

2 Arias

Tannhäuser's Aria: *Dir, Göttin der Liebe*

Isolde's Aria: *Isolden's Liebes-Tod*

Oboe & Piano / Organ

Arr.: Colette Mourey

Richard Wagner

EMR 25145A

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2 Arias

1

Tannhäuser's Aria *Dir, Göttin der Liebe*

Richard Wagner

(1813-1883)

Arr.: Colette Mourey

Maestoso $\text{♩} = 76$ ($\text{♩} = 152$)

Oboe

Organ / Piano

ffp

pp



6

mf

mp



11

mf

p

ffp

8



16

ffp

mf

mp

pp



21

mf

p



Isolde's Aria

Isolden's Liebes-Tod

Molto moderato ♩ = 66

Measures 1-5 of Isolde's Aria. The score is in E-flat major (three flats) and common time (C). The tempo is Molto moderato (♩ = 66). The vocal line (treble clef) begins in measure 5 with a half note G4, marked *p*. The piano accompaniment (grand staff) starts in measure 1 with a half note G3 in the bass and a half note Bb3 in the treble, marked *pp*. The piano part features a descending chromatic line in the bass and a more active line in the treble.

Measures 6-10 of Isolde's Aria. The vocal line continues with half notes: Bb4, A4, G4, F#4, and E5. The piano accompaniment provides harmonic support, with the bass line moving in half notes and the treble line featuring chords and moving lines. The dynamic marking *mp* appears in measure 9.

Measures 11-15 of Isolde's Aria. The vocal line begins in measure 11 with a half note G4, marked *mp*. The piano accompaniment starts with a half note G3 in the bass and a half note Bb3 in the treble, marked *p*. The tempo marking *molto* is indicated below the vocal line. The vocal line features a triplet of eighth notes in measure 13, marked *ff*, followed by a crescendo to *f* and then *ff* again in measure 15.

Measures 16-20 of Isolde's Aria. The vocal line begins in measure 16 with a half note G4, marked *sfz*. The piano accompaniment starts with a half note G3 in the bass and a half note Bb3 in the treble, marked *pp*. The vocal line continues with half notes: Bb4, A4, G4, F#4, and E5. The piano accompaniment provides harmonic support, with the bass line moving in half notes and the treble line featuring chords and moving lines. The dynamic marking *p* appears in measure 19.

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