Introduction

This edition is based on a file obtained from the International Music Score Library Project (IMSLP): IMSLP 63950. The file is a scan of *Das Erbe Deutscher Musik, Band 44* which is a complete edition of Schenck's Op. 8, *Le Nymphe di Rheno* as published by Nagels Verlag Kassel in 1956. It is in the public domain.

Because it was designed as a reference volume, not as playable sheet music, the scan, if printed as published, has awkward page turns and some portions of music in soprano clef.

In contrast, this edition is intended to be used as sheet music. There are no page turns to interrupt the flow of a movement. Although most of the music is in score form, two movements, one in Sonata 4 and another in Sonata 11, have been separated into parts to avoid page turns. This volume contains ***both*** of the parts. In addition, the original soprano clef in Sonata 11 has been changed into treble clef.

The layout and sequencing of movements necessitated the insertion of extra pages, again to avoid page turns. In these pages, additional background information has been supplied. Topics include information about the composer, about the myths associated with the Rhine (spelled Rhein in German), and about the most famous of Rhine musical works, the Wagner *Ring Cycle*. A list of these additions is shown in the bottom portion of the table of contents.

Cover

The front cover is a photograph of the Rhine from above Cat Castle with the Lorelei Rock in the left background. This section of the river engendered the legends which have so intrigued storytellers and composers.

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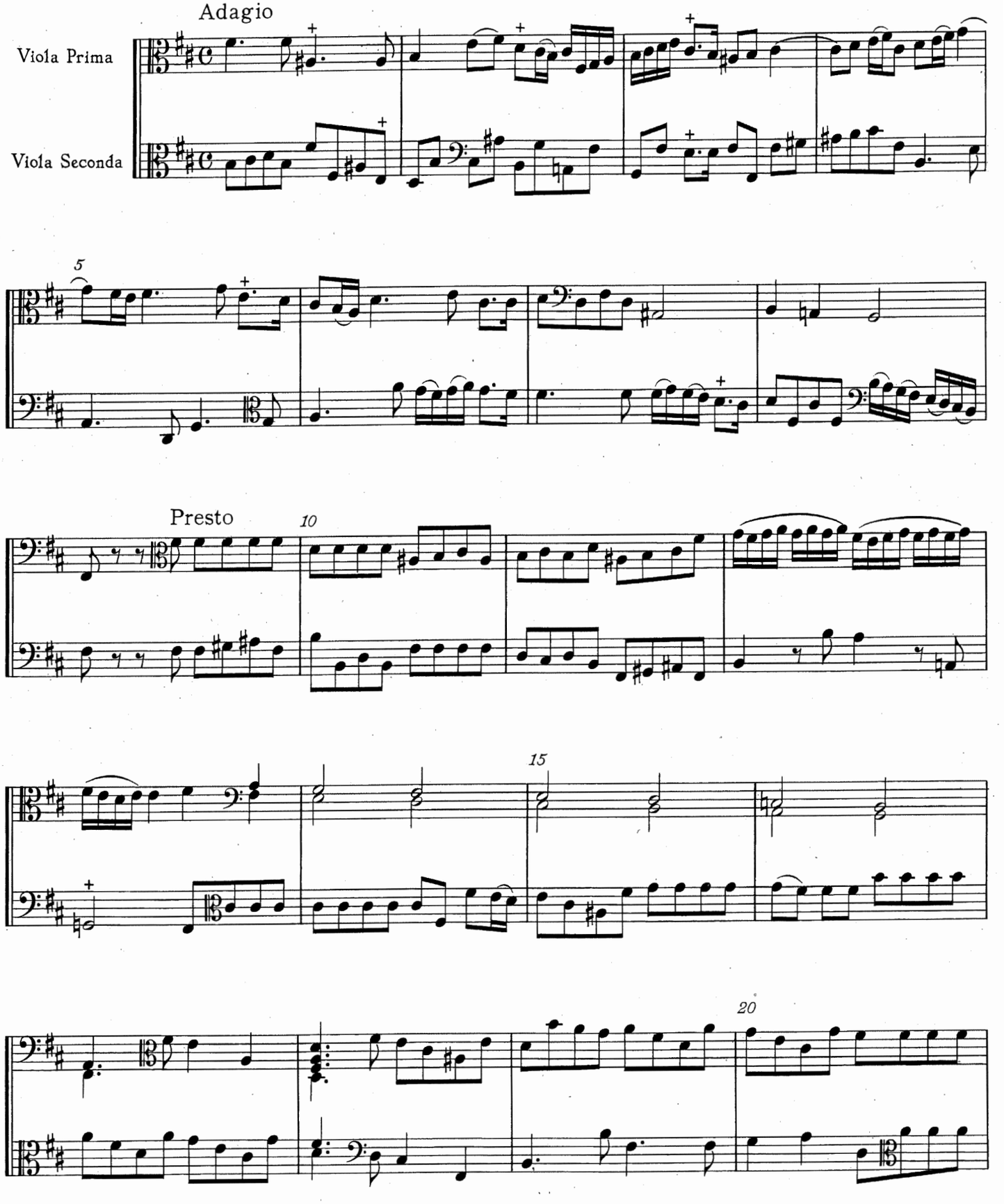
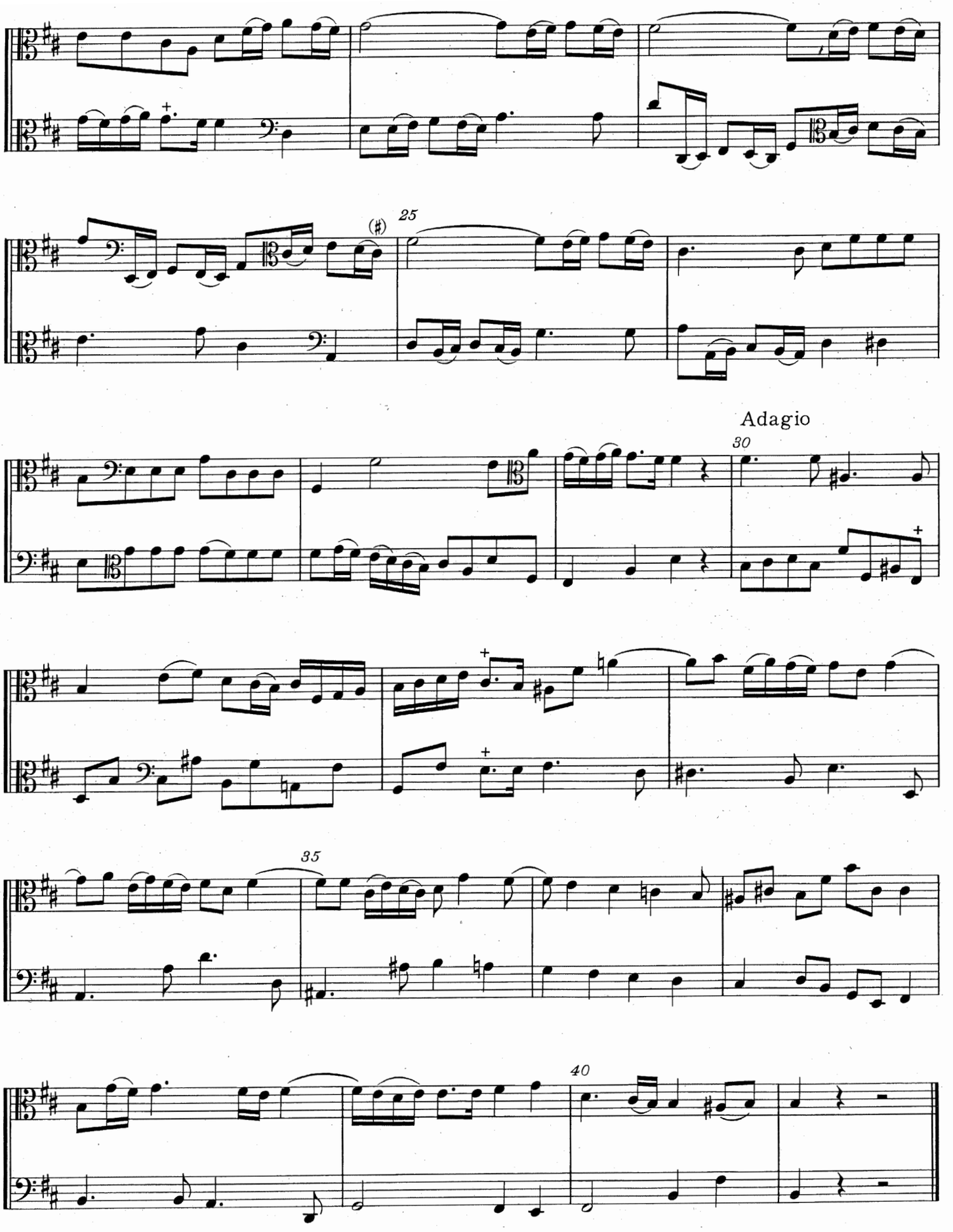
Additional Rhinemaiden illustrations from Wagner's *Ring Cycl*e can be found on the verso of the third pages of Sonata 11.

