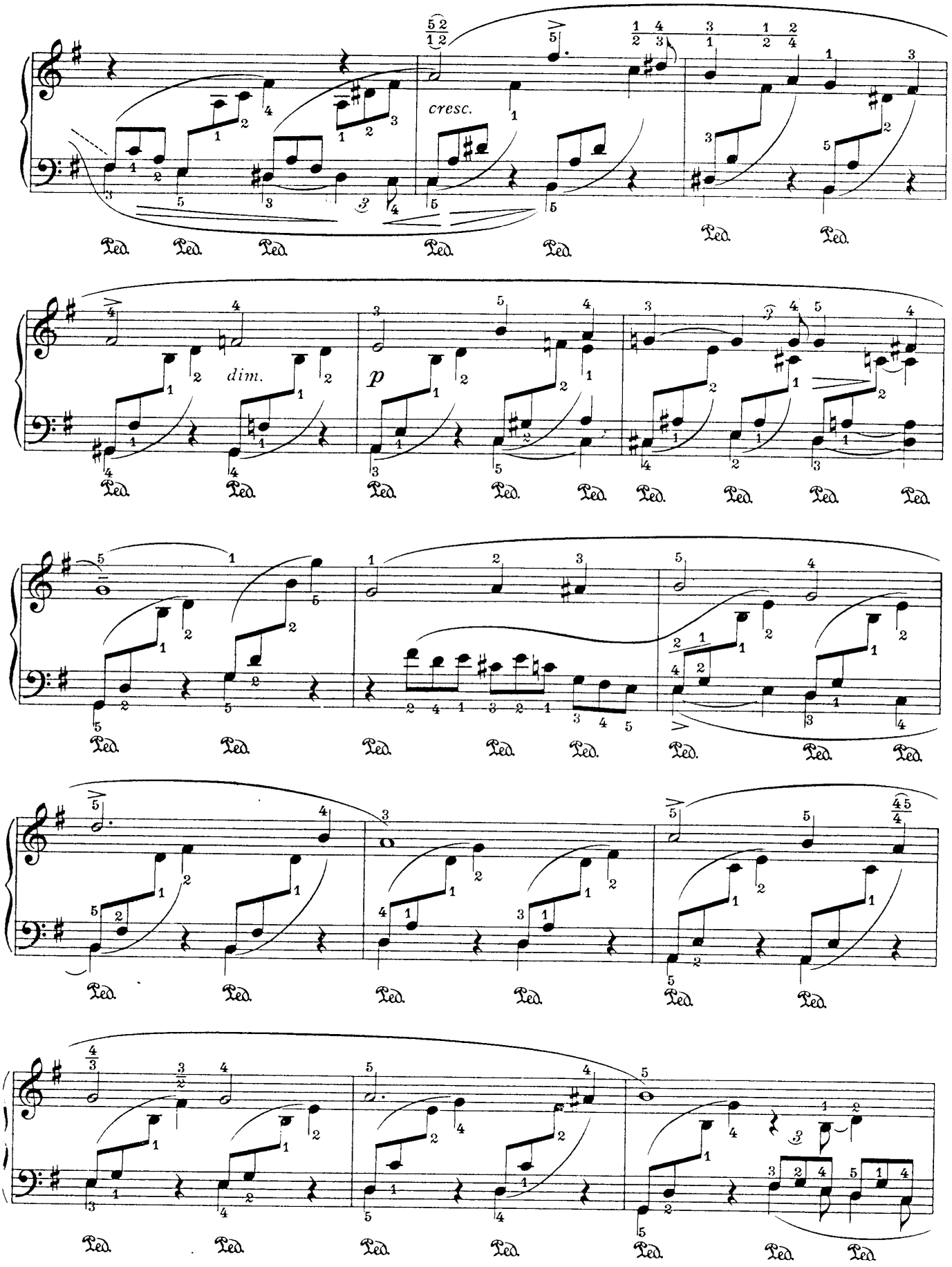

dim.
mf
mp
dim.
p
una corda
rall. e dim.

