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CORRELATION OF MUSIC AND POETRY
IN THE LIEBESTOD FROM TRISTAN UND ISOLDE

by 6791

MARYJEAN LAZIO

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A MASTER'S REPORT

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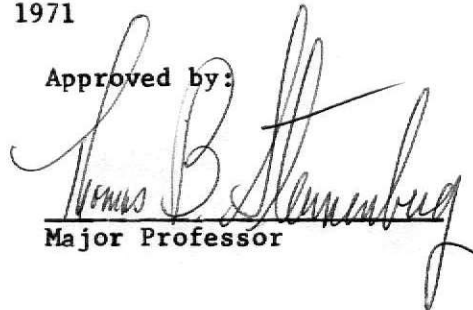
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KANSAS STATE UNIVERSITY
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Approved by:



Dennis B. Stenberg

Major Professor

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TABLE OF CONTENTS

	Page
INTRODUCTION	1
CORRELATION OF MUSIC AND POETRY IN THE LIEBESTOD FROM TRISTAN UND ISOLDE	8
APPENDIX I	19
APPENDIX II	29
ACKNOWLEDGEMENT	37
BIBLIOGRAPHY	38

INTRODUCTION

The subject of this paper, Correlation of Music and Poetry in the Liebestod from Tristan und Isolde, was undertaken from both the analytical and performing aspects. The Liebestod will be discussed and performed as part of a graduate recital.

There are important reasons for analyzing the Liebestod from the standpoint of the singer. Every singer must be concerned about words. How can their real meaning be conveyed clearly? Wagner presents a special challenge to the singer because as writer of both poetry and music, he is able to fuse these elements into a combination that requires careful investigation to understand. What better way is there to insure comprehension of so difficult a piece of music--especially when such a study would be of untold benefit to the singer as an aid to the actual performance?

A comment about the accompanist ought to be made. A highly proficient accompanist is one who is aware of the words, and who understands the thought-content of the poetry--one who "sings" with the singer. In considering the Liebestod, this quality is not only desirable but essential. It is hoped that this paper might prove valuable to an accompanist by providing some insights into the poetic thought of the Liebestod. The piano part itself is most ungracious. Reducing Wagner's orchestral score to the keyboard hardly lies within the realm of possibility.

The study of the words and music was pursued in various ways. The first thing demanded was a sure knowledge of the meaning of each word. Several translations were read, the best being one by Ernest Newman although he did not translate the entire aria into poetic form. It is partially a

prose summary. Newman contends that the poetry to a large extent defies literal translation. However, to insure a comprehension of the word-painting done by Wagner, it is quite necessary to write out a literal translation even though it does not make very much sense as poetry. The words themselves describe sensations. This in itself is not surprising, but it is interesting to discover the number of different words which Wagner finds to express the sensations of sound, and scent in particular.

The next process entailed investigation of the vocal line to see how words were colored or enhanced when presented within continuous thoughts. Careful reading of the poetry, always in conjunction with the accompaniment, is needed. Realization as to where one thought ends and another begins is a constant concern. It is not always readily apparent where such a change is taking place. Also, within the phrase, specific words are given special emphasis in some way or other.

The technicalities of the music involves a number of areas. The devices used by Wagner with which all music scholars are familiar will be mentioned in specific instances, but will not be discussed as such.

The phases, or long spans of music, are important. How does the music of these phases combine with the poetry? Many times within the long span, shorter groups are found.

The texture: is it "heavy" or "light" and how and where is it varied? This factor was inextricably involved with the orchestration. The complete orchestral score is too cumbersome to work with, so a piano/vocal score was used. Repeated listening to a record of the Liebestod provided helpful information about the instruments and how they were used.

The varying plans of rhythmic intensity has an important part in the over-all effect. Is it a flowing rhythm pattern, or heavy and slow-moving?

What does such a pattern accomplish in helping to create a change or express a mood?

Careful attention to the continuous bass lines underlying related thoughts also formed a significant part of the analysis. This is of prime importance to the basic structure of the composition.

One of the Wagnerian devices has to be mentioned; emphasis upon non-harmonic sounds in strategic places. An awareness of such sounds is quite necessary.

