

Wagner
Wo in Bergen du dich birgst (Fricka's Scene)
from Die Walküre

Ноты с сайта - www.notarhiv.ru

Etwas breit Fricka

Wo in
Where in

нар *p* *cresc.* *f* *dim.*

Detailed description: This system shows the beginning of the scene. It consists of a vocal line for Fricka and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Wo in Where in'. The piano accompaniment begins with a piano (*p*) dynamic, marked 'Etwas breit' (somewhat broad). It features a prominent bass line with a triplet of eighth notes. Dynamics include *cresc.* (crescendo) and *f* (forte), followed by *dim.* (diminuendo).

Ber - gen du dich birgst, der Gat - tin Blick zu ent - geh'n,
moun - tain wilds thou hid'st, to shun the eyes of thy wife,

p

Detailed description: This system continues the vocal line with the lyrics 'Ber - gen du dich birgst, der Gat - tin Blick zu ent - geh'n, moun - tain wilds thou hid'st, to shun the eyes of thy wife,'. The piano accompaniment continues with a piano (*p*) dynamic. The vocal line is written in a single staff, and the piano accompaniment is in two staves.

ein - sam hier such ich dich auf, dass Hül - fe du mir ver - hies - est.
lone - ly here seek I thee out, that help to me thou mayst prom - ise.

p *p*

Detailed description: This system continues the vocal line with the lyrics 'ein - sam hier such ich dich auf, dass Hül - fe du mir ver - hies - est. lone - ly here seek I thee out, that help to me thou mayst prom - ise.' The piano accompaniment continues with a piano (*p*) dynamic. The vocal line is written in a single staff, and the piano accompaniment is in two staves.

Ich ver - nahm Hun - ding's
I have heard Hun - ding's

f *fp*

Detailed description: This system concludes the vocal line with the lyrics 'Ich ver - nahm Hun - ding's I have heard Hun - ding's'. The piano accompaniment continues with a forte (*f*) dynamic, marked 'fp' (forzando). The vocal line is written in a single staff, and the piano accompaniment is in two staves.

Noth, um Ra - che rief er mich an: der E - he Hü - te - rin
 cry, for ven - geance called he on me, and wed - lock's guar - dian gave

cresc. *f* *dim.*

hör - te ihn ver - hiess streng zu stra - fen die That des frech
 ear to him: I made oath to pun - ish the deed of this

p *f* *fp* *f*

fre - veln - den Paar's, das kühn den Gat - ten ge - kränkt. Wie
 in - fam - ous pair who rash - ly wrought him a wrong. Thou

dim. *p* *f* *p*

thö - rig und taub_ du dich stellst, als wüss - test führ - wahr du nicht, dass um der
 feignst to be fool - ish and deaf, as though thou knew'st not, in sooth, that now for

p *cresc.*

E - he hei - li - gen Eid, den hart ver - letz - ten, ich kla - ge!
 wed - lock's ho - ly oath pro - faned so rude - ly, I call thee!

f *p* *dim.* *p f*

5

Mässig

Ach - test du rüh - mlich der E - he Bruch, so prah - le nun wei - ter und preiss' es
 Deem - est thou praise - worthy wed - lock's breach, then prate thou yet far - ther and call it

p *cresc.*

hei - lig, dass Blut schan - de ent - blüht dem Bund ei - nes Zwi - lings - paar's!
 ho - ly that shame now blossom forth from bond of a twin - born pair!

cresc. *ff* *dim.* *p*

Mir schau - dert das Herz, es schwin - delt mein Hirn: bräut - lich um - fing die
 I shud - der at heart, my rea - son doth faint; broth - er em - braced as

fp *più p* *pp* *cresc.*

Schwe-ster den Bru - - der! Wann ward es er-lebt, dass
 bride his own sis - - ter! When was it e'er known that

leib - lich Ge-schwis-ter sich lieb - ten?
 broth - er and sis - ter were lov - ers?

Sehr lebhaft

So ist es denn aus mit den
 Is all, then, at end with the

e - wig-en Gött-ern, seit du die wil - den Wäl-sun-gen zeug-test?
 glo - ry of god-hood since thou be-gatt'st the ri - o-tous Wäl-sungs?

Her- aus sagt' ich's traf ich den Sinn? Nichts gilt dir der
I now speak it; pierced is thy thought? Nought worth is to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a rest, then enters with a forte (f) dynamic. A 'Ped.' (pedal) marking is present under the piano part, along with an asterisk (*) indicating a performance instruction.