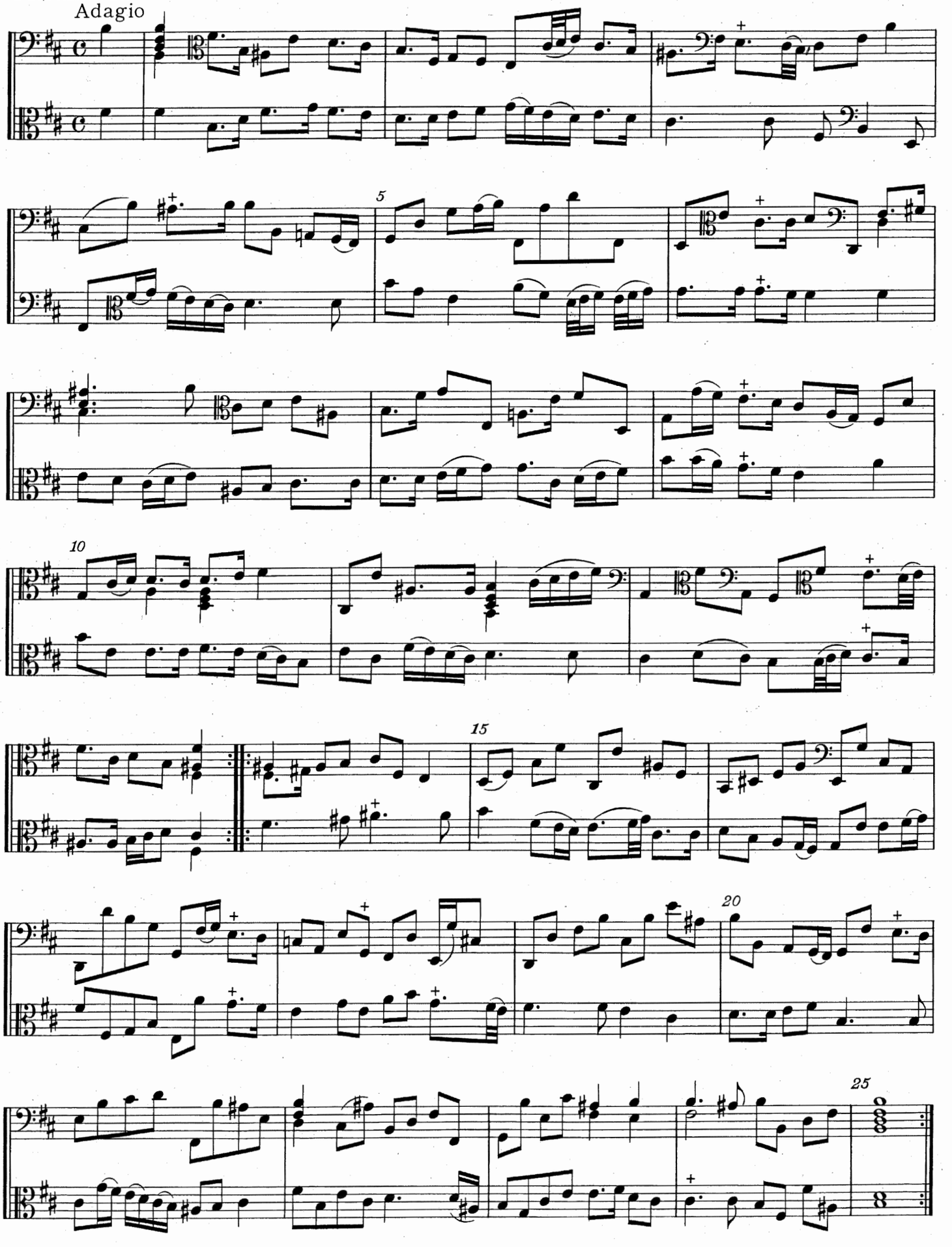
SONATA I



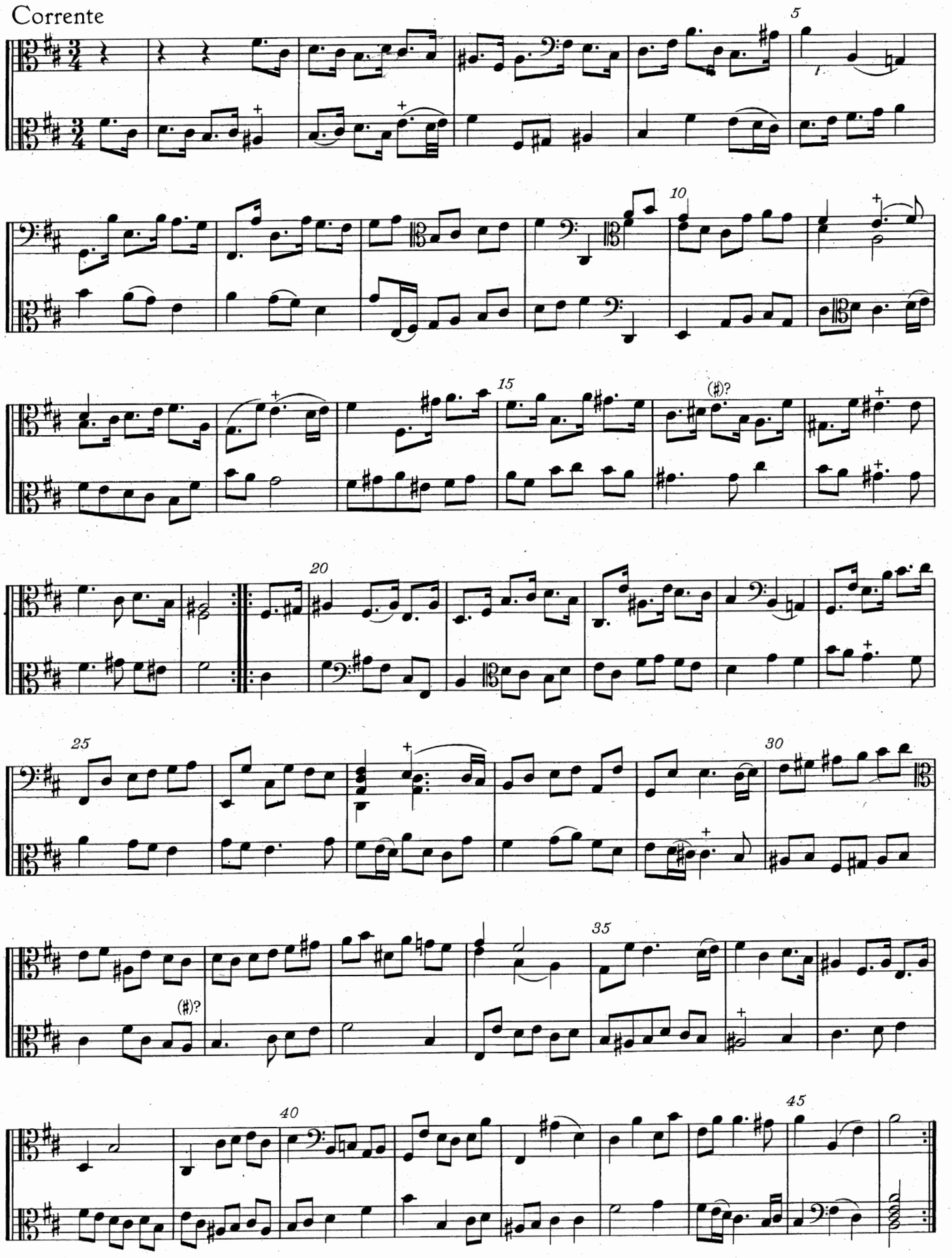

25
Adagio
30
35
40

Allemanda

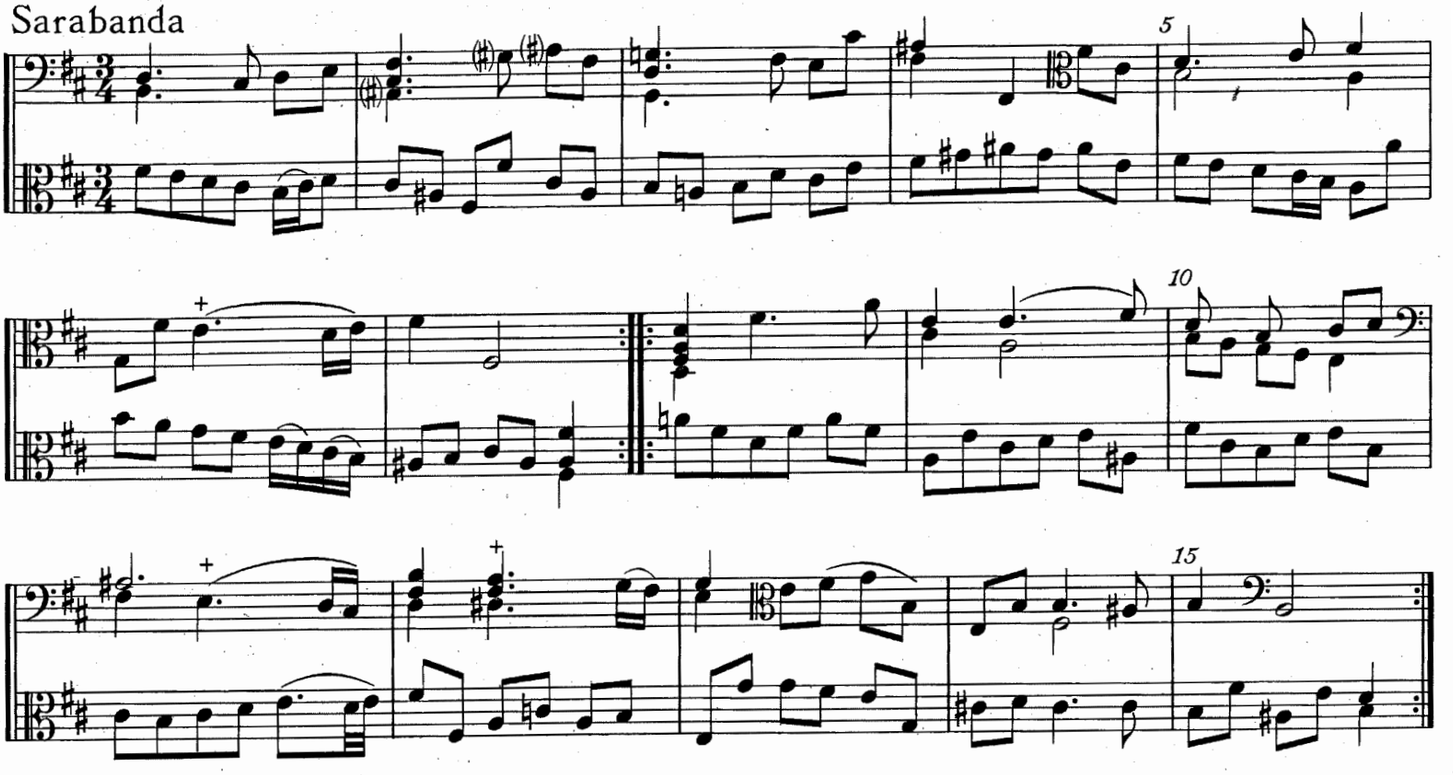
Adagio



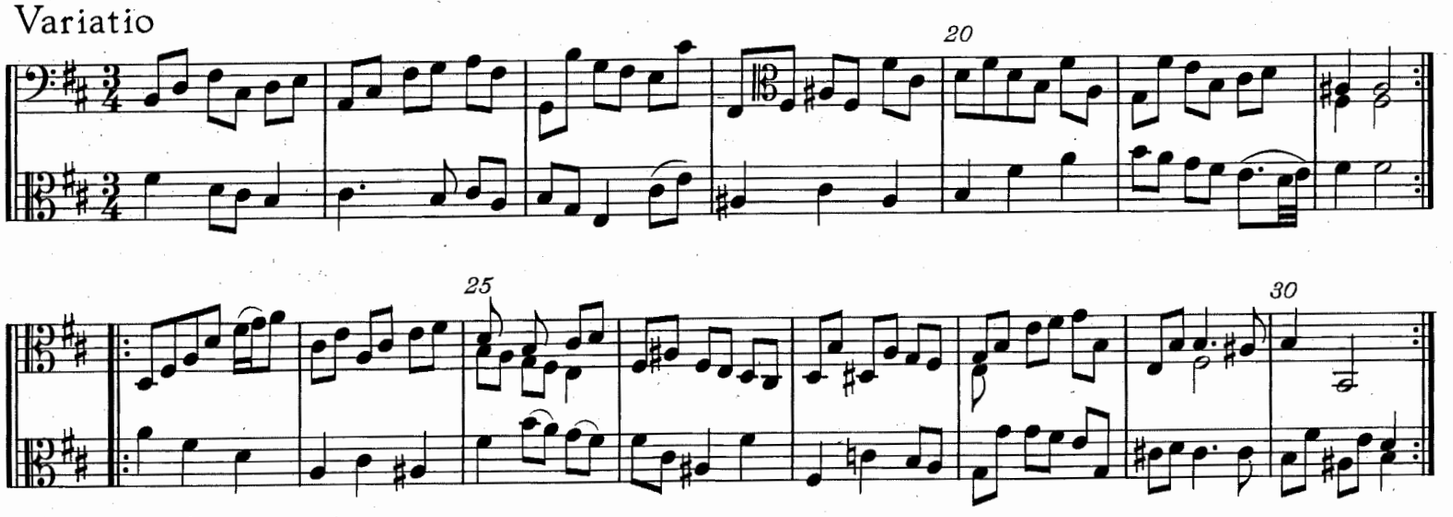
Corrente



Sarabanda

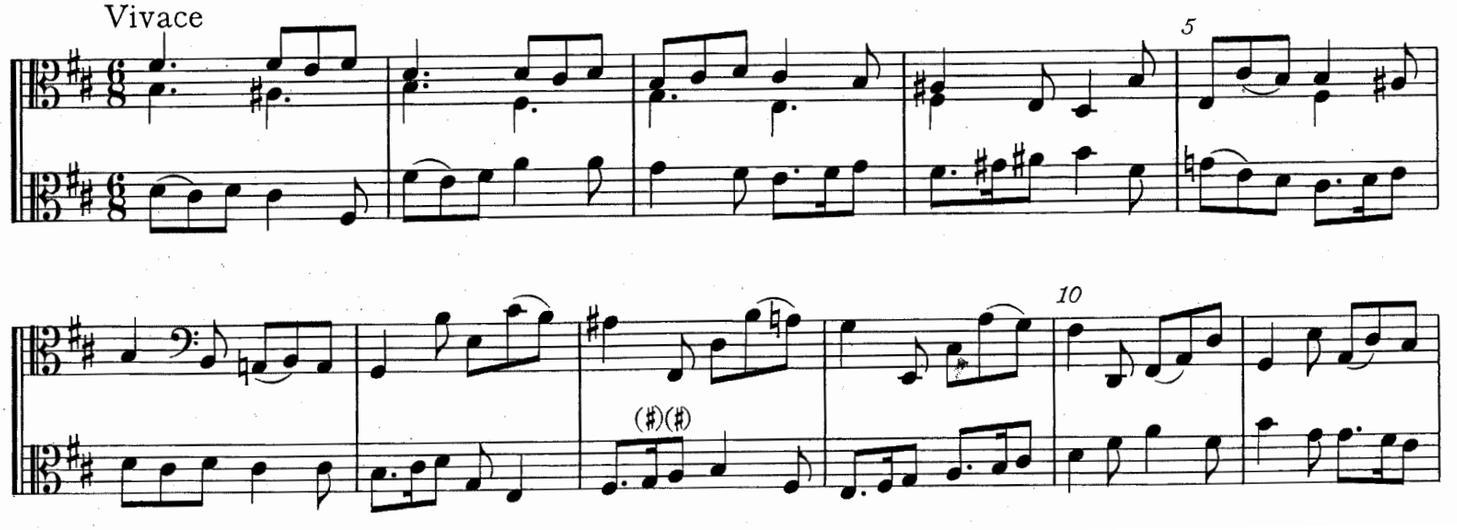