In order to place Wagner's works in some kind of historical perspective, a discussion of opera in the early nineteenth century follows. The center of operatic activity in the early 1800's was Paris. Two main types of opera flourished there: opera comique, which is essentially a French creation, and a style which came to be known as "grand" opera.

"The leading composer of grand opera was Giacomo Meyerbeer in whose works all the best and worst features of the type were concentrated."¹ Meyerbeer (1791-1864), a native of Berlin, had at one time been a fellow-student with Carl Maria von Weber. They remained life-long friends.

¹Donald Jay Grout, A Short History of Opera (N. Y.: Columbia University Press, 1947), p. 311.

Weber hoped that Meyerbeer would be the one to create a truly German opera-form, but this was to be Weber's destiny, not that of his friend.

Meyerbeer's early attempts at German opera were complete failures. Upon the advice of Salieri, he went to Venice in 1815 to learn what only the Italians could teach him; namely, how to compose for the voice. Meyerbeer, with usual thoroughness, mastered the Italian style of opera, had many successful productions of his works, Rossini notwithstanding, but grew anxious to conquer other worlds. His most successful Italian opera was II Crociato in Egitto which premiered in Venice in 1824. It was this work which led him to Paris where II Crociato was staged in 1826. The influence of the Parisian environment upon Meyerbeer has been described in the following way:

Paris was the headquarters of the unsettled, restless, tentative spirit which at that time pervaded Europe. The prevailing spirit of eclecticism found its perfect musical counterpart in the works of Meyerbeer. The assimilative power that, guided by tenacity of purpose, enabled him to identify himself with any style he chose, found in this intellectual ferment, as yet unrepresented in music, a well-nigh inexhaustible field, while these influences in return proved the key to unlock all that was original and forcible in his nature. And he found a fresh stimulus in the works of French operatic composers. In his librettist, Eugene Scribe, he found an invaluable collaborator.²

Meyerbeer's first grand opera to be unveiled for Parisian audiences in 1831 was Robert le Diable. It created a sensation and made the fortune of the Paris Opera. Other masterpieces were Les Huguenots (1836), Le Prophete (1849), and L'Africaine (1865). The premiere of L'Africaine came after Meyerbeer's death.

Whatever criticism can be made of Meyerbeer's works as embodying a basic philosophy of "giving the public what it wants",³ it cannot be denied

²Mrs. Julian Marshall, "Meyerbeer", Grove's Dictionary of Music and Musicians, Vol. V, 5th Ed., (London: Macmillan & Co., 1954), p. 733.

³Grout, p. 312.

that he was a tireless workman, constantly revising everything from notes in the orchestra score to the movements of the singers on stage. Most of all, he must be given credit for the impact which his works exerted upon the grand opera form itself.

A point must be made here about Meyerbeer's influence upon Richard Wagner--an influence, which, undoubtedly, Wagner would have been loathe to admit since his hatred of Meyerbeer is one of the well-documented facts of music history. Grout give this assessment:

The most notable disciple, however, was Wagner whose Rienzi (Dresden, 1842), originally designed for Paris audiences, frankly aimed to surpass Meyerbeer and Scribe on their own ground. All the familiar dramatic scenic apparatus of grand opera was employed in Wagner's libretto and the music itself, with its tunes so often repeated, its monotony of phraseology, its massive choruses and ensembles, and its generally inflated proportions is startingly like Meyerbeer's. Thus Wagner, like Gluck, began his career by demonstrating his mastery of a style of which he later became the most determined opponent.⁴

Attention must now be given to the beginnings of a full-fledged German opera tradition which reached its culmination in the works of Richard Wagner.

Before 1820 German national opera was known outside its own country only through The Magic Flute and a few other works of the Singspiel type. The performance of Weber's Freischütz at Berlin in 1821 began a development which led within fifty years to a virtual dictatorship of European opera by the music drama of Wagner.⁵

⁴Ibid., p. 318.

⁵Ibid., p. 357.

Forerunners of the establishment of German Romantic opera which occurred with the performance of Weber's Der Freischütz were E.T.A. Hoffmann's Undine and Ludwig Spohr's Faust both performed in 1816. Weber's review of Hoffmann's Undine, quoted below, reveals many of the basic concepts of the German Romantic opera.

