

1868

Lohengrin

Charles Wels

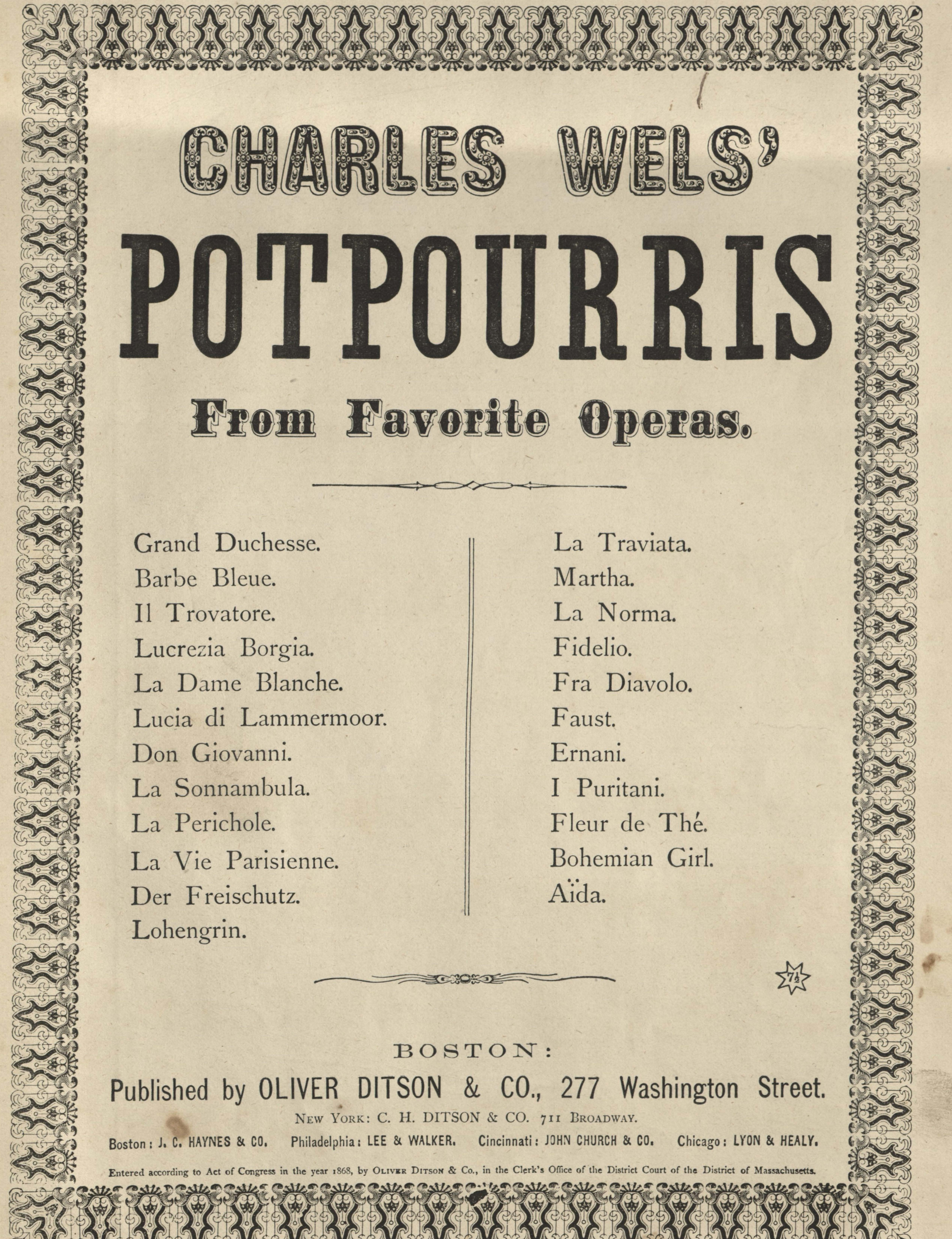
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CHARLES WELS'
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From Favorite Operas.

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La Dame Blanche.
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La Sonnambula.
La Perichole.
La Vie Parisienne.
Der Freischutz.
Lohengrin.

La Traviata.
Martha.
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Fidelio.
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Ernani.
I Puritani.
Fleur de Thé.
Bohemian Girl.
Aïda.


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LOHENGRIN.

POTPOURRI.

CHARLES WELS, Op. 96.

Andante sostenuto.