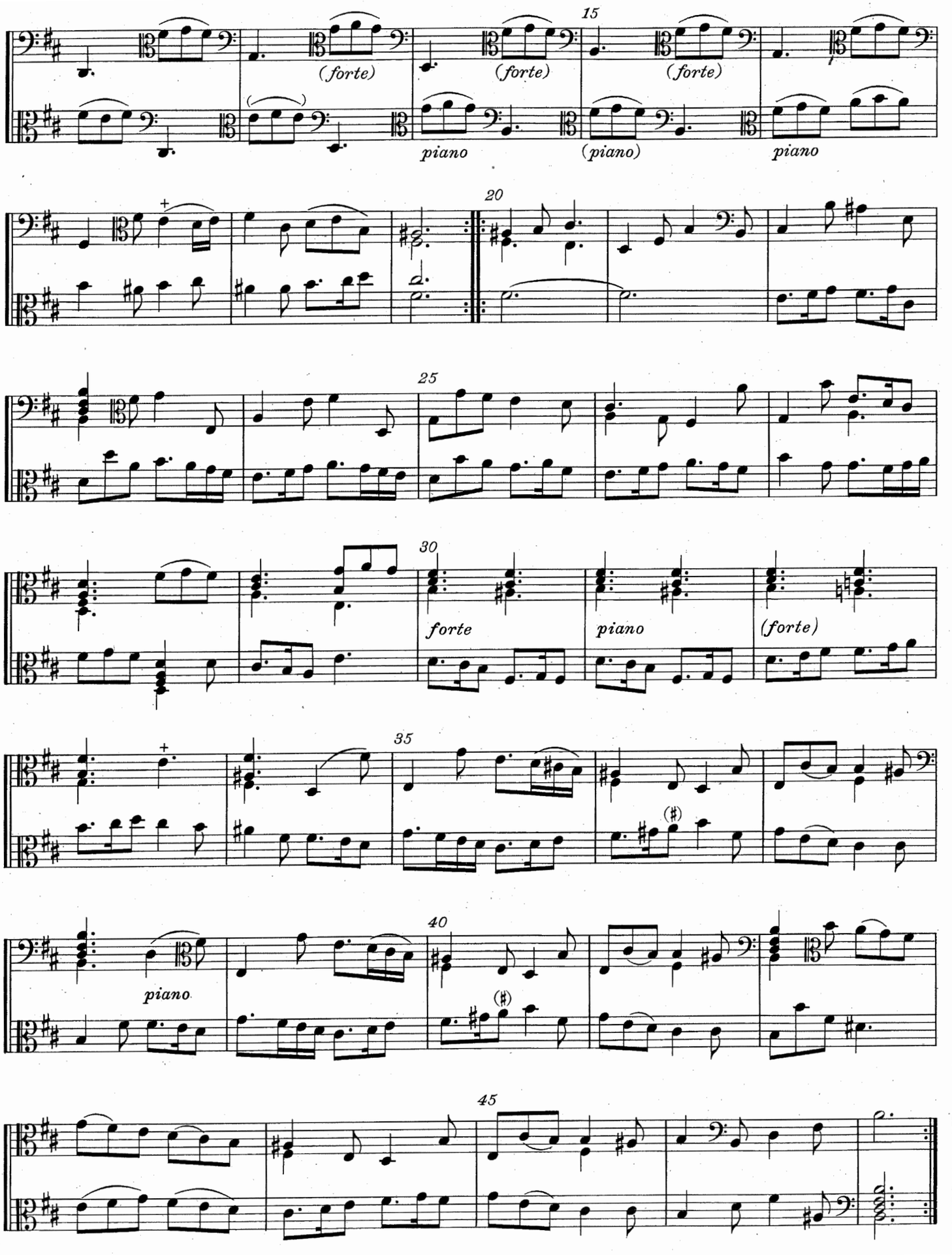
Variatio



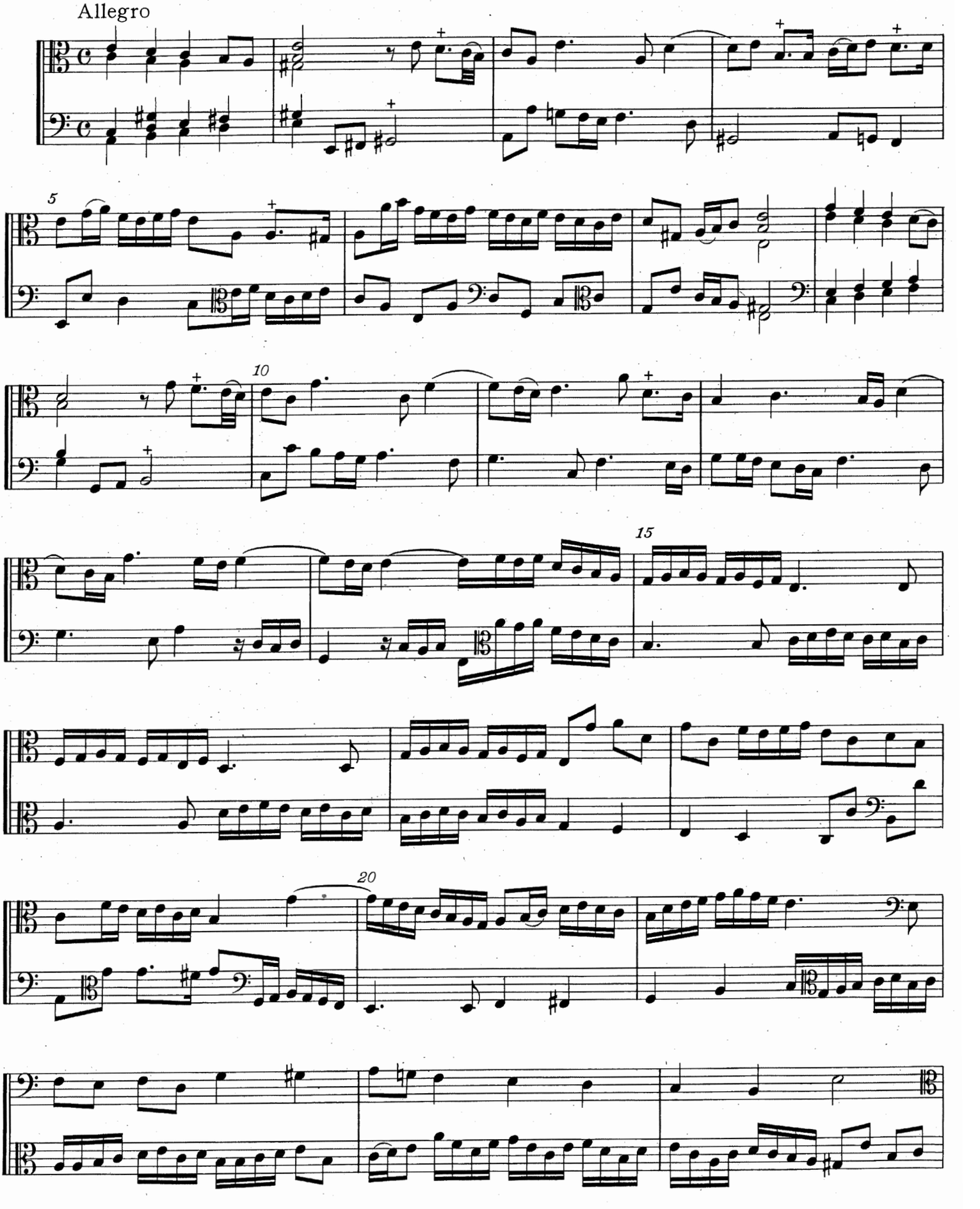
Giga

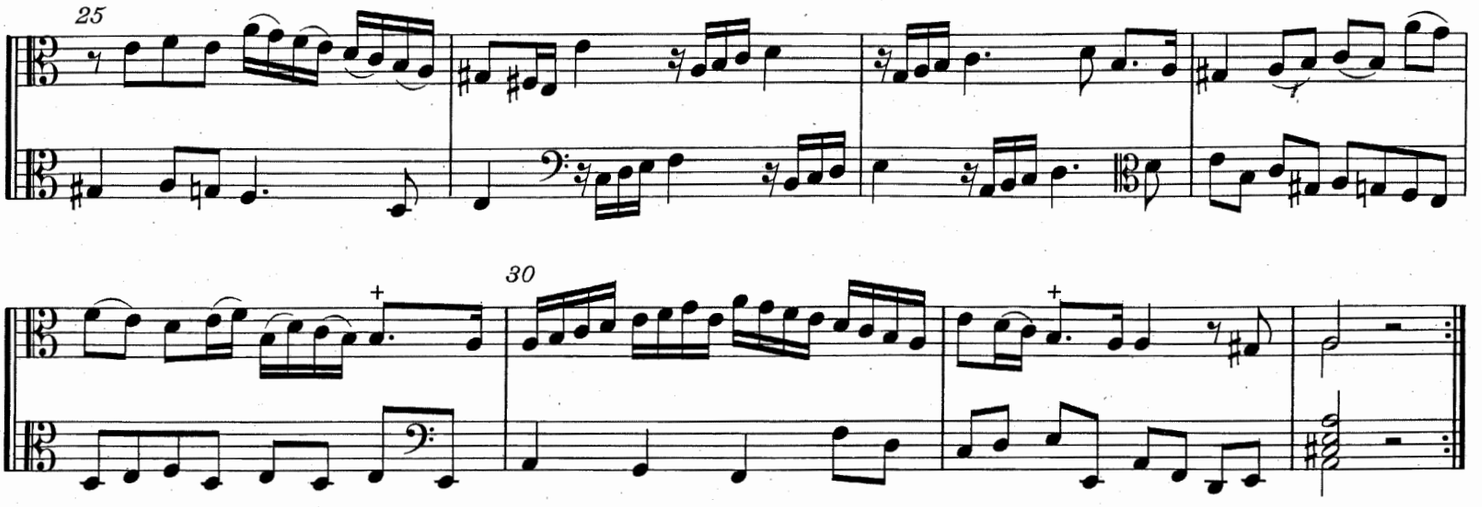
Vivace



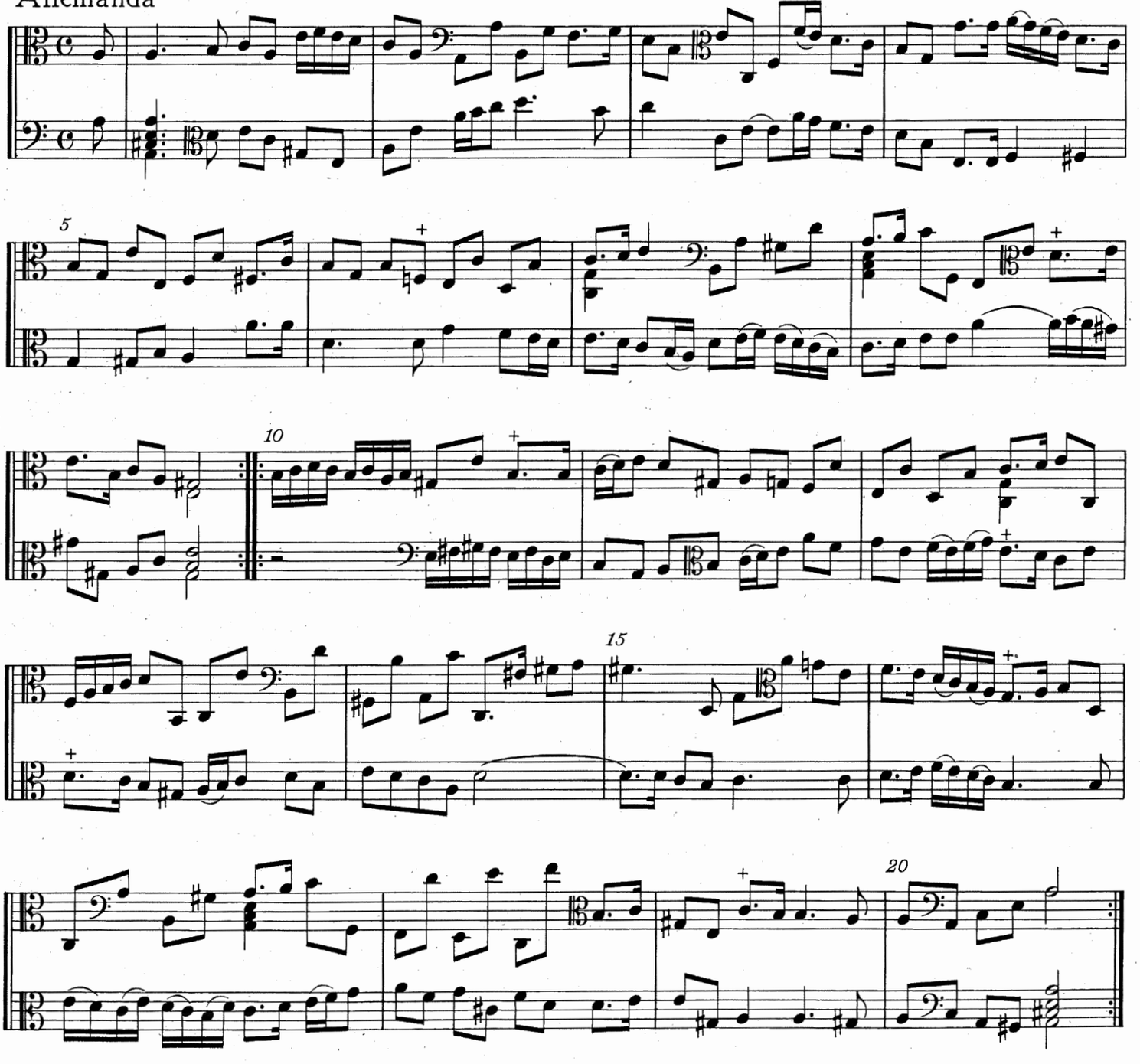

15
(forte)
(forte)
(forte)
piano
(piano)
piano
20
25
30
forte
piano
(forte)
35
40
piano
45