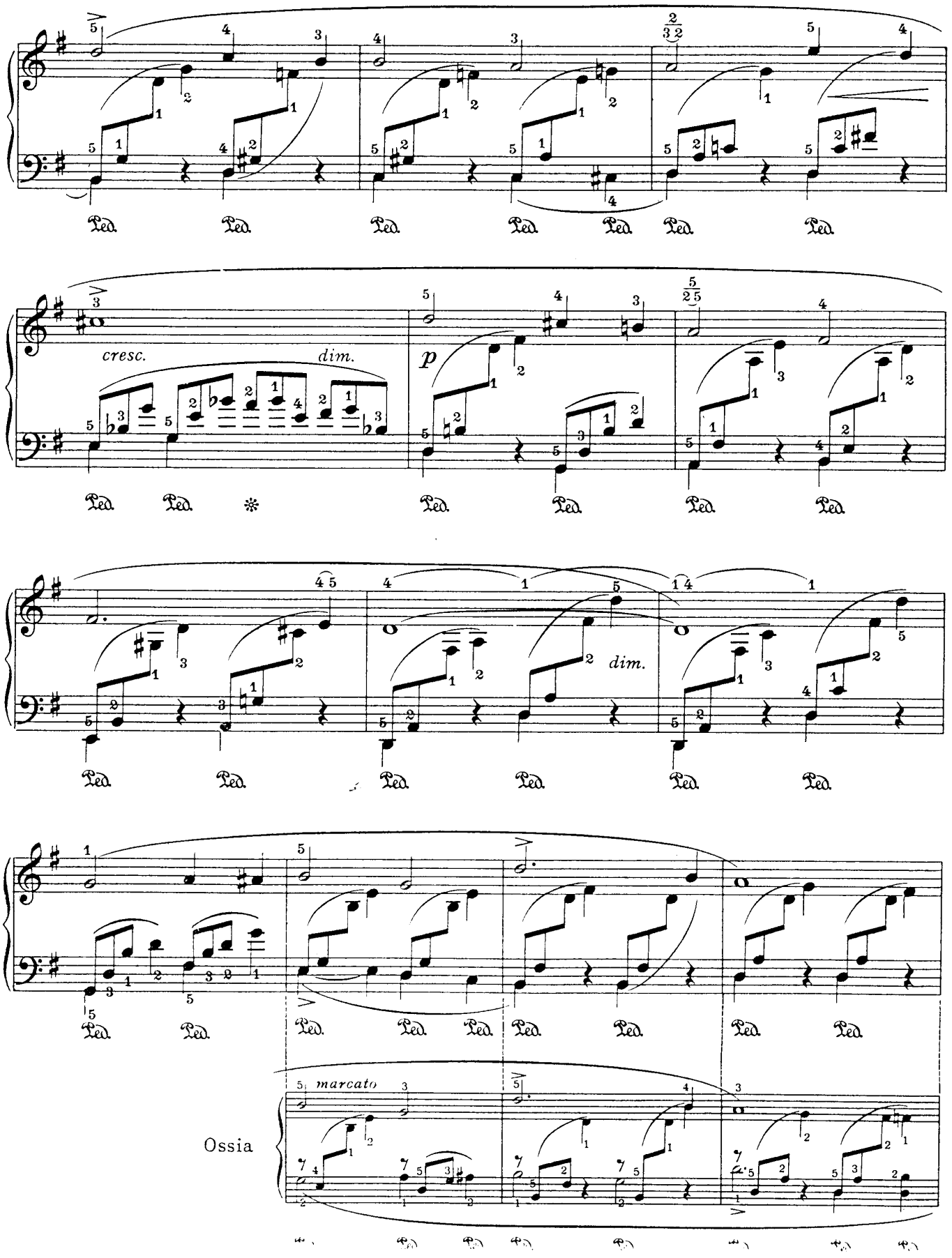
ELISABETH'S PRAYER

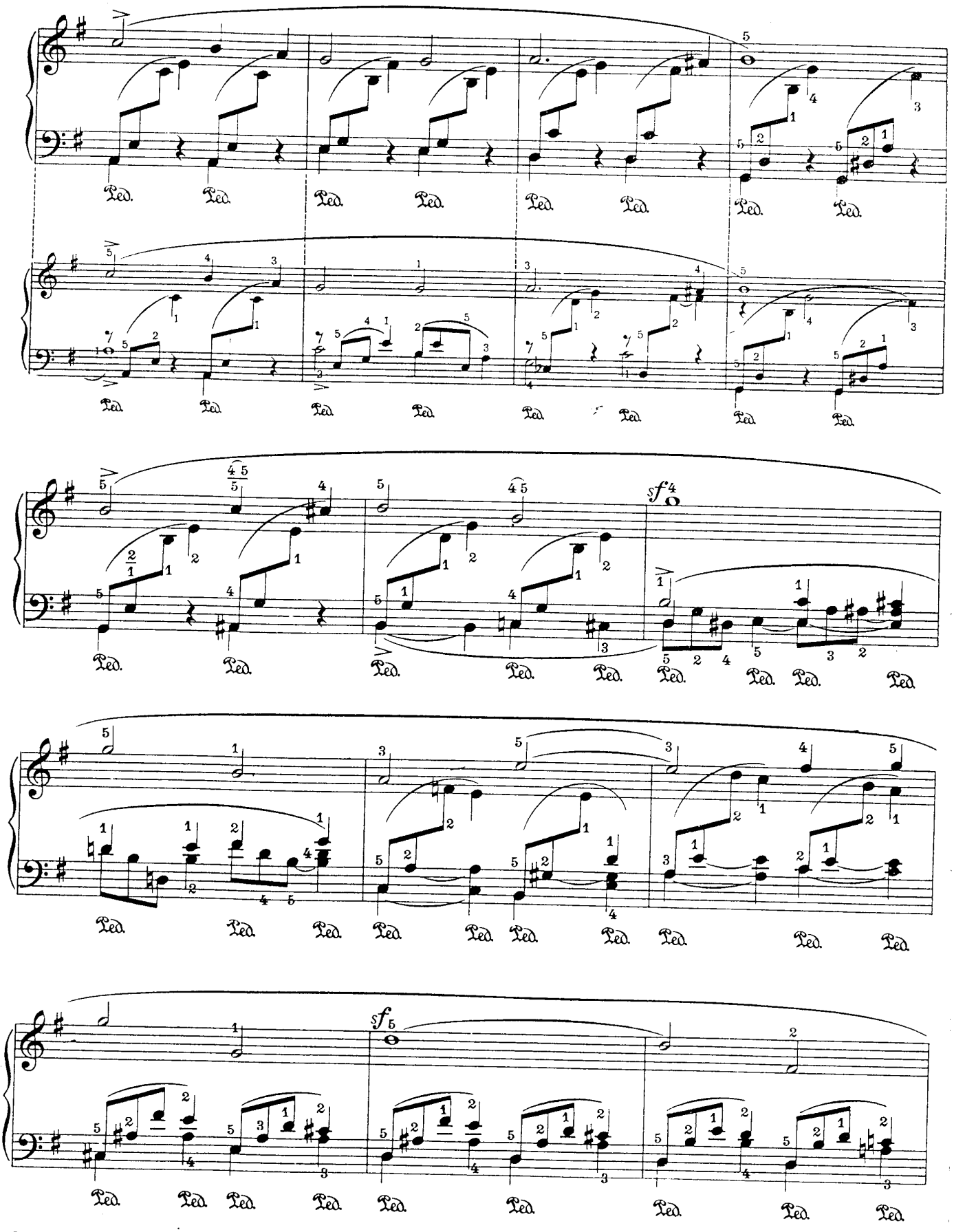
Lento ♩ = 80 - 96