The first section of the Potpourri is marked "Andante sostenuto". It consists of two systems of music. The first system has two staves: the upper staff is in treble clef and the lower in bass clef, both in a key signature of three flats (B-flat major/D-flat minor) and common time. The upper staff begins with a piano (*p*) dynamic and features a series of chords. The lower staff has a sixteenth-note arpeggiated pattern. The second system continues this pattern, with a crescendo (*cres.*) marking in the upper staff and a fortissimo (*f*) dynamic in the lower staff. The section concludes with a *sva.* (sforzando) marking in the upper staff.

Poco animato.

The second section of the Potpourri is marked "Poco animato". It consists of two systems of music. The first system has two staves: the upper staff is in treble clef and the lower in bass clef, both in a key signature of three flats and common time. The upper staff begins with a piano (*p*) dynamic and is labeled "(Elsa's vision.)". The lower staff has a sixteenth-note arpeggiated pattern. The second system continues this pattern with various chordal textures and dynamics.

Wels' Potpourris.

28150

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines with slurs.

Second system of musical notation, including a piano (*p*) dynamic marking and triplet markings (*3*) in the bass line.

Third system of musical notation, including a piano (*p*) dynamic marking and a crescendo hairpin.

Fourth system of musical notation, including a forte (*f*) dynamic marking.

Fifth system of musical notation, including a piano (*p*) dynamic marking.

Andantino.

CHORUS: "Doth he not seem?"

Farewell to the swan. *pp*

The first system of the chorus is written in a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but is 3/4. The music begins with a piano (*pp*) dynamic. The right hand features a melodic line with triplet eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

sempre pp

The second system continues the piano accompaniment. The right hand has a more active melodic line with triplet figures. The left hand continues with a steady accompaniment. The dynamic marking *sempre pp* (piano throughout) is indicated.

The third system shows further development of the piano accompaniment. The right hand has more complex triplet patterns and some sixteenth-note runs. The left hand remains accompanimental. The overall texture is light and delicate.

pp *f* *ritard.*

The fourth system concludes the chorus. It begins with a piano (*pp*) dynamic, then moves to a forte (*f*) dynamic. The right hand features a series of chords and a melodic line that ends with a ritardando (*ritard.*) marking. The left hand provides a harmonic base.

DUETT. Elsa & Ortrud. "Oh! pride of heart!"

Tranquillo ma non lento.

The duet section begins with a grand staff in a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The tempo marking is "Tranquillo ma non lento." The music is written for two voices, with the right hand representing the upper voice and the left hand the lower voice. The accompaniment is simple and harmonic.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

The second system continues the musical piece with similar notation and dynamics. It includes a variety of note values and rests, with a dynamic marking of *p* (piano) in the first measure.

Andante moderato.
Lohengrin's Declaration.

The third system begins with a dynamic marking of *p* (piano). The notation includes a variety of note values and rests, with a dynamic marking of *p* in the first measure.

The fourth system includes tempo markings of *ritard.* (ritardando) and *a tempo*. The notation includes a variety of note values and rests, with a dynamic marking of *p* in the first measure.

The fifth system concludes the piece with various notes and rests. It includes a variety of note values and rests, with a dynamic marking of *p* in the first measure.

p *cres.* *f* *ff* *ritard.* *gva.* *gva. basso*

Largo e solenne.
BRIDAL MARCH & CHORUS.

p

cres.

mf *dim.* *p*

p

Elsa & Lohengrin. "When thou dost bend?"

Molto tranquillo.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is marked with a piano (*p*) dynamic. The melody in the upper staff is characterized by eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

The second system continues the musical piece. It features a dynamic shift to mezzo-forte (*mf*) with the instruction "piu animato" (more animated). The tempo and character change slightly. The system concludes with a return to piano (*p*) dynamics. The notation includes various articulations and slurs across both staves.

The third system is marked "tenderly" and features a range of dynamics: mezzo-forte (*mf*), fortissimo (*fp*), and pianissimo (*pp*). The music becomes more expressive and delicate. The upper staff has a more melodic line with some rests, while the lower staff provides harmonic support with chords and moving lines.

The fourth system continues the piano accompaniment. It maintains the eighth-note bass line and features a melodic line in the upper staff with some chromatic movement. The dynamics remain consistent with the previous system, focusing on the texture and flow of the accompaniment.

The fifth system concludes the piece with a variety of dynamics: forte (*f*), diminuendo piano (*dim. p*), and pianissimo (*pp*). The music ends with a soft, fading quality. The notation includes a final cadence in both staves, with a repeat sign at the very end.

