

Title:	[Parsifal Parsifal
Name(s):	Wagner, Richard 1813-1883 Library of Congress
Resource Type:	notated music
Subject(s):	Musical sketches
Note(s):	Holograph. Music by Richard Wagner. In pencil. In the Gertrude Clarke Whittall Foundation Collection of the Library of Congress. Previously owned by Jerome Stonborough.
LCCN	http://lcn.loc.gov/87753141
URL	http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200153158

Scanning Target

Music Division
Mobile Scan Project 2008

Whittall Collection

Item: 200153158
Title: Parsifal

Contact: Paul Fraunfelter
7-4456

etc.

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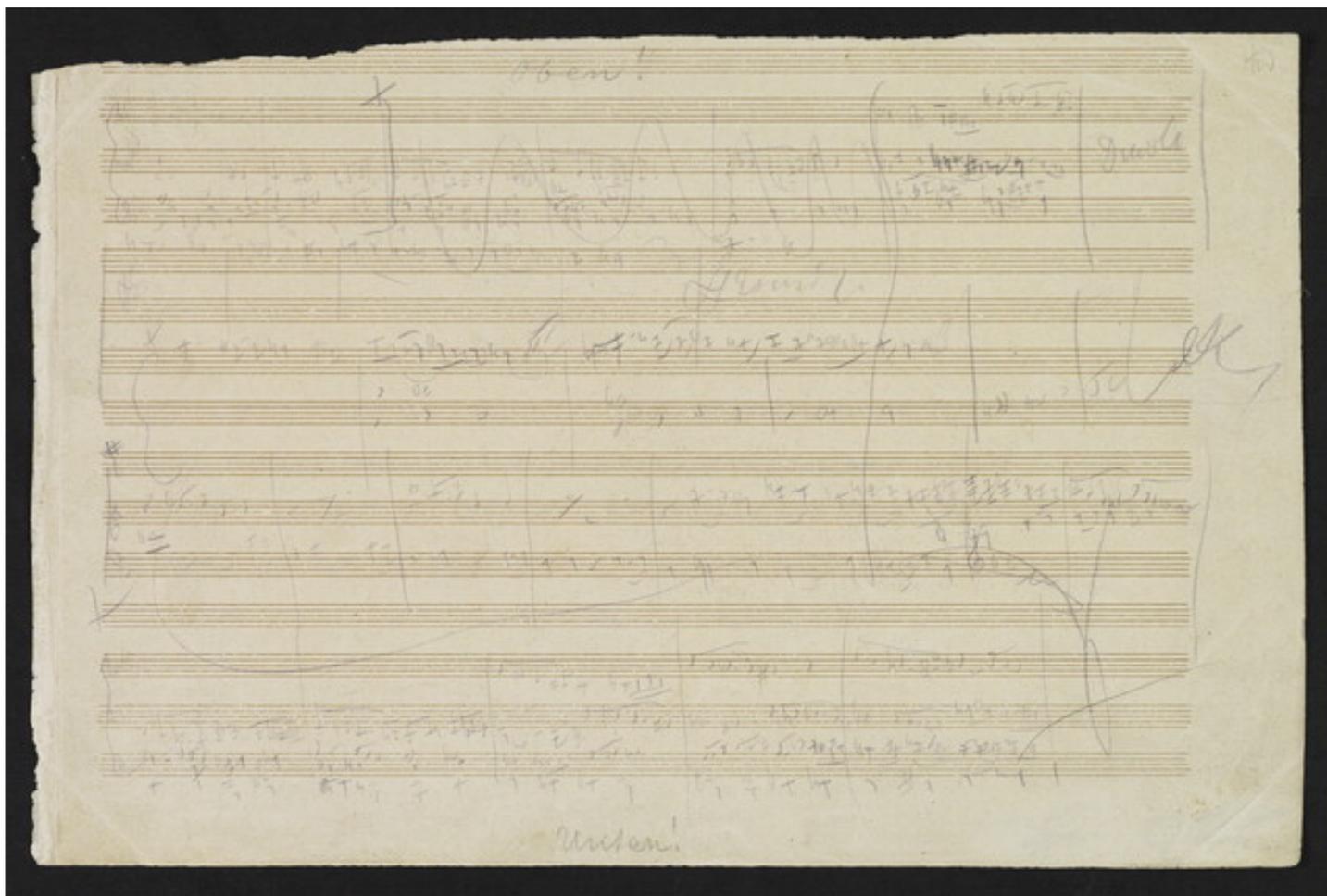
Handwritten musical score with lyrics in German. The lyrics include: "ich hab' dich nicht gesehen, du bist nicht da, ich hab' dich nicht gesehen, du bist nicht da, ich hab' dich nicht gesehen, du bist nicht da." The score features various musical notations including notes, rests, and dynamic markings.