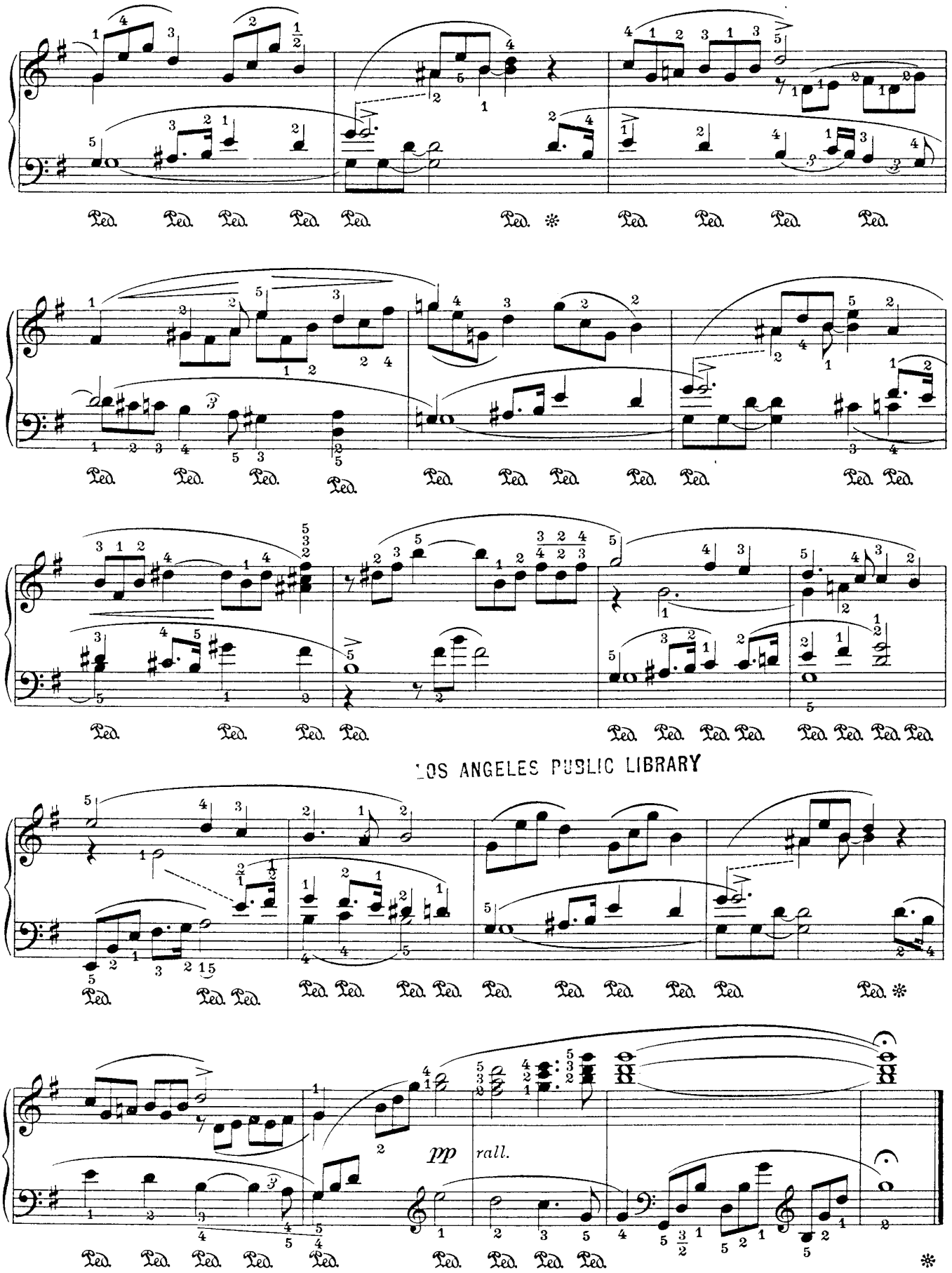
f *mp* *f* *dim.* *f* *dim.* *mp* *mf*

Ped.


cresc.
dim.
p
Ped.


cresc.
dim.
p
dim.
marcato
Ossia


sf
sf



LOS ANGELES PUBLIC LIBRARY

SONG TO THE EVENING STAR

(Wolfram Von Eschenbach)

Moderato ♩. = 48 – 60

pp *pp* *pp*

Ped. Ped. Ped. Ped. Ped. Ped.