The first system of music consists of two staves. The treble staff begins with a dynamic marking of *mf*. The bass staff has a colon at the start. The system concludes with a dynamic marking of *ff*.

Allegro molto.
GRAND MARCH. 3d Act.

The second system of music consists of two staves. The treble staff begins with a dynamic marking of *ff*. The bass staff has a colon at the start.

The third system of music consists of two staves. The treble staff begins with a dynamic marking of *p*. The bass staff has a colon at the start. The system concludes with a dynamic marking of *mf*.

The fourth system of music consists of two staves. The treble staff begins with a dynamic marking of *mf*. The bass staff has a colon at the start. The system concludes with a dynamic marking of *p*.

The fifth system of music consists of two staves. The treble staff begins with a dynamic marking of *f*. The bass staff has a colon at the start. The system concludes with a dynamic marking of *p*.

The sixth system of music consists of two staves. The treble staff begins with a dynamic marking of *ff* and includes fingerings 3 and 5. The bass staff has a colon at the start.

Lohengrin "Say dost thou breathe?"

9

Moderato mosso.

The musical score is arranged in six systems, each with a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Moderato mosso".

- System 1:** The piano accompaniment begins with a *pp* (pianissimo) dynamic. The vocal line starts with a half note G4.
- System 2:** The piano accompaniment continues with a steady eighth-note pattern. The vocal line has a half note rest.
- System 3:** The piano accompaniment features a more active eighth-note pattern. The vocal line has a half note rest.
- System 4:** The piano accompaniment continues. The vocal line has a half note rest.
- System 5:** The piano accompaniment continues. The vocal line has a half note rest. The dynamic *p* (piano) is marked at the beginning of this system.
- System 6:** The piano accompaniment continues. The vocal line has a half note rest. The dynamic *con anima* is marked. The system concludes with a *sva.* (ritardando) marking and a fermata over the final notes.
- System 7:** This system begins with a *sva.* marking. The piano accompaniment continues. The vocal line has a half note rest. The tempo is marked *Lento* (Lento). The system concludes with a *a tempo* marking.

Con moto moderato.

The first system of music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand begins with a piano (*p*) dynamic, playing a series of chords and eighth notes. The left hand is mostly silent in the first few measures. The dynamic shifts to mezzo-forte (*mf*) in the fifth measure, where the left hand enters with a steady eighth-note accompaniment.

BRIDAL CHORUS.

The second system continues the piece, starting with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and eighth notes. A long slur covers the right hand across the entire system.

The third system continues the piano (*p*) dynamics. The melodic line in the right hand remains active, with the left hand providing a consistent accompaniment. The slur over the right hand continues.

The fourth system introduces dynamic changes. It begins with a mezzo-forte (*mf*) dynamic, then shifts to piano (*p*) in the fifth measure. The right hand has a more complex texture with chords and moving lines, while the left hand continues with a steady accompaniment.

The fifth system concludes the piece. The right hand features a melodic line with eighth-note patterns, and the left hand provides a final accompaniment. A long slur covers the right hand across the entire system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. It includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, including dynamic markings such as *p* (piano) and *pp* (pianissimo).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes various note values, rests, and dynamic markings.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes various note values, rests, and dynamic markings such as *p* and *pp*.

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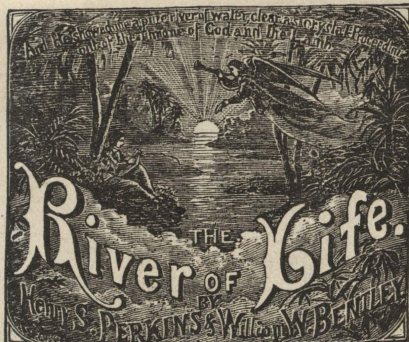
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Wandering thro' the vale of shadows,
Thro' the sunshine and the gloom,
Thro' the vales, o'er hills and meadows,
Longing for our heavenly home.

Pass me not, O gentle Saviour,
While the days are going by,
See the shades of evening gather,
And the night of death is nigh.

In the rosy light of the morning bright,
Lift the voice of praise on high.

There's no other friend like Jesus.
None so faithful; none so true.

On the East three pearly gates,
On the city's eastern side,
While at each an angel waits,
And the gates are open wide.

Sweet will be the rest in Heaven,
When our toils and cares are o'er.

Merrily! Joyfully!
Ring out, Christmas Bells!

Let us sing of the land far away,
In the realm of the beautiful evermore.

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Let me never stray.

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