Heh- ren hei- li- ge Sip- pe! Hin wirfst du Al- les was einst du ge-
thee the race of e- ter- nals! A- way thou cast- est what once thou didst

The second system continues the vocal and piano parts. The vocal line has a rest followed by the lyrics. The piano accompaniment features dynamics of mezzo-forte (mf) and forte (f). A 'Ped.' marking and an asterisk (*) are present in the piano part.

ach- tet, zer- reis- sest die Ban- de, die selbst du ge- bun- den, lö- sest la- chend des Him- mels
hon- or; thou break- est the bonds thou thy- self hast or- dain- ed, loos- est laugh- ing all heav- en's

The third system shows the vocal line and piano accompaniment. The piano part includes a 'cresc.' (crescendo) marking. The system concludes with a key signature change to D major, indicated by two sharps.

Haft: dass nach Lust und Lau- ne nur wal- te diess
hold, that in wan- ton free- dom may flour- ish this

The fourth system features the vocal line and piano accompaniment. The piano part starts with a forte (ff) dynamic, followed by a piano (p) dynamic. A 'Ped.' marking and an asterisk (*) are present. The system ends with a key signature change to D major.

fre-veln-de Zwil - lings-paar, dei-ner Un-treu - e zucht - lo - se Frucht.
 in - so-lent twin - born pair, of thy false-ness the un - ho - ly fruit.

più p

p cresc.

*Red. **

O — was klag' ich um E - he und Eid, da zu-
 O — why wail I o'er wed-lock and vows which thy-

f dim. 3

p

*Red. **

*Red. **

erst du selbst sie ver-sehrt. Die treu - e Gat-tin tro-gest du
 self thou first hast pro-faned. The tru - est wife thou stil' hast be-

f dim. 3

dim. 3

*Red. **

*Red. **

stets; wo ei-ne Tie - fe, wo ei-ne Hö - he, da-hin lug - te lü-sterndein
 trayed; nev - er a deep and nev-er a height, but there turned thirst - ing ev-er thy

cresc. 3

f dim. 3

p dolce

*Red. **

*Red. **

*Red. **

*f **

*Red. **

Blick, wie des Wech-sels Lust du ge-wän-nest, und höh-nend kränkt-est mein
 looks, as thy change-ful hu-mour al-lured thee, and stung my heart with thy

Red. * Red. *

Herz. Trau - ern-den Sin-nes musst ich's er-
 scorn. Sad - dened in spir-it, must I be-

cresc. f dim. p Red. *

tra-gen, zogst du zur Schlacht mit den schlim-men Mäd-chen, die wil - der Min - ne Bund dir ge-
 hold thee fare to the fight with the grace-less maid-ens, whom law-less love hath giv-en to

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

bar: denn dein Weib noch scheut-est du so, dass der Wal-kür-en Schaar, und Brunn-hil - de
 thee: for thy wif still fear-edst thou so, that the Val-kyr-ies' band and Brunn-hild' her-

p Red. *

selbst, dei-nes Wun-sches Braut, in Ge-hor-sam der Her-rin du
 self, thine own wish-'s bride, to the god-dess as hand-maids thou

gabst. Doch jetzt, da dir neu-e Na-men ge-fie-len, als
 gavst. But now, when un-wont-ed names have en-snared thee, as

„Wäl-se“wölfisch im Wal-de du schweif-test; jetzt, da zu nied-rig-ster Schmach du dich neig-test, ge-
 „Wal-se“wolfish in woods thou hast wan-dered; now that to deep-est dis-grace thou hast fall-en, to

mei-ner Men-schen ein Paar zu er-zeu-gen: jetzt dem Wur-fe der Wöl-fin
 fos-ter mor-tals be-got of thy false-ness: shamed by whelps of a wolf thou

wirfst du zu Fü - sen dein Weib!
flingst at thy feet, too, thy wife!

Musical score for the first system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes dynamic markings 'f' and 'più f'. There are 'Ped.' markings and asterisks in the bass line.

So führ' es denn aus! Fül - le das Mass!
Then fin - ish thy work! Fill now the cup!

Musical score for the second system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps and the time signature is 3/4. The piano part includes dynamic markings 'ff' and 'f'. There are 'Ped.' markings and asterisks in the bass line.

Die Be - trog' - ne lass auch zer - tre - ten!
The be - trayed one tram - ple be - neath thee!

Musical score for the third system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps and the time signature is 3/4. The piano part includes dynamic markings 'ff'. There are 'Ped.' markings and asterisks in the bass line.

Musical score for the fourth system. It features a piano accompaniment in the lower two staves. The key signature is three sharps and the time signature is 3/4. The piano part includes dynamic markings 'dim.' and 'p', and is marked with triplets and '3.'. There are 'Ped.' markings and asterisks in the bass line.