A fair judgment of a work of art that unfolds in time required that quiet and unprejudiced mood which, receptive to every kind of impression, should remain aloof from any definite aim or predisposition of feeling, except for a certain opening of the soul toward the subject matter in question. Only in this way is the artist in a position to gain ascendancy over the soul and the power to draw it, through his emotions and characters, into the world he has created and in which he, a mighty ruler over strong passions, allows us to feel, with and through him, pain and pleasure, as well as love, joy, terror, and hope. Quickly and clearly it will then be shown whether he has succeeded in creating a grand work that profoundly and permanently affects us, or whether his artistry resulting from strokes of undisciplined genius, he has made us admire certain individual traits at the expense of the total effect.

In opera, this kind of effect is harder to avoid, and hence more common than in any other art-form. By opera I naturally mean that type of musical drama which is dear to the Germans: a fully rounded and self-contained work of art in which all the ingredients furnished by the contributing arts disappear in the process of fusion and, in thus perishing, help to form an entire new universe.....⁶

Carl Maria von Weber's Der Freischütz is truly significant in the history of German opera. This work though still in the form of the Singspiel contained all of the elements which set German opera apart from that of any other country and freed it from long-held Italian domination. Grout points out that these elements can be summarized as (1) plots drawn from medieval history, legends, or fairy tales involving supernatural beings and happenings; (2) frequent scenes of humble village or country life; (3) human characters often regarded as agents of supernatural forces, with the eventual victory

⁶The Essence of Opera, ed. Ulrich Weisstein (N. Y.: W. W. Norton & Co., Inc., 1969), pp. 180-81.

of the hero interpreted in terms of redemption; (4) use of simple, folk-like melodies, distinctly German; (5) strong reliance on harmony and orchestral color for dramatic expression; (6) emphasis in the libretto on mood, setting, and occult significance of the drama.⁷

Of the men who followed Weber, Heinrich Marschner's Hans Heiling (1833), probably exerted the most influence on Wagner.

....in some respects the music looks ahead to Wagner: The frequent chromatic passing tones in the melody, especially at cadences; the use of modulating sequences; and occasionally a passage of grimly powerful declamation.⁸

The beginnings were there, the groundwork was laid for the advent of Richard Wagner and the music-drama.

⁷Donald Jay Grout, A History of Western Music (N. Y.: W. W. Norton & Co., Inc., 1960), p. 559.

⁸Grout, Short History of Opera, p. 370.

CORRELATION OF MUSIC AND POETRY
IN THE LIEBESTOD FROM TRISTAN UND ISOLDE

The following analysis of the Liebestod from Tristan und Isolde will show the relationship between the thought-content of the poetry and the music. The continuous flow of the music provides the support upon which the whole structure is built. The total effect far transcends the specific thought-content in the vocal phrases.

The reader is expected to make frequent reference to the piano/vocal score found in Appendix I.

The first statement by Isolde, as she kneels beside Tristan's body, "Mild und lise wie er lächelt", a two measure span, is sung pianissimo. Soft brass chords are used in the accompaniment. The next statement, "wie das Auge hold er öffnet," requiring two more measures, is a trifle louder. The orchestration is altered to correspond to the slight thought change. Low tremolo strings and low woodwinds are added to the brass. Seven measures of music are needed to express the next poetic thought which begins in m. 5 and ends with m. 11. At m. 7, Isolde's words are, "Immer lichter, wie er leuchtet". Violins enter to rise with the voice to a crescendo at "leuchtet" thus giving special meaning to this crucial word.

Example 1

The musical score for Example 1 consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "säht ihr's nicht? Im-mer lich-ter wie er leuch- tet, see ye not? how he, bright and bright - er burn - ing,". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. It includes a *p* *cresc.* marking. The score shows measures 7, 8, and 9. Measure 7 is marked with a '7' above the staff, and measure 8 is marked with an '8'. There are various musical notations including slurs, accents, and dynamic markings.

Starting with the next phrase, "Sternumstrahlet hoch sich hebt?" a fuller orchestral sound is called forth matching Isolde's mood of joy as she beholds the transfigured Tristan. The rhythm pattern differs from the preceding five measures. Block chords replace the tremolo bass. A greater crescendo is heard at the word "hoch" than the one in m. 8, thereby emphasizing the word. The harmonic texture rapidly thins out as it moves to another change of thought indicated by an obvious change of key and a change of tempo.

