

Wagner

Tout n'est qu' images fugitives

(J. Reboul, trans. Boruttau)

Agitato

The piano introduction is in 3/4 time, marked 'Agitato'. It features a treble clef with a key signature of two flats (B-flat and E-flat). The right hand plays a rapid, ascending eighth-note scale starting on G4, moving up to C6. The left hand provides a harmonic accompaniment with chords and single notes, including a prominent G4 in the first measure. Dynamics include *sf* (sforzando) and *f* (forte).

Freu - de und Leid sind flücht'ge Träu - me;
 Tout n'est qu'i-ma-ges fu-gi-ti- - - ves;

The first system of the vocal score shows the vocal line in a treble clef with a key signature of two flats. The lyrics are: "Freu - de und Leid sind flücht'ge Träu - me; / Tout n'est qu'i-ma-ges fu-gi-ti- - - ves;". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a complex, rhythmic accompaniment with many accidentals and slurs. Dynamics include *p* (piano).

Trug und Irr - tum schaf - fen Lust und Not;
 cou - pe d'a - mer - tu - me ou de miel,

The second system of the vocal score shows the vocal line in a treble clef with a key signature of two flats. The lyrics are: "Trug und Irr - tum schaf - fen Lust und Not; / cou - pe d'a - mer - tu - me ou de miel,". The piano accompaniment continues in a grand staff with a key signature of two flats, featuring a complex, rhythmic accompaniment with many accidentals and slurs.

Stein - - wü - ste - neiñ und Blü - ten - bäu - - me - ten er -
 chan - - sons jo - yeu - ses ou plain - ti - - ves ab -

- fül - len des Wah - nes wei - te Räu - - me; und
 - u - sent des lèv - - res fic - tiv - - es: il

nichts, nichts ist wirk - lich, denn Gott, denn Gott!
 n'est rien de vrai, que le ciel, que le ciel!

Wie Tag und Nacht er - stehn und sin - ken, so en - det Glanz oft am Scha - fott;
 Tout so - leil nait, sé - lève et tom - be; tout trône est ar - ti - fi - ci - el,

kaum sieht das Glück der Sterb - li - che win - ken, muß er des To - des Be - cher
la plus hau - te gloi - re suc - com - be, tout s'é - pa - nou - it pour la

trin - ken, und nichts, nichts ist e - - wig denn
tomb - e, et rien n'est bril - lant que le

Gott, denn Gott!
ciel, que le ciel!

Ein - - sa - me Schif - fer im schwan - ken - den Na - chen,
Na - - vi - ga - teur d'un jour - - d'or - age,

Wel - len und Wind zu Spiel und Spott,
 jou - et des va - gues, le mor - tel,

The first system features a vocal line in G minor with a key signature of two flats and a 3/4 time signature. The piano accompaniment begins with a piano (*p*) dynamic and includes a prominent sixteenth-note arpeggiated figure in the right hand.

se - - - hen bleich und zit - ternd wir Schwa - chen an
 re - - - pous - sé de cha - que ri - vage, ne

The second system continues the vocal line and piano accompaniment. The piano part features a dense texture of sixteenth-note arpeggios in the right hand, maintaining the *p* dynamic.

Klip - pen un - ser Boot zer - kra - chen und nir - gends ist
 voit qu'é - cueils sur son pas - sa - ge, et rien n'est

The third system shows the vocal line and piano accompaniment. The piano part includes a *f* dynamic marking and a *dim.* (diminuendo) instruction. The system concludes with a *p* dynamic marking.

Frie - den, denn in Gott, denn in Gott!
 cal - me que le ciel, que le ciel!

The fourth system contains the final vocal line and piano accompaniment. The piano part features a *p* dynamic and includes a triplet of sixteenth notes in the right hand. The system ends with a *p* dynamic and a fermata over the final chord.