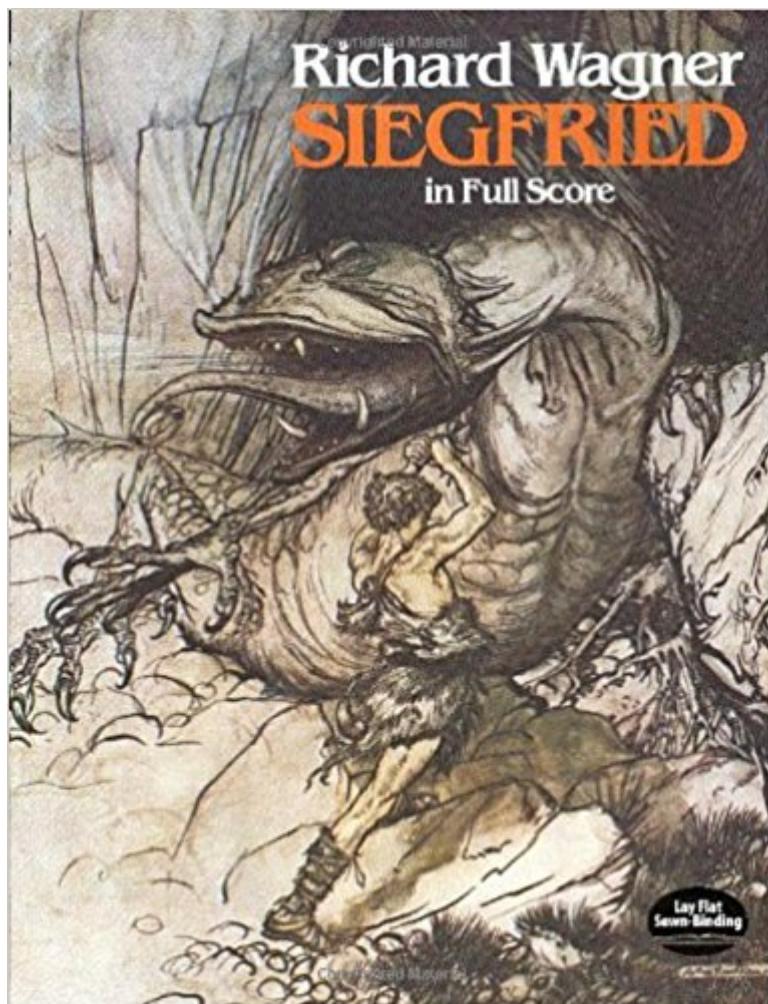


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# Siegfried In Full Score (Dover Music Scores)



## Synopsis

Richard Wagner put his supreme effort, as well as his earnings, into constructing the perfect festival theater in the Bavarian town of Bayreuth where his masterpiece, the four-opera cycle *Der Ring des Nibelungen*, could be performed in a manner which would conform to his vision of how the drama should unfold. Wagner's own perception was that the unique and revolutionary character of his monumental tetralogy necessitated a special theater – one where the difficulties of staging an expansive drama could be surmounted, where changes of scene could be effected without halting the performance for vast lengths of time. *Der Ring des Nibelungen*, which is based on a medieval German epic, the *Nibelungenlied*, and Norse mythology, enlarged the expressive powers of German Romantic opera; today it also gives testimony to Wagner's willingness to venture into new areas for inspirational material. The third opera of the cycle, *Siegfried*, reproduced here in full score, presents the story of a youthful Germanic hero of legendary proportions, a young man without experience of fear, who slays the reptilian hoarder of ill-gotten, powerful golden treasures and rescues a banished goddess from fiery captivity. Performed during the heyday of Bismarck's Realpolitik, following decades of revolutionary and anarchic fervor, *Siegfried* is reputed to have social and political implications. In *The Perfect Wagnerite*, George Bernard Shaw discusses the opera in allegorical terms, and describes the heroic *Siegfried* as "a born anarchist, the ideal of Bakoonin, an anticipation of the 'overman' of Nietzsche." Whether or not the political import of Richard Wagner's alleged revolutionary thought is of concern to the music lover of modern times, the influence and power of the operas of *Der Ring des Nibelungen* are indisputable. The crowning achievement of German music of the Romantic era, the *Ring* forged a new synthesis of music and drama on the largest scale, drawing on rich literary and philosophical resources to expand the dramatic possibilities of the opera as a musical form. Reproduced from the first edition (1876), which received Wagner's final approval, this full-size full score brings *Siegfried*, an important opera in the *Ring* and one of the most performed, recorded, studied, and admired operas of the Romantic era, to Wagner enthusiasts, opera lovers, and musicians at a moderate, affordable price.

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## Customer Reviews

Composer and conductor Richard Wagner (1813–83) is best known for his four-opera classic, *The Ring*. Unlike most other composers, Wagner wrote both the scenario and libretto for his operas.

For someone who's in love with Wagner's *Ring*, this score is a must (provided he/she knows how to read music, of course!). As usual with Dover Music Scores, everything is done with utmost care, and the Edition used is the latest and most authoritative one in existence. The same applies to the other three operas forming part of the *Ring* cycle: *Rheingold*, *Walkyrie*, *Gotterdamerung*. I would not hesitate to recommend these scores for all Wagnerians, or Wagnerites, as GB Shaw would have it!

great would do business again

Keith Dillon has already said much of what needs be said about this score. Ideally I'd have given it a 4.5 or even only 4 stars due to 2 faults with those initial Schott editions - except Mr. Dillon has already beaten me to it (yet his review is warmer...)! Consequently, I'll raise my mark to counter-balance given the low price. [Getting the current Schott Complete-Wagner Works Edition, which does follow proper conventions, surely would cost a king's ransom...] The faults are: 1) Inconsistency about ordering of instruments and/or voices per system; 2) Slightly less than ideal clarity in printing due to the styles/fonts of engraving then used. Regarding the first point: it was a period of transition from an initial time where other instruments and voices would be inserted between the upper strings (violins, violas) and the low ones (which still were notated *à la* "Continuo" function long after that style of composition had died) versus today's systematisation where everything is grouped by order of class of instruments and/or voices (woodwinds, brass, percussion, harps, keyboards, solo-voices, choral-voices, strings - going from top to bottom in a

system). That full-transition hadn't quite finished yet (it so did around 1910 with Peters' editions of the Wagner operas - "Tristan und Isolde" used the old order Wagner used, whereas "Die Walküre" and "Parsifal" were in the new order - other composers like Richard Strauss were already established however with the new order...). Also, as an extra challenge, tenor voices (in this case: Siegfried, Mime) are notated using the tenor clef - not that I mind; however, others might. Anyway, those are minor quibbles - in compensation one knows that he's dealing with very reliable scores proofed (if I recall correctly) by Wagner himself, with few mistakes if any - all of which can be corrected by listening to appropriate recordings. Definitely recommended!

Siegfried is the third opera in Wagner's tetralogy, the Ring of the Nibelung. It tells the story of Siegfried, the young hero who bursts through a ring of fire to saves Brunnhilde, his aunt and eventual lover, from a fate of eternal sleep. This opera contains remarkable music, such as Brunnhilde and Siegfrieds' love duets, and the prophetic twittering of the forest bird. As with Das Rheingold, Dover republished the B. Schott's Sohne edition, which means that what we see on the page was approved by Wagner himself. Again, Dover editions are reasonably priced, easy to read, and capable of enduring all reasonable, and some unreasonable wear and tear. Dover's Siegfried is large enough to conduct from, which isn't always true with Dover's Wagner scores. In any case, a copy of this score belongs in the home of all self respecting Opera lovers.

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