SONATA II

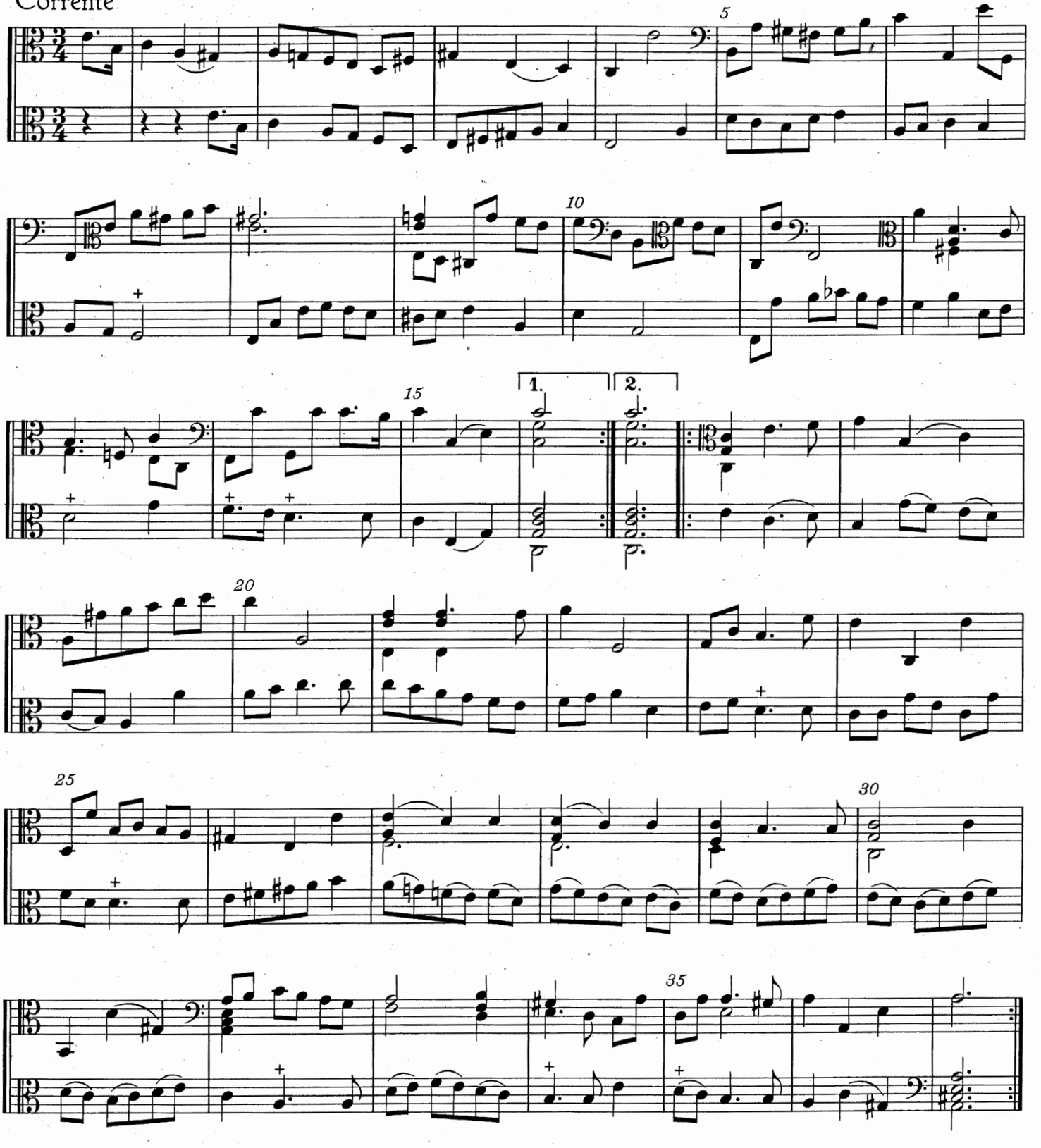




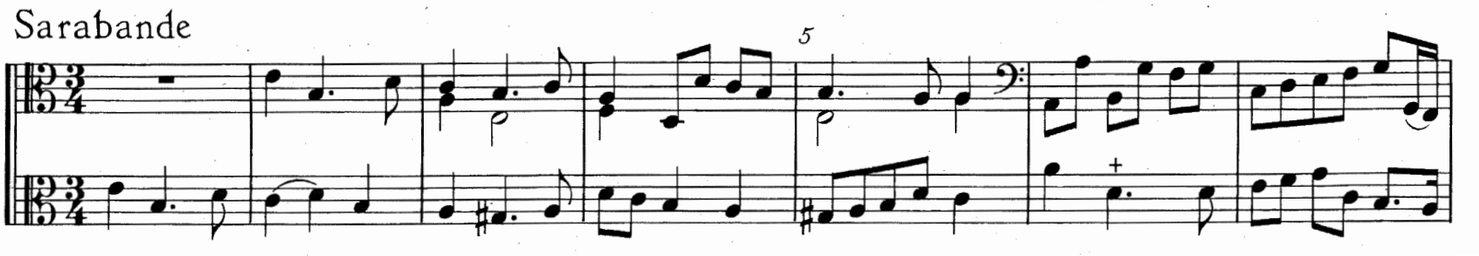
Allemanda

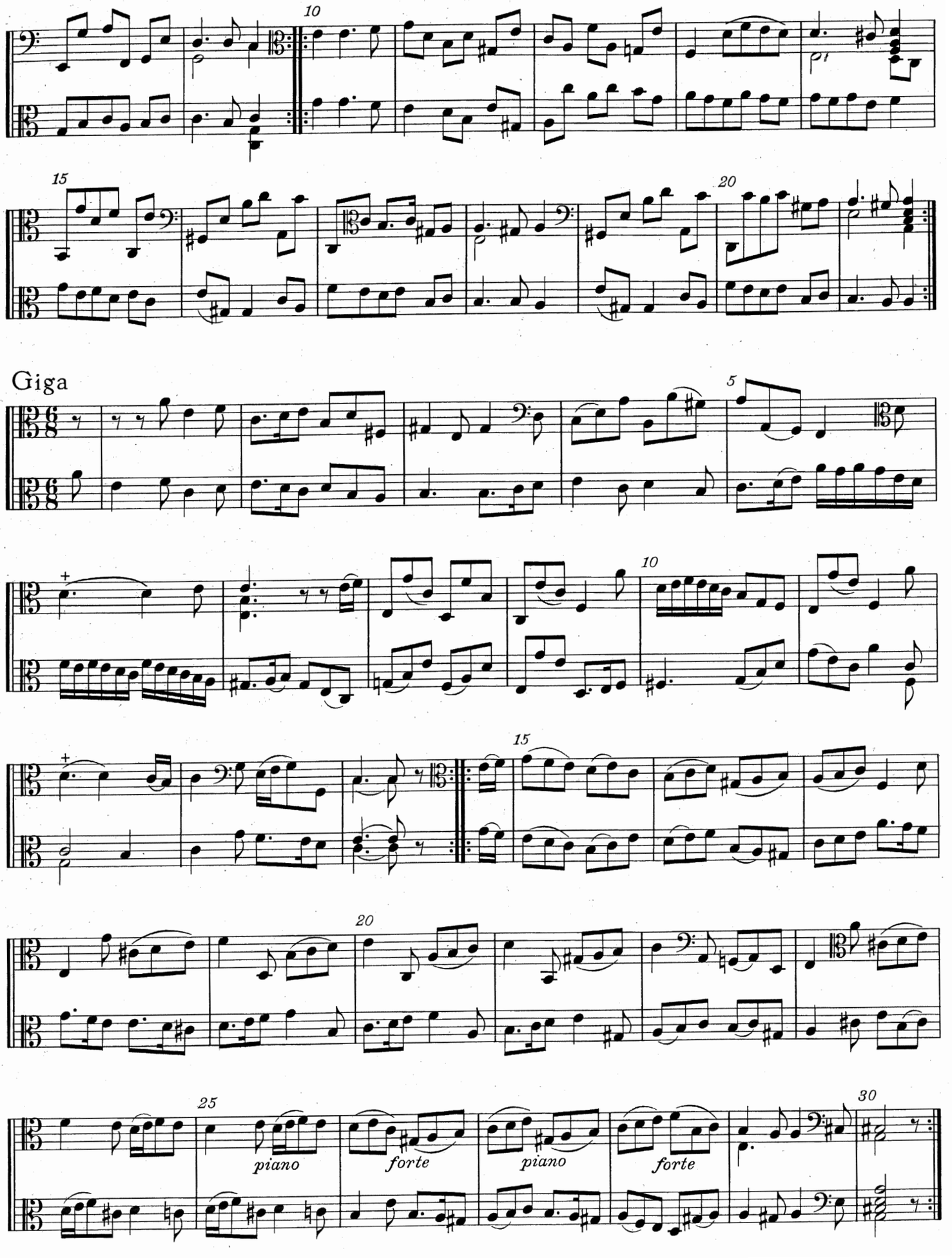


Corrente

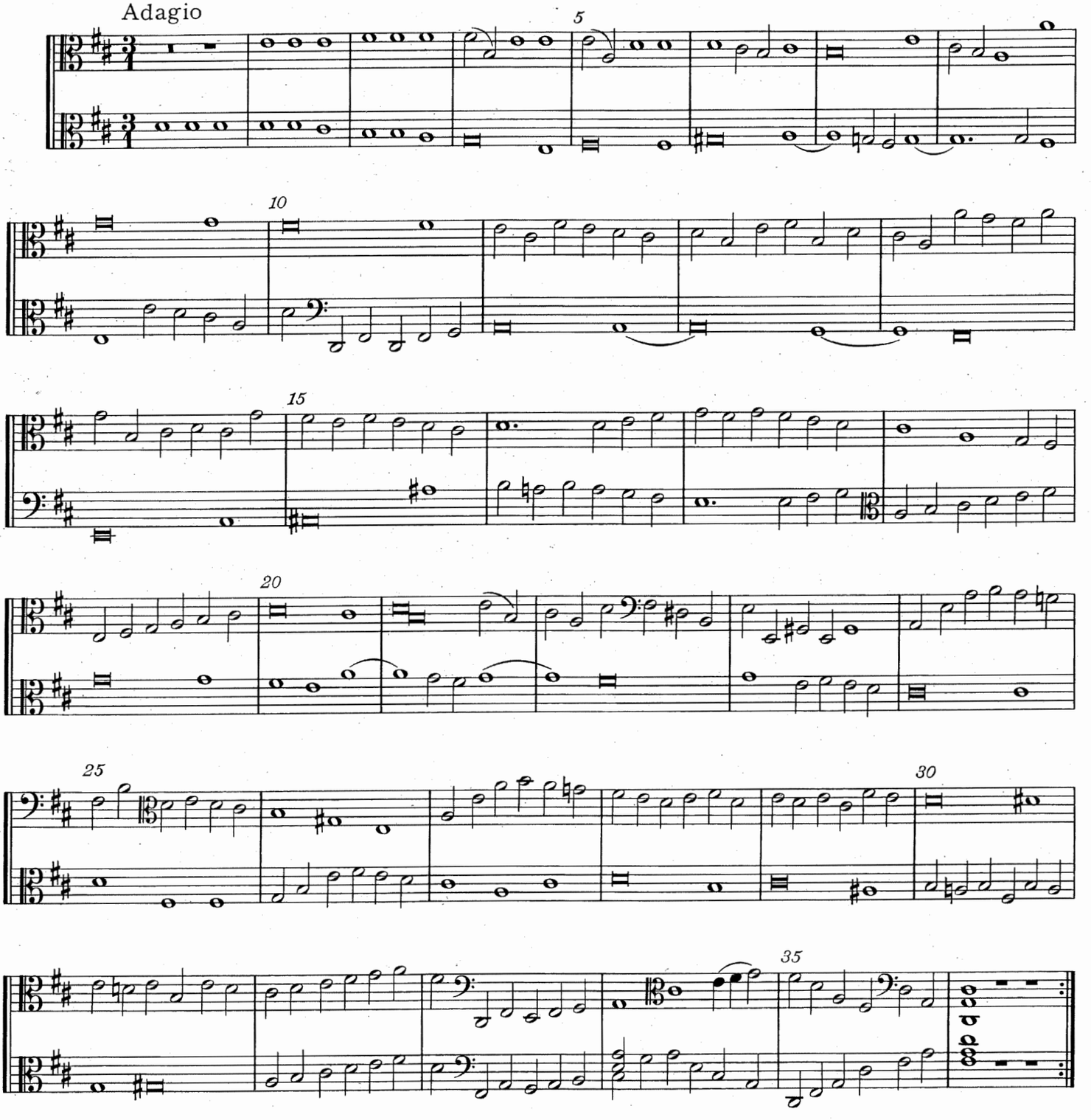


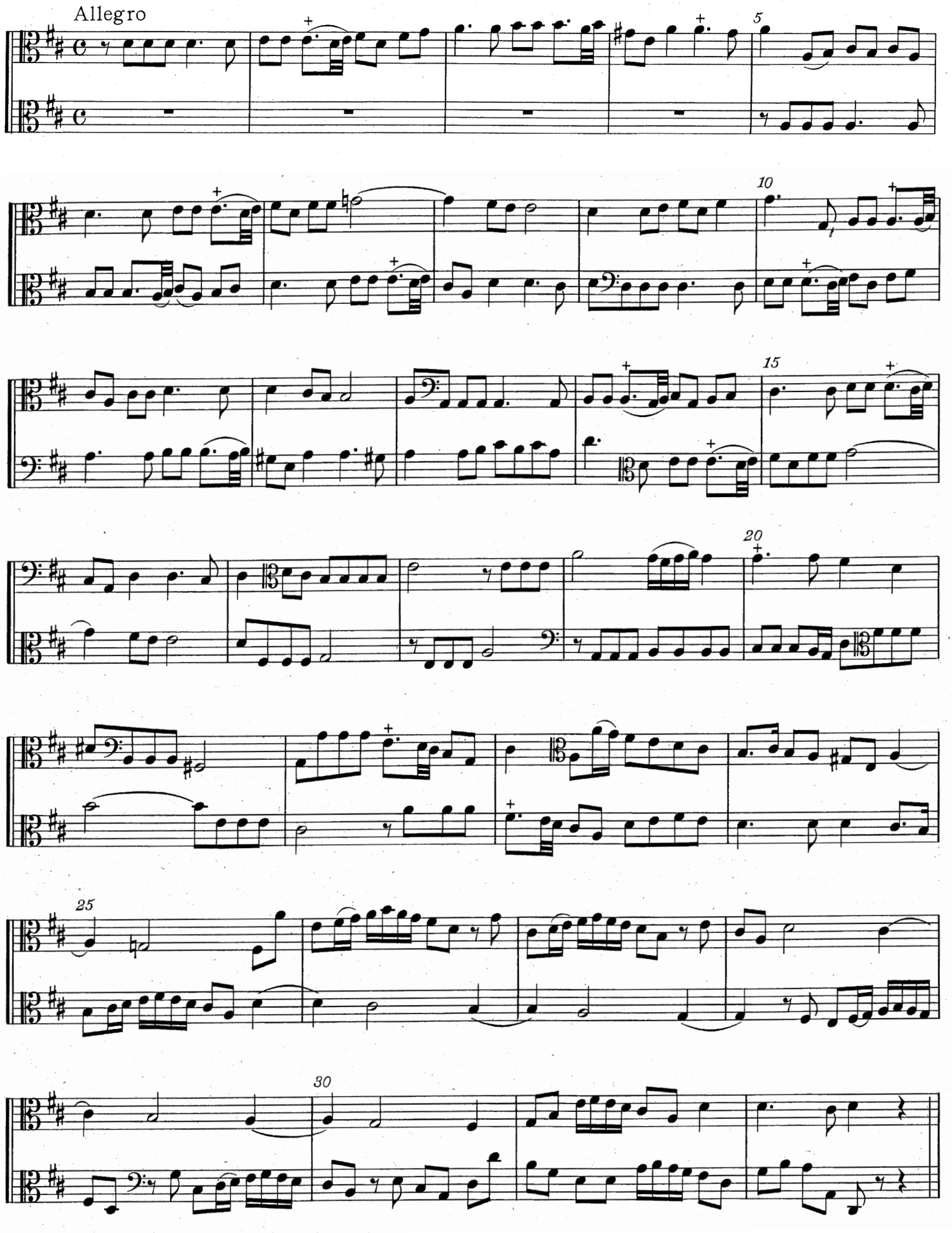
Sarabande

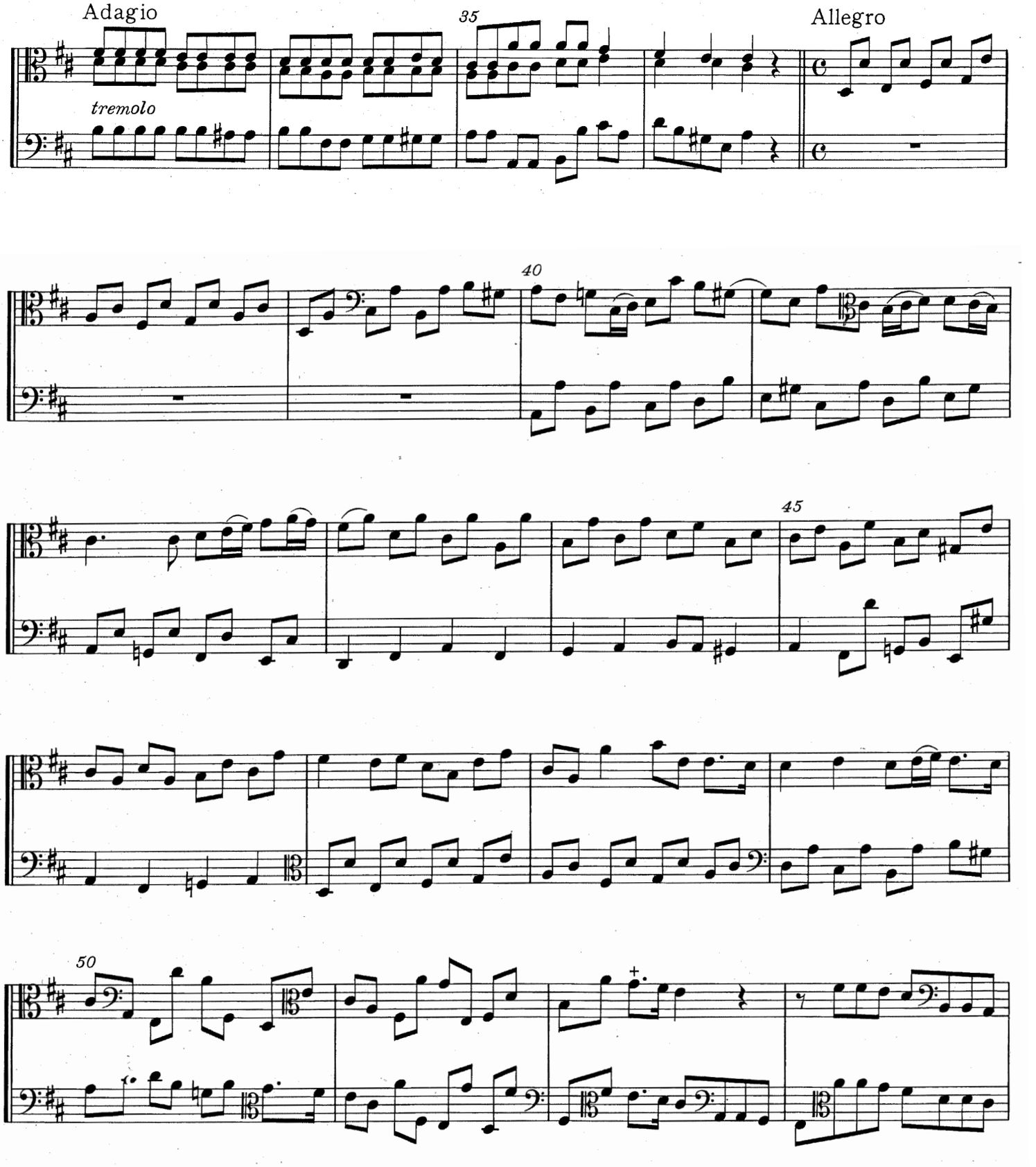


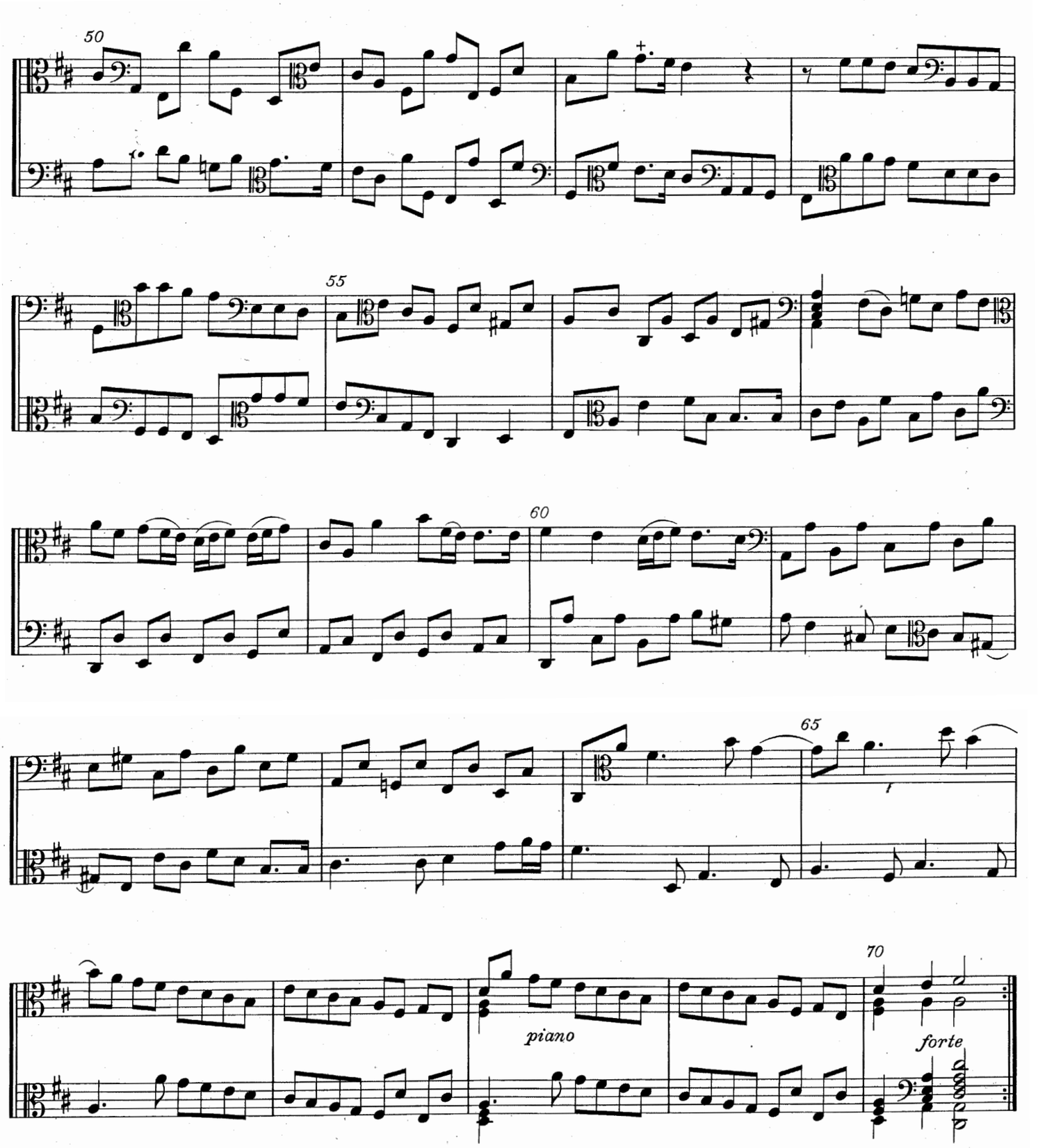

10
15
20
Giga
5
10
15
20
25
piano
forte
piano
forte
30

SONATA III




Allegro
5
10
15
20
25
30


Adagio
tremolo
35
Allegro
40
45
50


50
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60
65
70
piano
forte

Johannes Schenck (1660 - 1712?)

Details of the life of Johannes Schenck are relatively sparse and the subject of speculation. He was born in Amsterdam, where he was baptized on 3 June 1660 into the Reformed Church.

Nothing is known of his teachers, but he established himself as a distinguished virtuoso on the viola da gamba. In this he followed the tradition established by performers from England such as Daniel Norcombe, who was earlier employed at the court of Archduke Albert in Brussels, Henry Butler, musician and viol teacher to Philip IV of Spain and William Young, who served at the court of Archduke Carl Ferdinand in Innsbruck.