Example 2

The musical score for Example 2 consists of a vocal line and a piano accompaniment. The vocal line is in a soprano range and includes the lyrics: "stern - um - strah - let hoch sich hebt?" and "stream - ing star - light, heaves him high?". The piano accompaniment features a tremolo bass in the first five measures, followed by block chords. Dynamics include "p molto cresc." and "dim.". The score is numbered 9, 10, and 11.

Now a six-measure span of music corresponds to Isolde's description of Tristan:

Seht ihr's nicht?
 Wie das Herz ihm muthig schwillt,
 voll und hehr im busen ihm quillt?

The change of key and tempo at m. 12 has already been mentioned. A new rhythmic figure appears. Harmonic texture is thin; horns and woodwinds are used in m. 12 and m. 13 with low strings added in m. 14.

Example 3

Etwas bewegter.
Poco più animato.

Selt ihr's nicht?
See ye not

p dolce

18325 *sempre con Pedale*

Although Isolde continues to describe Tristan as only she is able to see him, there is a difference in her description evidenced also in the music. In m. 18 she begins to tell how his soft breath is still coming from his lips:

Wie den Lippen,
wonnig mild,
süsser Athem sanft entweht:
Freunde!

The upper line of the accompaniment in ms. 18 and 19 is built on two leitmotifs skillfully combined to make the listener even more aware of Isolde's inner feelings.

Example 4

Parting Song Motif from Act II
Transfiguration Motif

1. 18 19

Wie den Lip - - - - - pen,
From his lips - - - - - how

p dolce

The mood in this eight-measure passage (m. 18 through m. 25) is especially tender. It is echoed in the orchestra using mainly flutes and low strings. The rhythm pattern now has a running sixteenth-note figure predominating. A sudden pianissimo takes place in m. 24 where a falling octave on the last syllable of "entweht" simulates a sigh escaping from Tristan's lips.

The following three measures (26,27,28) tell an entirely different story. Tremolo strings in an ascending line oppose a descending bass line creating tension in the music as Isolde's words show agitation, "Seht! Fühlt und seht ihr's nicht?" A full orchestral sound is heard in m. 28. The last two chords in this measure--E-G#-B-D[♯] with the G# in the bass moves to a transitional chord of the augmented sixth (G[♯]-B-D[♯]-E#) with the G[♯] in the bass. The distinctive sound of the augmented chord produces a feeling of anticipation which is resolved as the G[♯] in the bass line and the E# of the top line move to F# in m. 29.

Example 5

The musical score for Example 5 consists of three measures (26, 27, and 28). The key signature is G major (one sharp). The time signature is 3/4. The score is written for voice and piano. The vocal line is in the soprano clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "Seht! seel Fühlt und seht ihr's nicht? not?". The piano part features a tremolo in the strings, indicated by a 'p' (piano) dynamic marking in measure 26 and a 'cresc.' (crescendo) marking in measure 28. The chords in measure 28 are E-G#-B-D[♯] and G[♯]-B-D[♯]-E#.

Suddenly, the sound falls away in m. 29. From here to m. 43, a total of fifteen measures, Isolde asks a long, compound question. Shorter spans lie within the fifteen measures. As the questioning changes in aspect, so

does the music. The poetry from m. 29 to the first half of m. 33 reads:

Höre ich nur diese Weise,
die so wundervoll und leise.....

Horns and woodwinds are heard in m. 29 in contrast to the full orchestra of only one measure before. The rhythmic pattern is noticeably different. In this same measure, the upper line of the orchestra is an octave higher than the voice corresponding to the wonderful, soft melodies which Isolde says she hears. Emphasis is given to the word "wundervoll" in m. 31 by placing the first syllable on a major-minor seventh chord (G#-B#-D#-F#) with a D# in the bass and G# in the vocal line. The G# moves down to F#, then to E for the final syllable.

Example 6

1. *pp* *poco cresc.*
sempre con Pedale

At m. 33 the voice starts the "Transfiguration" motif on beat three. Thereafter the motif is passed to the cello, the flute, and back to the voice. The pattern of this motif is utilized effectively to bring about a constant downward flow in the music matching the poetic meaning.