M. 96
Wagner
C. 1876

Walküren

Handwritten musical score for the "Walküren" section. It includes a vocal line with lyrics: "ich hab' dich nicht gesehen, du bist nicht da, ich hab' dich nicht gesehen, du bist nicht da, ich hab' dich nicht gesehen, du bist nicht da." Below the vocal line are piano accompaniment parts for the right and left hands. The score is written in a cursive hand and includes various musical symbols and dynamics.

Handwritten musical score with lyrics in German. The lyrics include: "ich hab' dich nicht gesehen, du bist nicht da, ich hab' dich nicht gesehen, du bist nicht da, ich hab' dich nicht gesehen, du bist nicht da." The score features various musical notations including notes, rests, and dynamic markings.



Wagner Manuscript .

Property of
Mrs. Minnie Voigt

615

← Laid in with Parsifal + Ring sketches

June 8, 1973

Dear Mr. Pearson:

We thank you very much for your letter of May 28 and its careful analysis of the sketches on our Wagner leaf. Your letter was an education for me, for although I knew in general that the leaf concerned Siegfrieds Tod I was not aware of all the details.

The first I knew that the leaf was more than what it appeared to be was in December 1964 when Robert Bailey--who, I believe, had been a graduate student or a young instructor at Princeton--gave a paper at the American Musicological Society meeting here on "A Musical Sketch for Siegfrieds Tod." My colleague, Jon Newsom, tells me that Bailey had learned of this almost certainly from Professor Oliver Strunk, now retired from Princeton University, who was at one time Chief of this Music Division and years ago had transcribed the matter on the leaf with various identifications.

The trouble is that so far as I am aware neither of these gentlemen have published anything on the subject. I believe that Mr. Strunk is living somewhere in Italy, and that Mr. Bailey is on the staff of the School of Music or the Graduate Department of Yale University in New Haven, Connecticut. I didn't get to hear the Bailey paper in 1964 because I was in charge of the local arrangements committee and was forever outside rather than inside meeting rooms; I do recall that my staff member in charge of exhibitions managed very cleverly to exhibit the leaf so that the viewer could see both sides.

As to Wagner musical autographs that have come to us since 1953: the only thing that any of us can recall actually has been in the Library since 1936 but as a part of the Batchelder Collection in the Rare Book Division, which was a mixture of a great many things and was not surveyed and distributed to the appropriate places around the Library until 1963. From that we got a sheet containing a four-voice setting

B. J. Pearson

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of the "Gesang der Friedensboten" from Rienzi. The sheet is dated June 5, 1844, and must have been written out for someone: Mr. Bachelder or some other former owner had patched it down the middle with an ugly piece of Scotch tape which of course had done it no good. Of non-music Wagner autographs, I believe since 1953 we have acquired one letter, dated sometime in 1873 to Ernst Williams, and a dedicatory page for Die Meistersinger.

With many thanks and best wishes to you.

Sincerely yours,

William Lichtenwanger
Head, Reference Section

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WL/rj"

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28 May 1973

*Don't
forget
to return
11/2*

Dear Mr Lichtenwanger,

Thank you very much indeed for your letter of 3 May enclosing xerographs of the Wagner manuscripts I enquired about. I am most grateful for your prompt reply and your kindness in sending me the prints.

With regard to the manuscript headed 'Zur Widmung', this is certainly the sheet which Wagner presented to King Ludwig II of Bavaria in August 1876; comparison with a facsimile of the draft identified the composition beyond doubt. I am glad that the manuscript is not lost as once thought.