An undated engraving in Amsterdam by Peter Schenck, once thought to have been a younger brother of the composer but apparently unrelated, shows the formally dressed and bewigged virtuoso standing to play, with his six-string bass viol resting on a footstool, in the performance style of the time (see picture). As a composer his work represents an early synthesis of French, German and Italian styles.

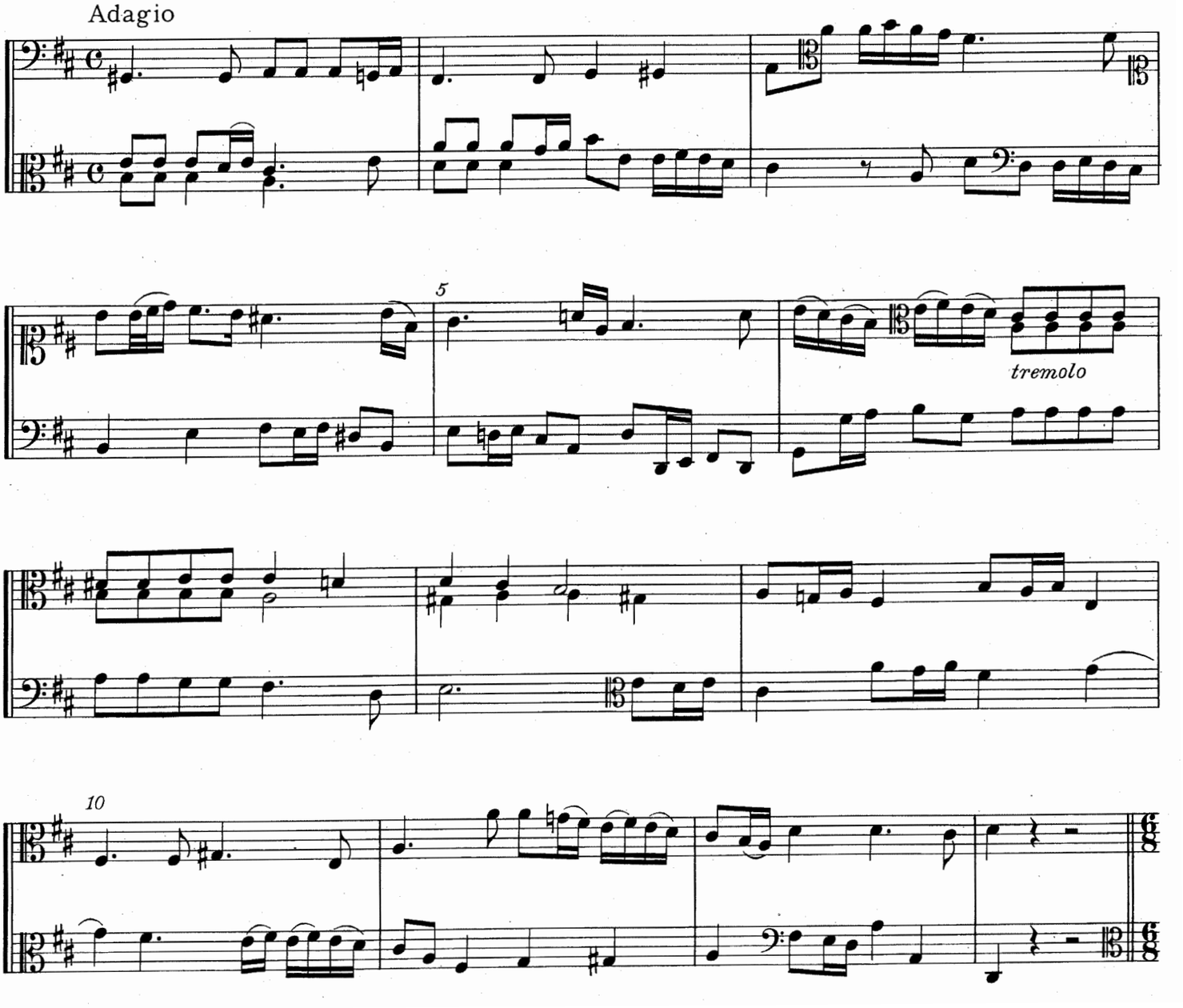
It seems that Schenck spent the earlier part of his career in Amsterdam where his compositions included music for a Dutch Singspiel, *Bacchus Ceres en Venus*, from which songs were published in 1687, as well as works for his own instrument.

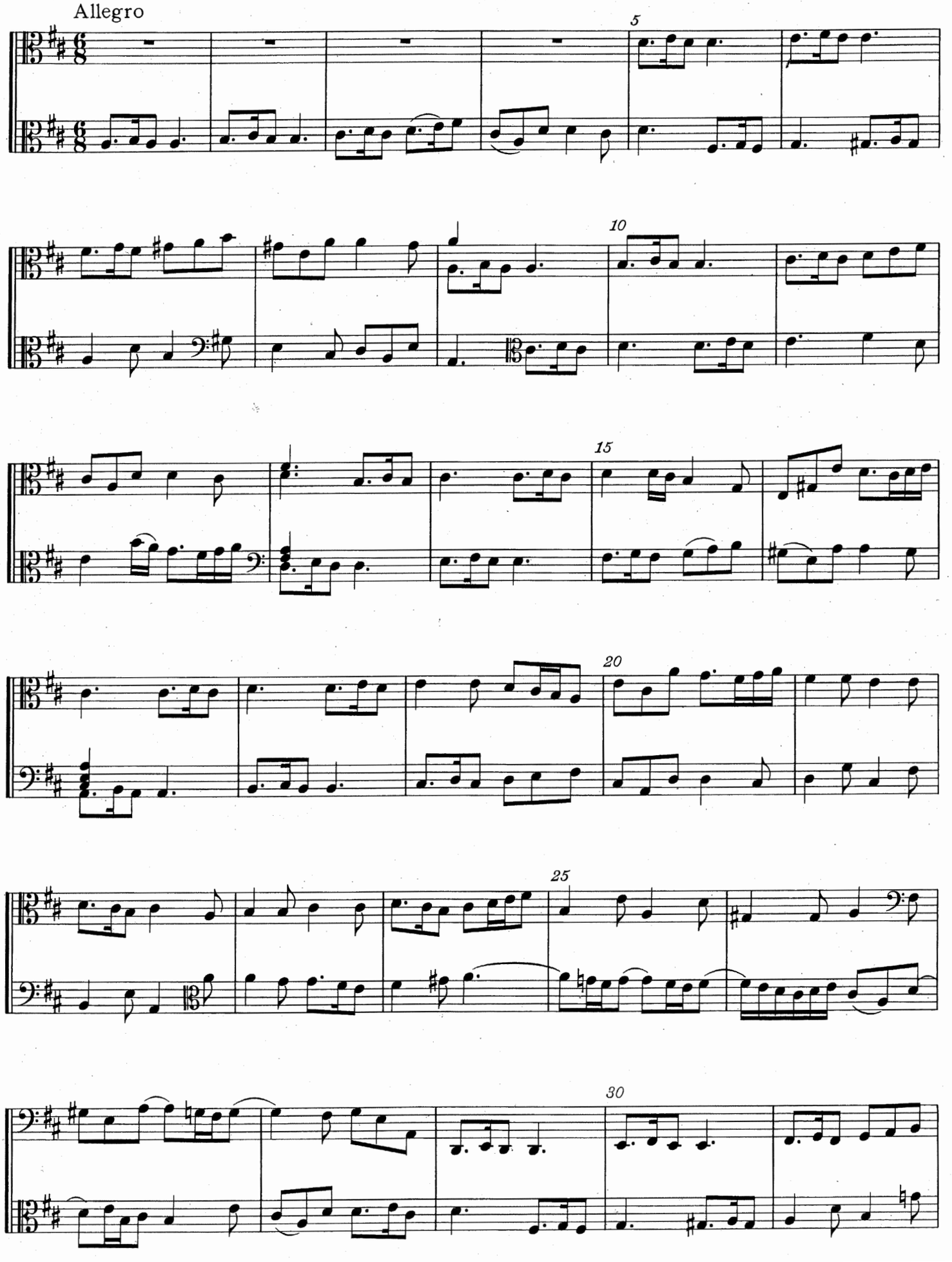
Enjoying a wide reputation as a performer, in about 1696 he moved to Düsseldorf to the court of the Elector Palatine Johann Wilhelm, known as Jan Wellem, who ruled there from 1679 until his death in 1716, establishing a court that aimed to rival the artistic magnificence of Versailles. Here Schenck served with a group of musicians drawn from various countries.