Wonne klagend,
Alles sagend,
mild versöhnend aus ihm tönend....

Beginning on an E^b in m. 34, the bass line moves down by half-steps reaching the D a full octave below the starting point in m. 44. (See Appendix I, pp. 24-25). The orchestral sound gradually diminishes as the poetic idea and musical line descend.

Isolde has been relating the sensations which she feels are streaming from Tristan's being into hers. With the last two notes of m. 38, her thoughts turn inward. There is a sense of wonder at her own emotions.

.....in mich dringet,
auf sich schwinget,
hold erhallend um mich klinget?

Coinciding with these words is a darker orchestral color achieved with the oboe following the vocal line while tremolo strings continue an ever-descending bass line. At the same time, tension is built using a divergent line in the voice as it moves upward to a climax which takes place in m. 42 and m. 43. The full orchestra enters at m. 42, builds a tremendous crescendo to the end of m. 43, continuing into the next phase at m. 44.

Example 7

41
hal - lend um mich klin - - - - -
blasts a - round me blow - - - - -

42

43
- get?
- ing?

44
Hel - - - - - ler - - - - -
Blow - - - - - ing -

molto cresc.

f

The F# in m. 42 provides an example of Wagner's use of an appoggiatura as a non-harmonic tone. It is given prominence by placing it on the first beat of the measure. This plus the holding of the E# which moves to E⁴ provides a telling effect on the word "klinget".

A span of twenty-one measures (44 through 64) is needed to reach the poetic and musical climax of the Liebestod. This is a long phase, sub-divided into shorter phrases. The orchestra plays the "Exultation" leitmotif in measures 44, 45, and 46 to enhance Isolde's words, "Heller schallend, mich um wallend."

Example 8

"Exultation" Motif

The musical score for Example 8, "Exultation" Motif, consists of two measures, 45 and 46. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Measure 45 begins with a vocal line in G major, with lyrics "schal - - lend, mich um - wal - - lend, sind es they" and "clear - - er, grow - ing near - - er, are they". The piano accompaniment starts with a forte (f) dynamic and features a chromatic pattern in the bass line. Measure 46 continues the vocal line and piano accompaniment, with dynamic markings of piano (p) and forte (f). The piano accompaniment includes a sequence pattern in the violins, starting softly and building gradually by halfsteps while executing a poco a poco stringendo e crescendo to beat three of m. 54.

The violins are brought in in full strength at m. 44 for the first time. An anchor on E in the bass for three measures provides space for this thought thereby giving it emphasis.

A change occurs with the last two beats of m. 46. A sequence pattern is begun in the orchestra. The violins carry the top line, starting softly, building the line gradually by halfsteps while executing a poco a poco stringendo e crescendo to beat three of m. 54.

Starting in m. 46, the slowly rising chromatic pattern begins on a G# as Isolde asks, "sind es Wellen sanfter Lüfte?" Immediately the musical line

moves up A[#] as though asking a question also. "Sind es Wolken wonniger Däfte?" The line moves to A. Another question. Now there is a slight change. Before the words, "Wie sie schwellen, mich umrauschen" are finished, the B-natural has been reached (m. 51). Such movement will continue. The questions are not answered yet. The constant repetition of unresolved chords in a different harmonic situation each time heightens the tension throughout this passage.

Two measures, part of m. 52, all of 53, and part of 54, are different because the poetic thought changes. Isolde asks, "Soll ich athmen, soll ich lauschen?" The chromatic upper line moves almost immediately from B-natural to C-natural in m. 52, to C[#] in m. 53. However, in m. 54, a dramatic change takes place on beat three. The change is characterized by these factors: a sudden pianissimo; the carefully prepared bass line comes to rest on an F[#]- the beginning of a six-measure pedal-point; Isolde's questioning becomes more dramatic, more intense.

Soll ich schlürfen, untertauchen?
Süss in Däften mich verhauchen?

In the following example, the top line of the accompaniment moves up an entire octave in m. 56. The violin sound becomes more intense, and the whole orchestral texture becomes fuller. The recurring chromatic pattern is marked.