Two pages you have copied for me contain (1) the opening of a scene for three Norns and (2) the word 'Walküren' prominently written in the middle of the sheet. I should be much obliged for your confirmation that these pages are in fact the two sides of a single leaf. My doubt is caused by the description in Emmanuel Winternitz's book 'Musical Autographs from Monteverdi to Hindemith' (1965), vol. i, p. 109, where he writes of 'one sheet written on one side' for what is, I believe, actually the verso of the leaf. This manuscript has not been identified accurately by Winternitz, Albrecht ('Census', 1953) nor Waters (catalogue of the Whittall Foundation Collection, 1953). I do not know of any other references to the autograph and, upon the assumption that its significance has not previously been brought to the Library's attention, I offer the following details.

The sketches are not for 'Die Walküre' and 'Götterdämmerung' (composed June 1854 to March 1856 and October 1869 to November 1874 respectively), but for 'Siegfrieds Tod.' Wagner made a few tentative prose sketches based on the Nibelungenlied and other Teutonic sagas during the course of 1848, and then wrote out in verse the drama 'Siegfrieds

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Tod' 12 - 23 November the same year. He gradually realized that some prefatory material was necessary and by the end of 1852 had expanded the drama into the present four 'Ring' operas; 'Siegfrieds Tod' was altered extensively but still corresponds to a large degree with 'Götterdämmerung.'

The Parisian periodical 'L'Illustration' published on 11 February 1933 (pp. 167-3) a facsimile of Wagner's Orchestral Sketch - dated at the beginning: 12 August 1850 - for the opening 150 bars or so of 'Siegfrieds Tod.' The preceding May Wagner had made a fair copy of the poem with a view to publication, but although he apparently intended to compose the whole drama at once, his autobiography shows that he was not in a conducive state of mind for the task, and it was abandoned. The Whittall MS. is clearly a preliminary sketch for this Orchestral Sketch.

Wagner confidently started the Whittall MS. in ink: the first six staves and bars one and two of the next two staves are similar to but simpler than the sketch proper. The next bar has a '3' denoting three bars of linking music to be filled in later and is followed by brief pencil jottings of ideas for twelve more bars. Then, skipping a short passage of text, Wagner turns the leaf and resumes composition - in the third and fourth staves - with 'Einen Wurm zeugte die Riesen.' These 22 bars of music are followed by 5½ bars which stand in place of a similar number deleted above. The second bar of stave nine on the verso is immediately followed by the second bar of stave eleven on the recto. The music is now unbroken down to the foot of the sheet and runs straight on at bar one of stave twenty-three overleaf. An interesting feature is that although the Orchestral Sketch ends with Siegfried's words 'Brünnhilde's zu gedenken', the Whittall MS. continues for a further 26 bars.

The prelude to 'Siegfrieds Tod' was drafted out in prose towards the end of October 1843 and cast into verse on 12 November that year. This gives the earliest possible date for the Whittall MS., but I believe that it almost certainly dates from July/August 1850 and, on the evidence above, it cannot have been commenced any later than August. The Latin script of the text, with its small letters at the commencement of nouns, is a characteristic of the fourth autograph of the poem, written shortly before 3 June 1850. Near the foot of the verso there is written 'C [?] 13 8 50/'41' in writing which appears to be Wagner's, and as far as I can tell from the print, it is in pencil like the music below it. This could possibly stand for a date of composition, but if so, Wagner broke with his customary practice of writing the month as a word. However, being in the middle of the page

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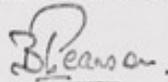
the numbers are unlikely to be a collector's mark.

The bars following the word 'Walküren' on the verso, coming in the middle of drafts for the prelude, must be of the same date. The text comes from act i, scene 3 of 'Siegfrieds Tod', with a slight modification from the printed one: 'zu führen nach Walhall erschlagene Sieger' instead of 'nach Walhall zu führen erschlagene Sieger.' If the leaf dates from 1850, these bars give the earliest form yet discovered of the 'Ride of the Valkyries' music. A facsimile in the 'Jahrbuch der literarischen Vereinigung Winterthur' for 1919 (facing p. 159) of a Wagner autograph dated 23 July 1851 was previously regarded as the earliest example of the theme.

In summary, the Whittall MS. is an extremely early sketch (perhaps the earliest detailed one) of the music for what later became 'Der Ring des Nibelungen.'

In closing, I would enquire if you have added any further Wagner autographs to your collection since 1953. Once again, many thanks for your assistance.

Yours sincerely,



(B.J. Pearson)

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