Schenck is presumed to have continued in the service of the Elector until the latter's death in 1716. Thereafter the electoral court moved to Mannheim, followed by a number of the Düsseldorf musicians, who formed the nucleus of a musical establishment that was to win its own unchallenged reputation, as the century went on.

Doubts as to the date of Schenck's death, presumably in Düsseldorf, come from the lack of any mention of his death in Protestant church records in the city. From this it has been supposed that he may well have become a Catholic, following the religion of his employer, and there are no Catholic records for the probable period of his death. He is mentioned in a document by the court cabinet secretary Rapparini in 1709, but by 1717 his name had disappeared from the list of court opera musicians.

Adapted from Wikipedia


Adagio
5
tremolo
10


Allegro
5
10
15
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25
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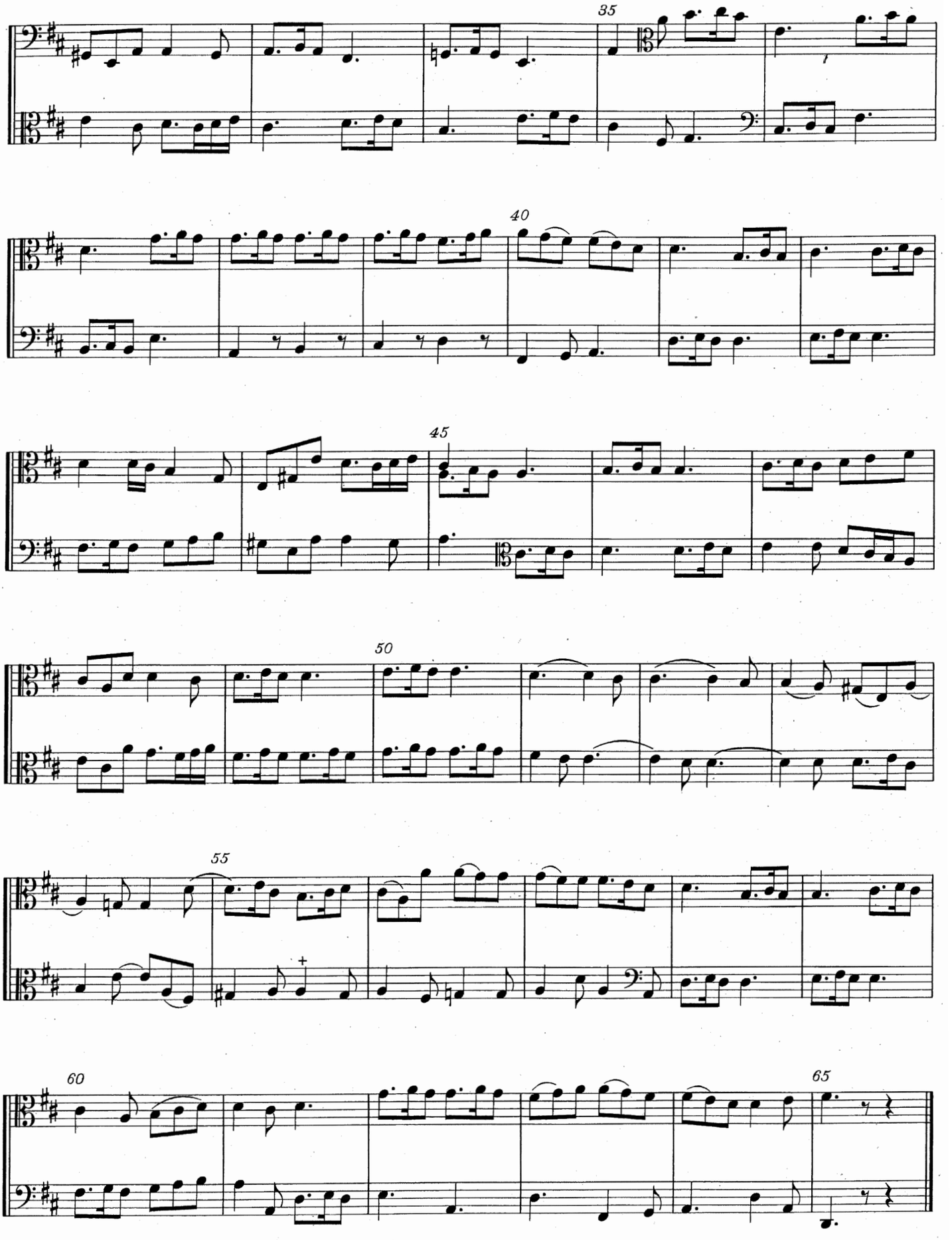
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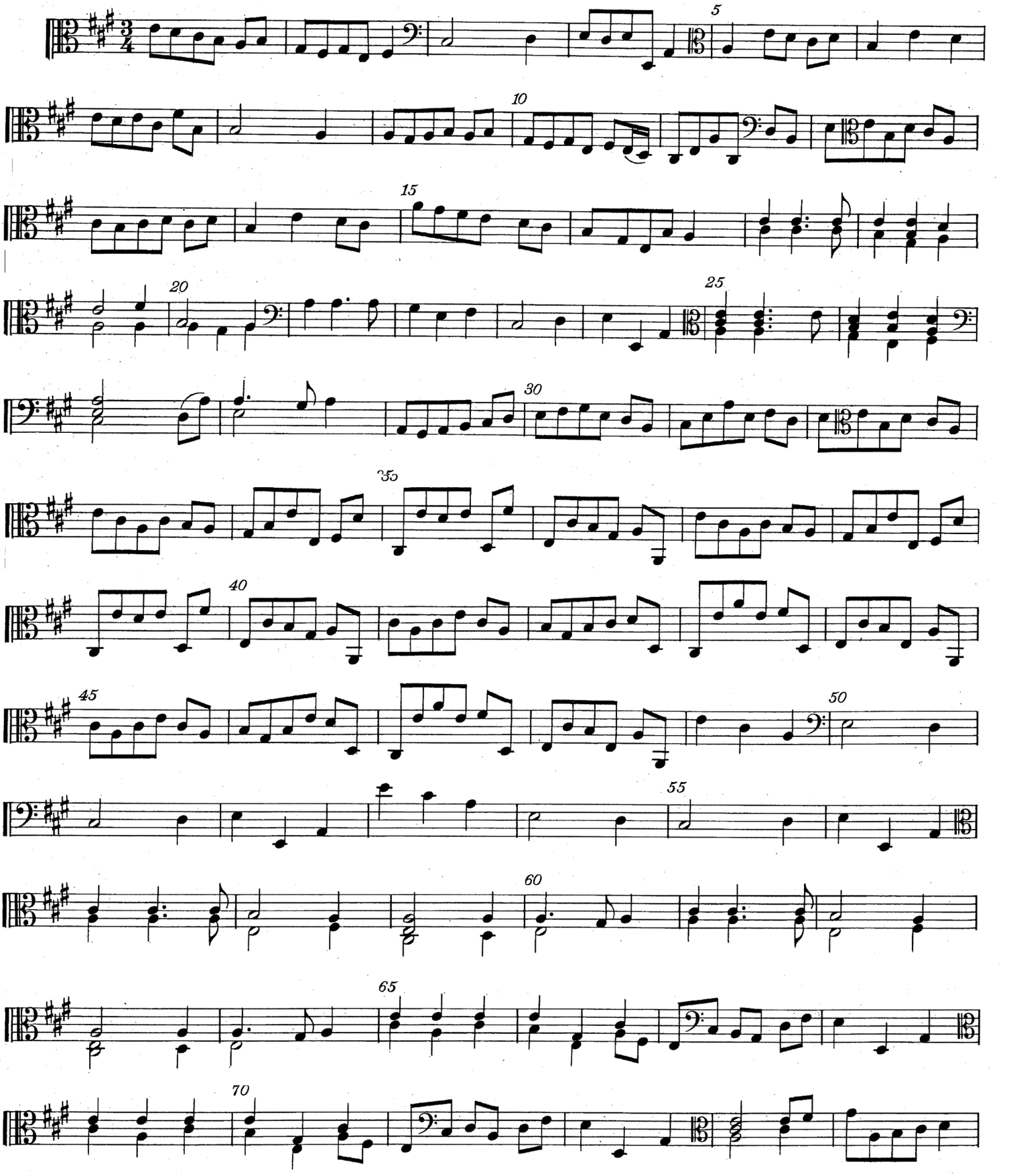
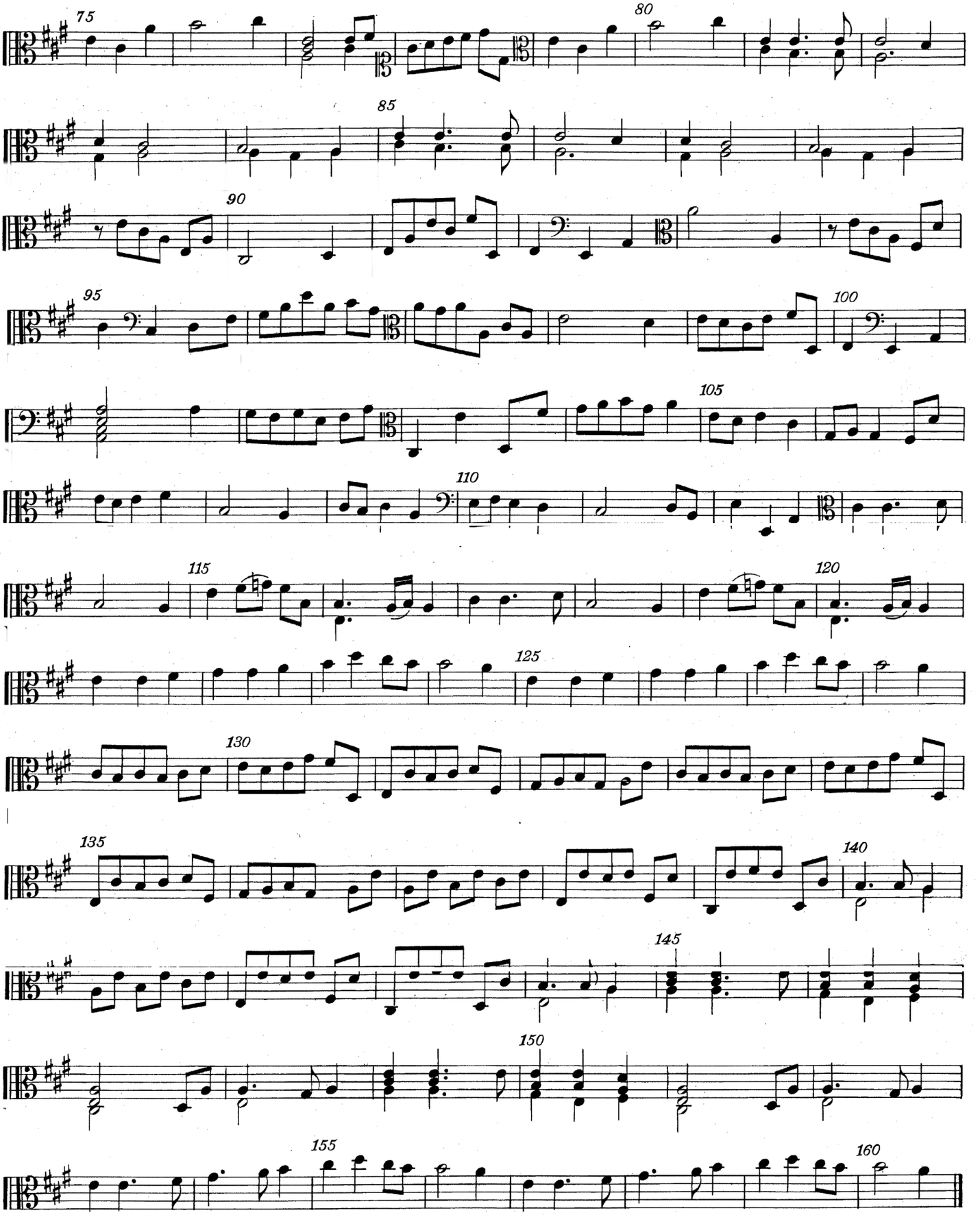
Part 1 of Sonata 4 / Turn forward one page for Part 2

