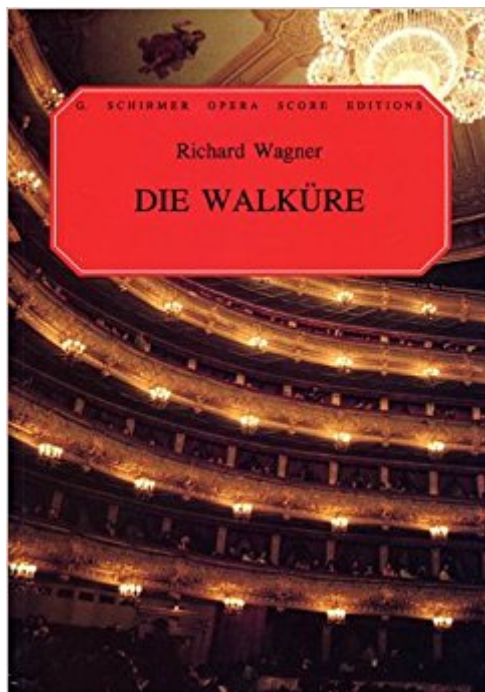


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# Die Walkure: Vocal Score



## Synopsis

(Vocal Score). German/English. Translated by Jameson.

## Book Information

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## Customer Reviews

Die Walküre (The Valkyrie) is the second of the four operas in Richard Wagner's Ring cycle, and the first of the early curtain, late-bedtime-length operas that inspired the term "Wagnerian" as a synonym for "extremely long." In it we meet a large quantity of the known offspring of the philandering head god, Wotan, including the nine Valkyries--warlike maidens who haul dead heroes to feast forever with the gods at Valhalla--and Wotan's twin children by a mortal woman, Siegmund and Sieglinde. The opera opens with Siegmund, defeated in battle, rushing into the first shelter he finds. It turns out to be the unhappy home of Hunding and Sieglinde. Sieglinde is Siegmund's twin sister, but that doesn't stop them from declaring their love and running off together, right after Siegmund pulls out the sword that their father left stuck in the tree that grows in the middle of the great hall. Brunnhilde, the chief Valkyrie, is first ordered by their father to help Siegmund, but he has to change his mind when Fricka, the goddess of marriage, points out the irregularity of the relationship. Brunnhilde admires Siegmund and tries to save him, but has to settle for saving the pregnant Sieglinde; as a reward for Sieglinde's audacity, Wotan puts her to sleep on a rock surrounded by fire that only a man who has never known fear can penetrate. Rudolph Sabor's version of the libretto does a wonderful job of capturing Wagner's rhythms and idiom and bringing the whole into accessible English. This translation--which also includes suggestions for further study

and comments on the action--would be a useful companion to listening to a recording of the Ring, because it points out when the leitmotifs occur. --This text refers to an alternate Paperback edition.

'Best of the music books was Rudolph Sabor's idiosyncratic, cheeky and incisive Translation and Commentaries on Wagner's Ring.' (Observer) 'This is Sabor at his best. An indispensable part of the Wagner lover's library. And for those new to the Ring cycle - what better place to start!' (Opera Now) 'It has been brilliantly done by Rudolph Sabor, whose achievement is magnificent. The clarity, detail, comprehensiveness and sheer usefulness of the volumes cannot be praised too highly. I sincerely hope this will be a model for further companions to other opera composers and their work.' (Financial Times) --This text refers to an alternate Paperback edition.

This is a great reprint of Walkure piano / vocal score. Lightweight paper isn't great but it is cheaply priced for a reason

Sabor's books despite the asking price are not very good. His translations are equal to the worst. William Mann is the best literal translation; Andrew Porter's, the best singing translation. Even his running text is not very profound nor well written. If you want to read prime Wagner literature find anything by Curt von Westernhagen...especially THE FORGING OF THE RING. His two volume biography is clearly the best of reasonable length. If you want length and detail, Ernest Newman's is the best in English.

This page describes a book about Die Walkure that was written by Rudolph Sabor and published by Phaidon. However, when you click on "Look Inside" or other formats and editions you are shown a Die Walkure Vocal Score published by Dover. These two are NOT THE SAME BOOK! The Dover book is the vocal score and piano reduction only. It does not contain comments on the action or indicate leitmotifs. For the record, I've seen the Dover book (I share it with my class every year). I have not seen the Phaidon book. I came across this confusion because I want to buy the Phaidon book. So my rating isn't about the book, more of a complaint that this review appears to be the only way I can tell about the confusion.

I have been using the Sabor translation of 'The Ring' libretto and, for me, as a German speaker, I have found lots of examples where the English translation does not appear to reflect the German text and I find that the William Mann and Lionel Salter translations, for me, provide a closer word for

word translation of the text. I am surprised that Mr Sabor includes 'accuracy' as one key to his translation - I have found examples where questions become statements with an exclamation mark, different tenses ... the list goes on. This translation is a disappointment. The helpful aspect of the text is the inclusion of 'leitmotiv' by the text and the inclusion of sundry notes, though at times these appear to be fatuous.

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