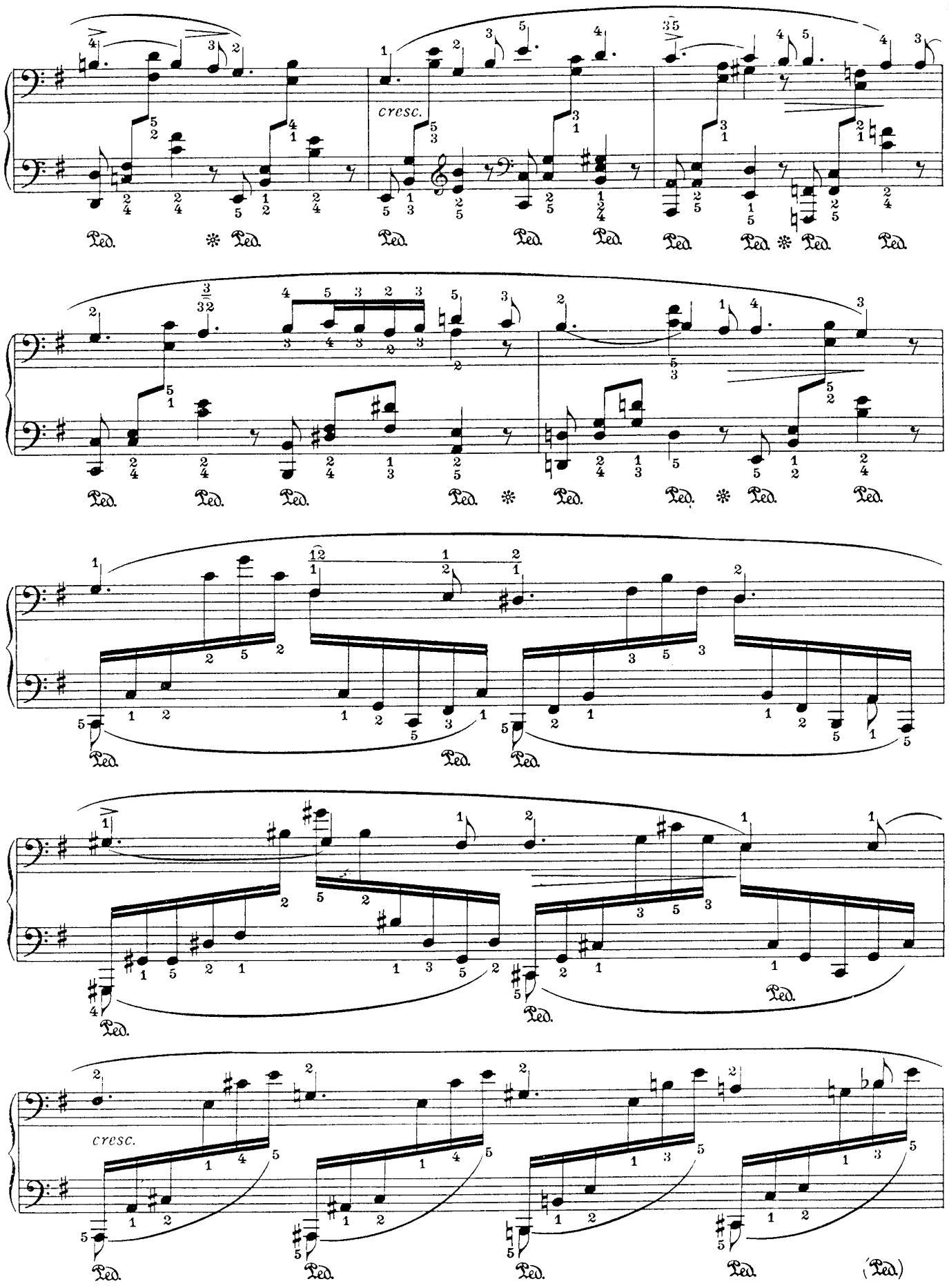
cantabile, molto espr.