SONATA IV

Ciacona




75
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135
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145
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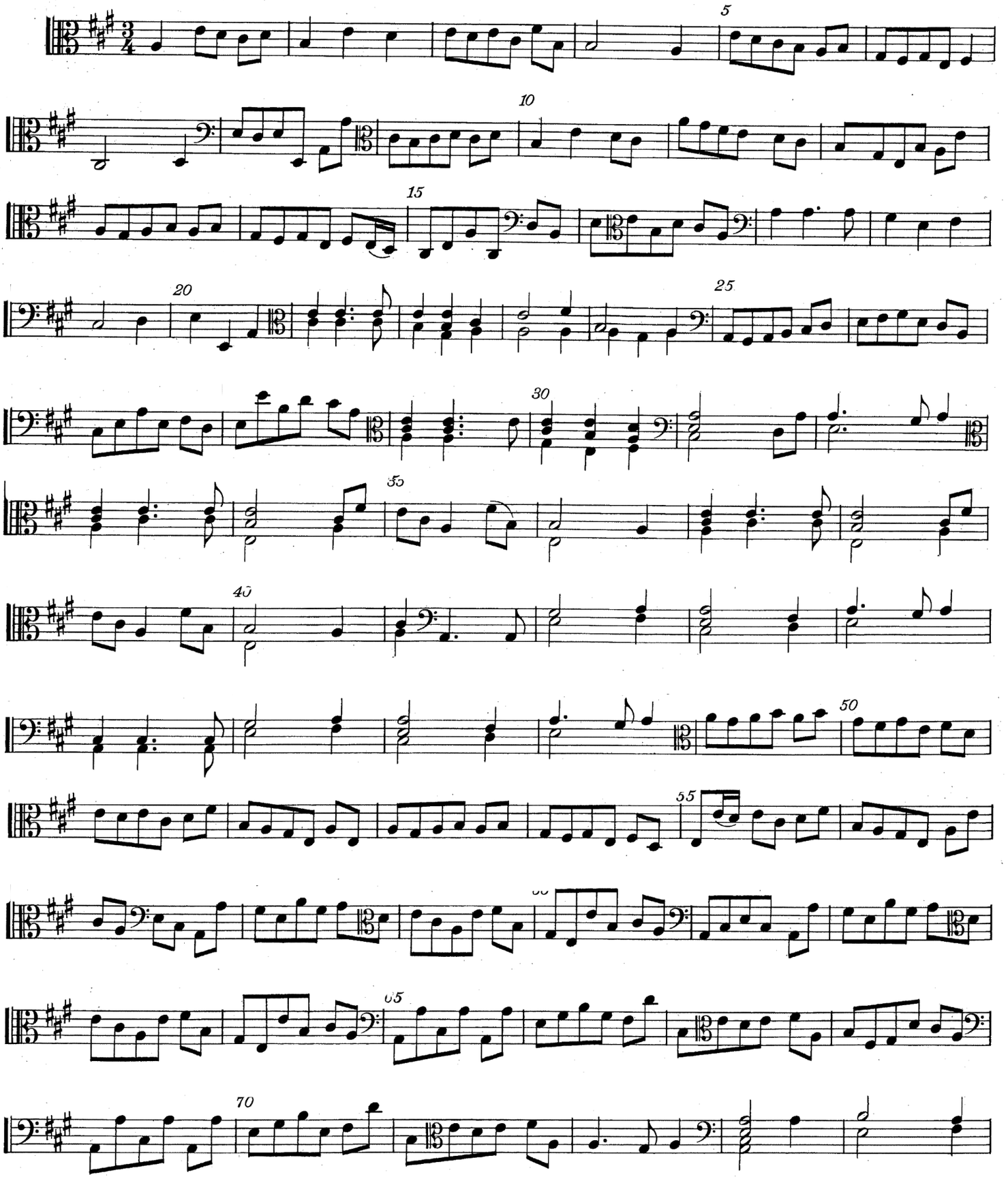
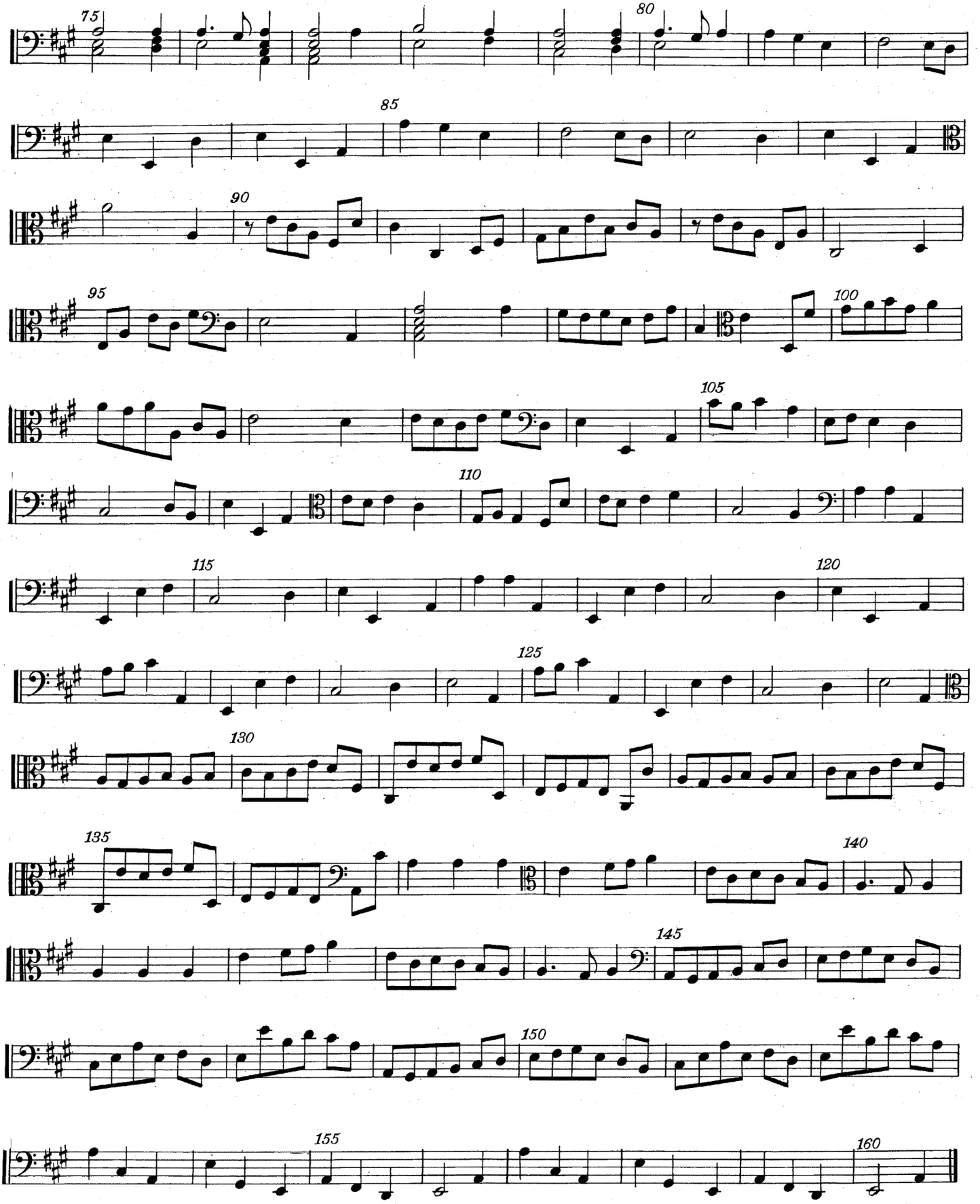
160

Part 2 of Sonata 4 / Turn back one page for Part 1

SONATA IV

Ciacona




75
80
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115
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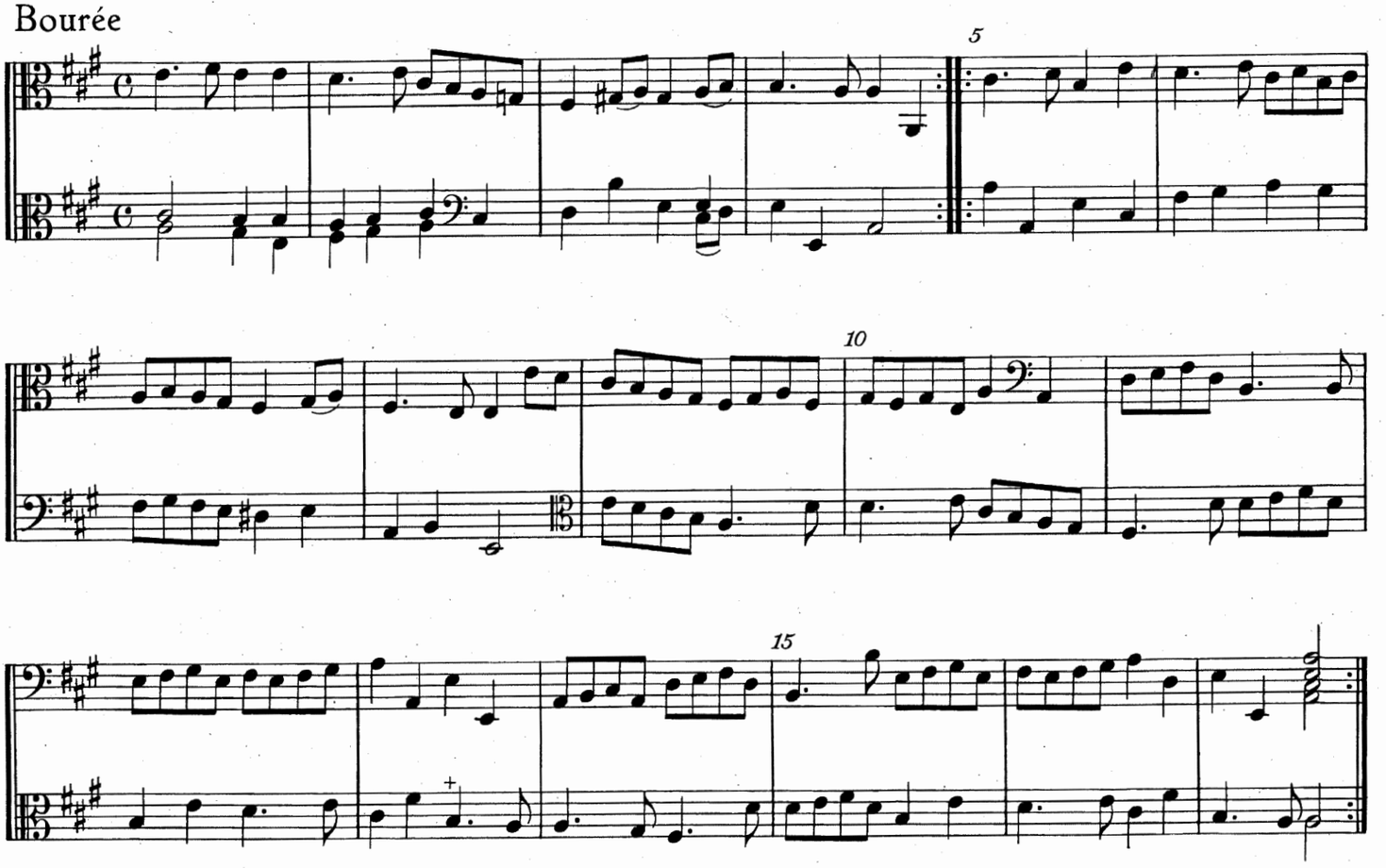
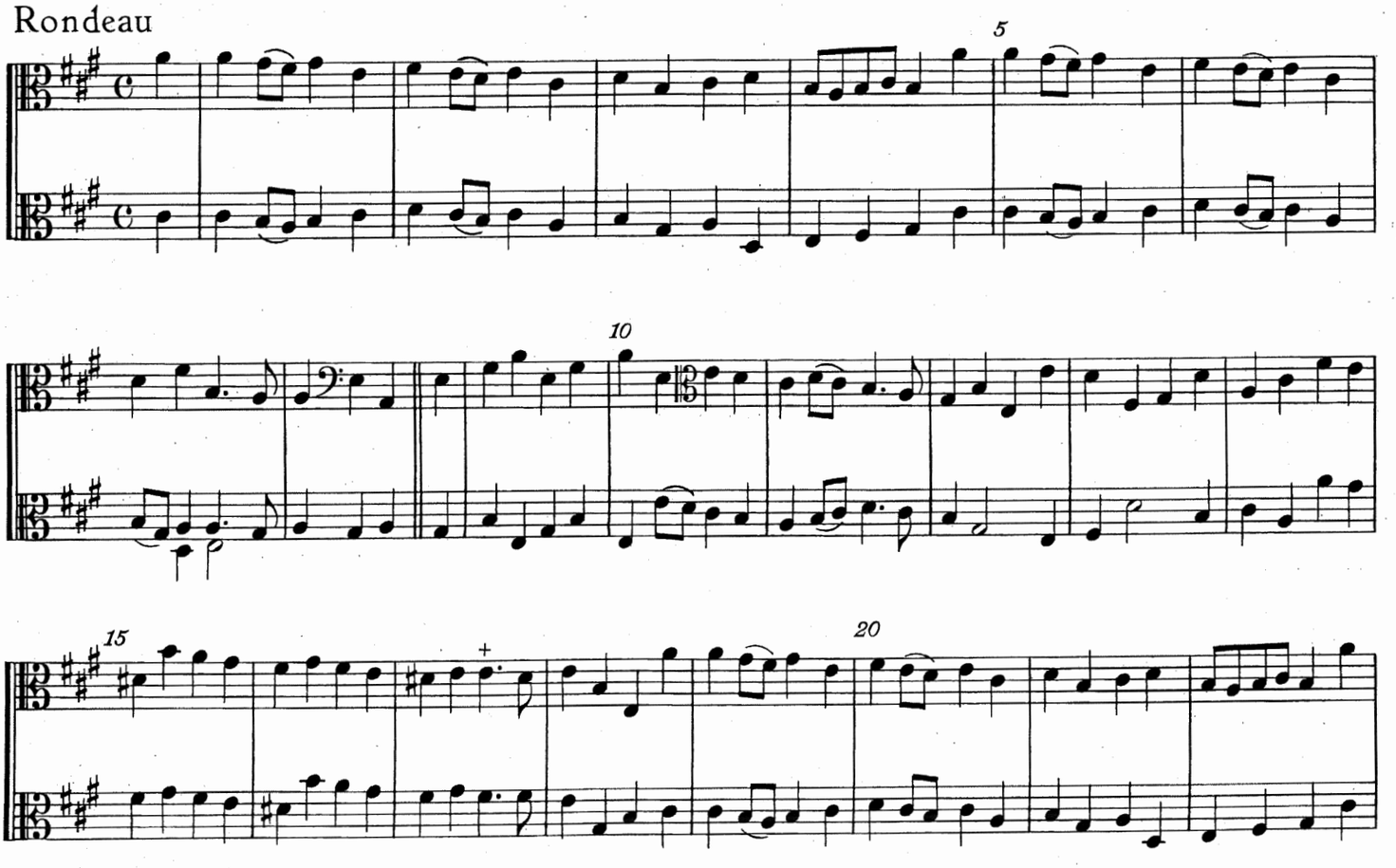
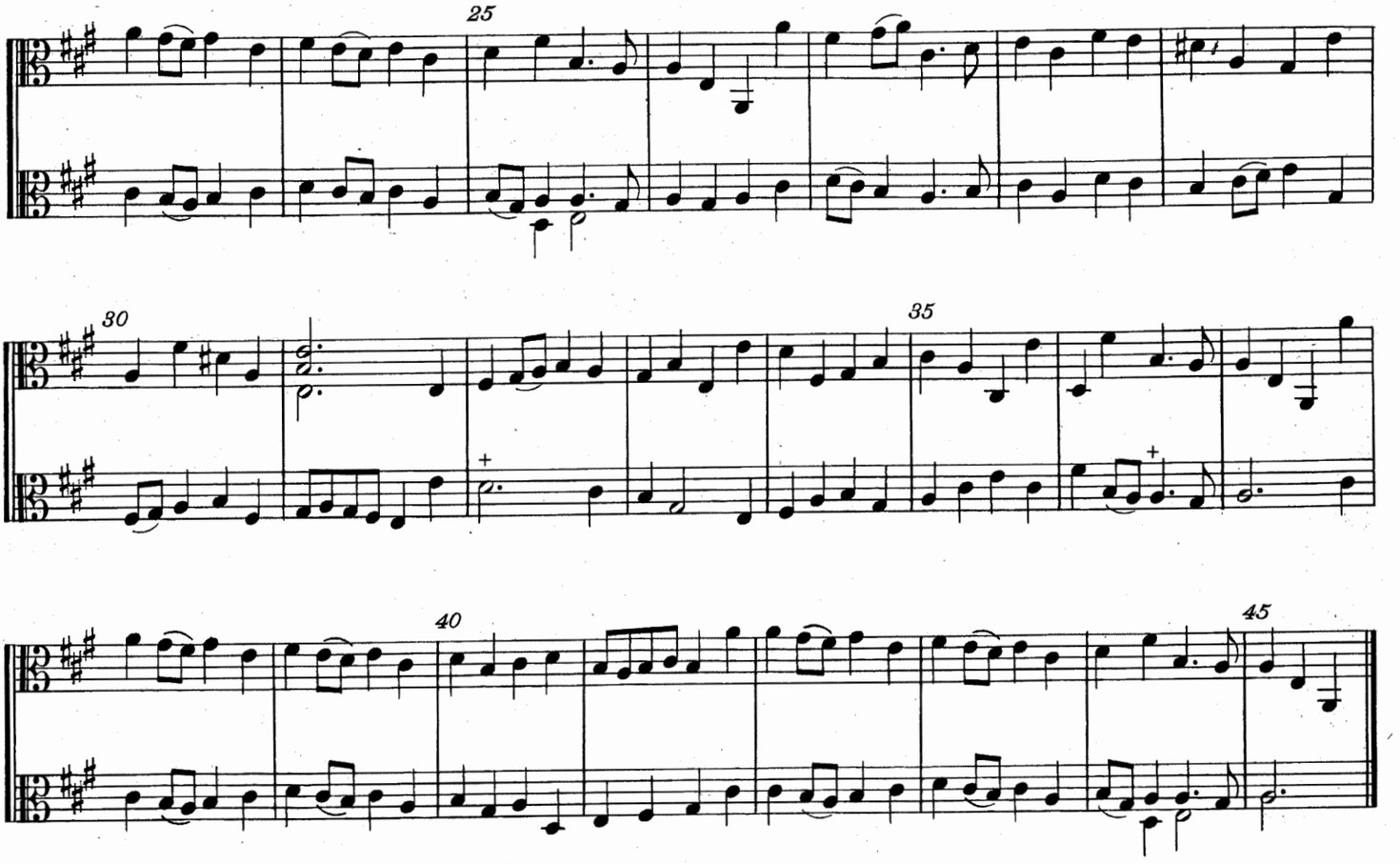
135
140
145
150
155
160