Example 9

1. 53 ath - - men, soll ich lau - - schen? Soll ich
 breathe them? Dare I hear them? Shall I

54

1. 55 schlür - fen, un - ter - tau - chen, süß in Duf - ten mich ver -
 drink them, dive a - mong them, Where in per - fume they have

56

pp

cresc

Attention is directed to m. 58 in example 10. Actually, the final poetic thought begins with the two eighth-notes on beat four in m. 57. Isolde questions no longer. She is poised on the threshold of an answer. M. 58 exhibits the only time signature change in the Liebestod and it is for just that one measure. This indicates its importance. In this measure, the drive to the ultimate climax begins. It is also the beginning of the last span of poetry.

Example 10

The musical score for Example 10 consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins at measure 57. The lyrics are: "hau - chen? In dem wo - - - gen-den / flung them? In their bil - - - low-y". The piano accompaniment features a repeating five-note motif in the violins, which is repeated five times in two measures (59, 60) in the key of F#-G⁴-G#. The bass line clings to the F# pedal-point.

Next Isolde sings, "in dem wogenden Schwall, in dem tönenden Schall" (ms. 57, 58, 59, and part of 60). Tension builds to its highest point musically in ms. 59 and 60 as Isolde, almost overcome by her emotions, tries with even more intensity to express the answer she now knows she has found. Violins maintain tension, playing in octaves, repeating five times in two measures (59,60) F#-G⁴-G#, while the bass clings to the F# pedal-point.

When the tension has reached almost unbearable proportions, Wagner brings release with a fortissimo climax in m. 61 on an E Major chord. The violins move down the notes of the "Exultation" motif. Isolde has reached the revelation she was seeking. A transcendent love uniting her with Tristan is within her grasp. She sings, ".....in des Weltathems wehendem All."

Example 11

61 62

Welt - - - - A - - - - - them
world's - - - - life - - - - - breath,

ff

Real *

Real *

The climax is prolonged for four measures with the full orchestra plus the voice woven into one bright, beautiful web of sound.

The poetry then reads, "vertrinken, ersinken" in measures 65, 66, and 67. The strings mirror the words with a downward movement, then drop out entirely, leaving the flute to take over the descending line. A change of texture is evident. The thought-span begun in m. 65 continues to the end of the vocal line in m. 71. However, the entire phase began in m. 57. In measures 68 and 69, a darker orchestral sound is heard underlying the words "unbewusst". The key changes to e minor. Tremolo strings and harp arpeggios augment the mood. Isolde seems suspended.

The final words, "höchste Lust!" (m. 70, 71) are in B Major. There is a transparency in the orchestral sound as the violins softly play the "Exultation" motif. A mood of sublime joy pervades the words and music.

APPENDIX I

x

Un-glü-ckes Un-ge-stüm, wie er-reicht es, wer Frie-den bringt? Die
 wild is the course of woe, for the bring-er of joy t'o'er-take! Death's

ff *f* *p* *cresc.*

u

Ern - te mehrt' ich dem Tod. Der Wahn häuf - - - te die
 har - vest I did but swell. fresh woe's er - - - ror com -

poco accel. *più f* *ff* *ff*

Allmählig zurückhaltend.
 Rallentando poco a poco.
 Brangäne.

(Isolda, unconscious of all around her, turns her eyes

x

Noth! Hörst du uns nicht? I-sol - de! Trau-te! Vernimmst du die Treu - e
 pell Hearstthous not? I-sol - da! Dearest! Mis-tak - est thou not the

p

Sehr mässig beginnend.
 Molto moderato cominciare.
 Isolda.

with rising inspiration on Tristan's body)

1

nicht? Mild und lei-se wie er lä-chelt,
 truth? Fair and gently he is smiling;

pp *pp*

294

3 4 5

wie das Au - ge hold er öff - net, seht ihr, Freunde,
see, his eyes he soft - ly o - pens! See, my friends, ah!

6 7 8

säht ihr's nicht? Im-mer lich-ter wie — erleuch - tet,
see ye not? how he, bright and bright - er burn - ing,

p cresc.

9 10 11

stern - um - strah - let hoch sich hebt?
stream - ing star - light, heaves him high?

p molto cresc. *dim.*

*La. * La. **

Etwas bewegter.
Poco più animato.

12 13

Seht ihr's nicht? Wie das Herz ihm
See ye not how his heart with

p dolce

18325 *sempre con Pedale*