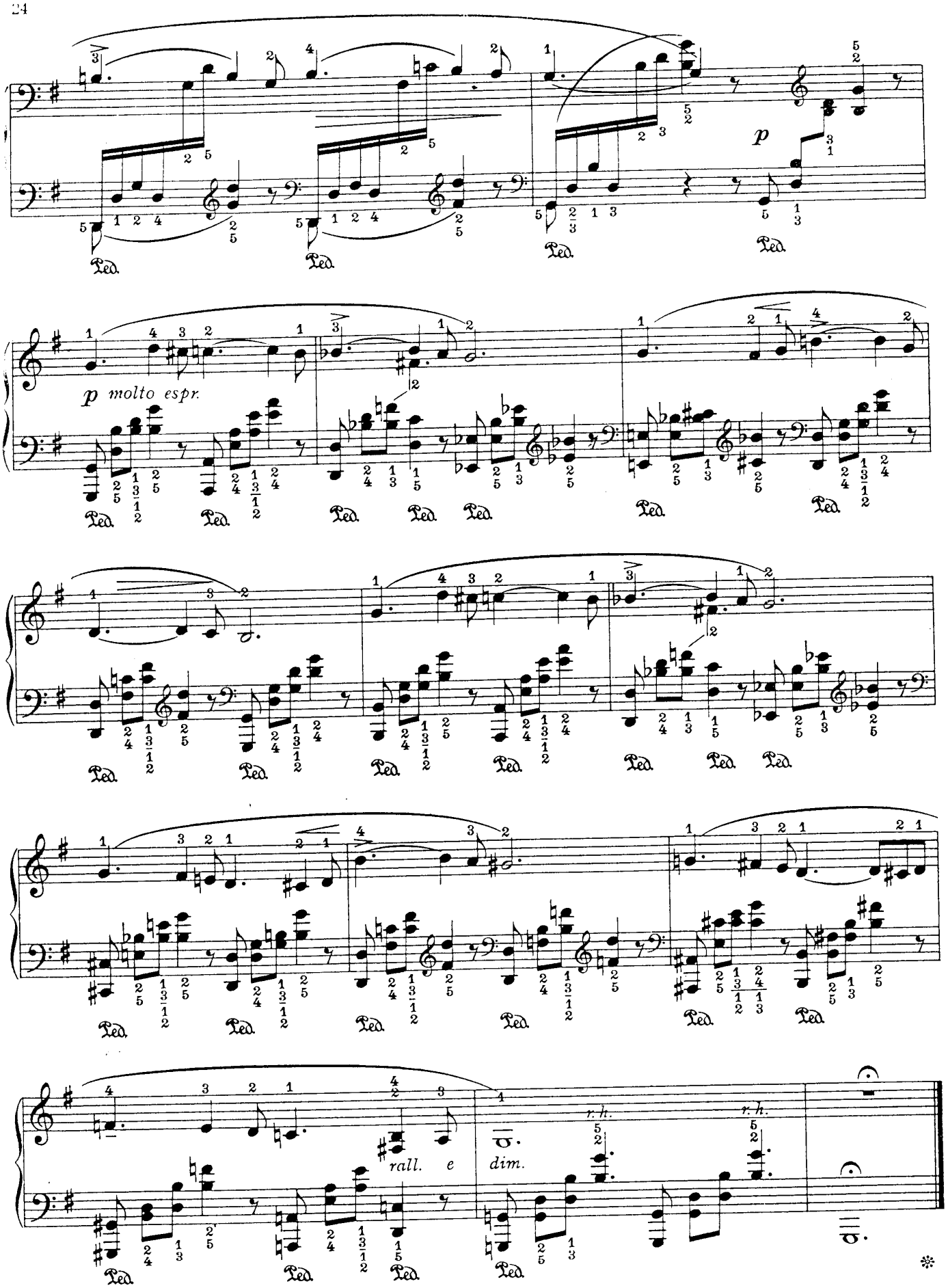
p

Ped. ✻ Ped. ✻

Ped. Ped. ✻ Ped. Ped. Ped. ✻ Ped. Ped. Ped.

Ped. ✻ Ped. ✻ Ped. Ped. ✻ Ped.


cresc.
Ped.
cresc.
(Ped.)


p
p molto espr.
rall. e dim.
r.h.
r.h.
Ped.