Bourée

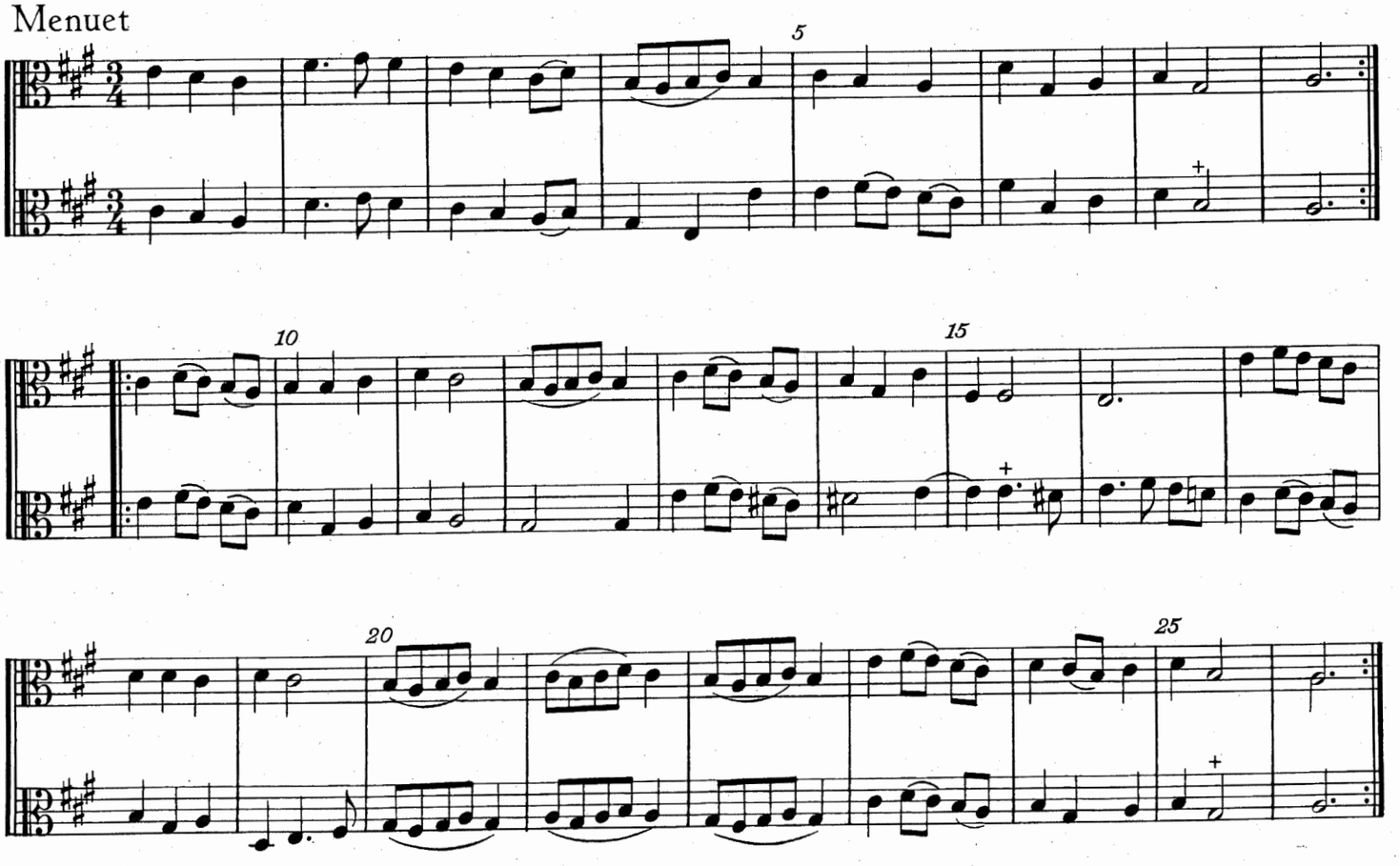


Rondeau

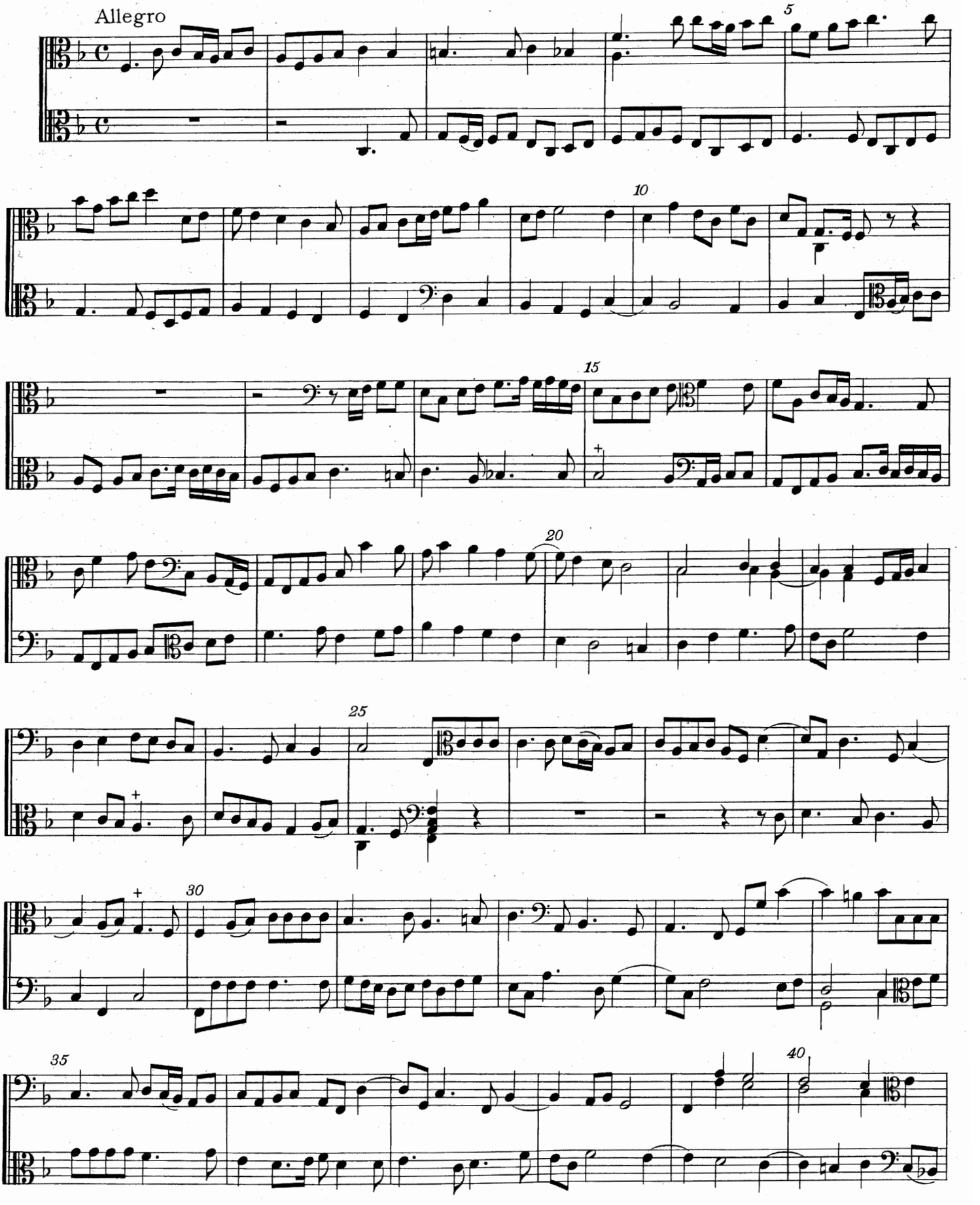


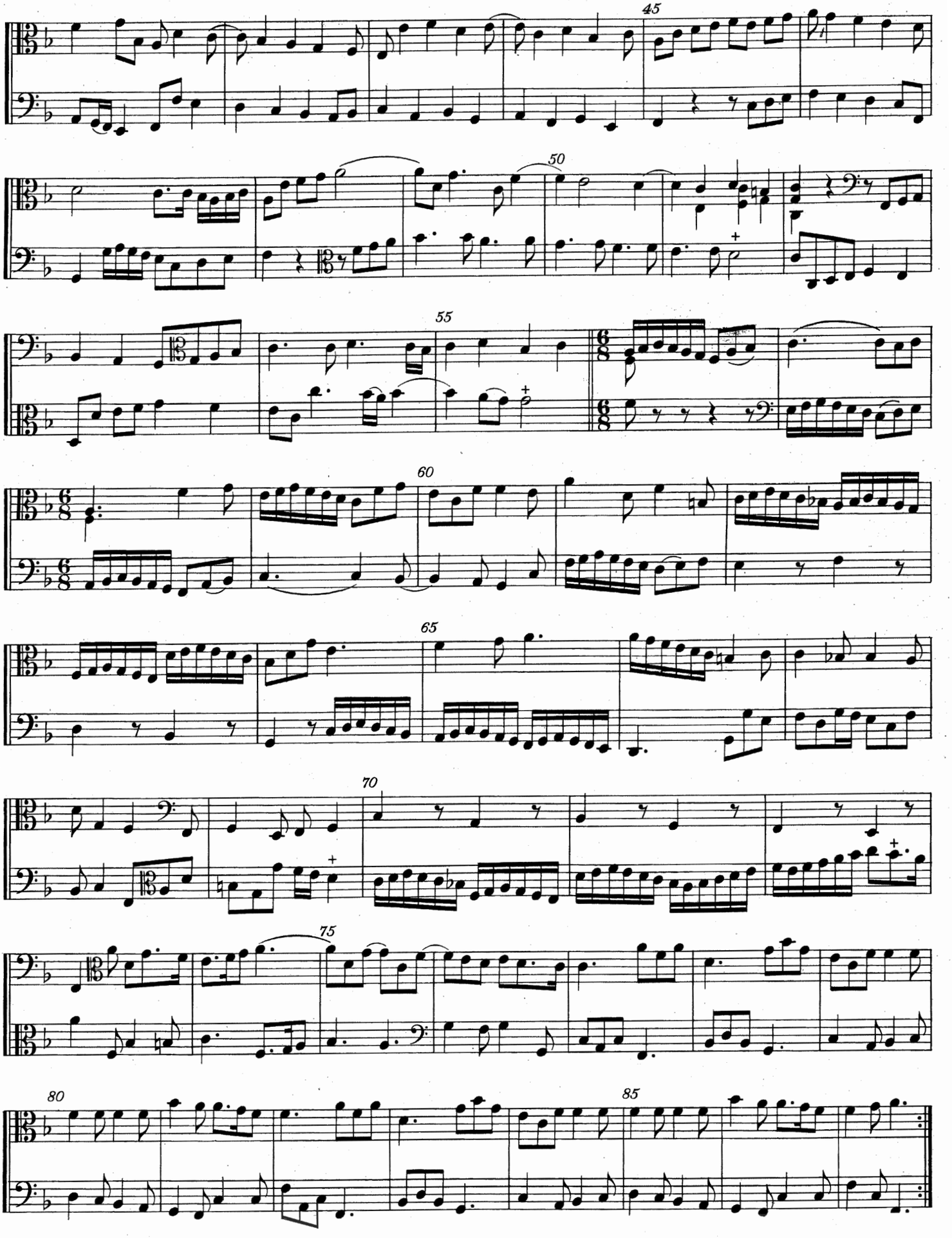


Menuet



SONATA V

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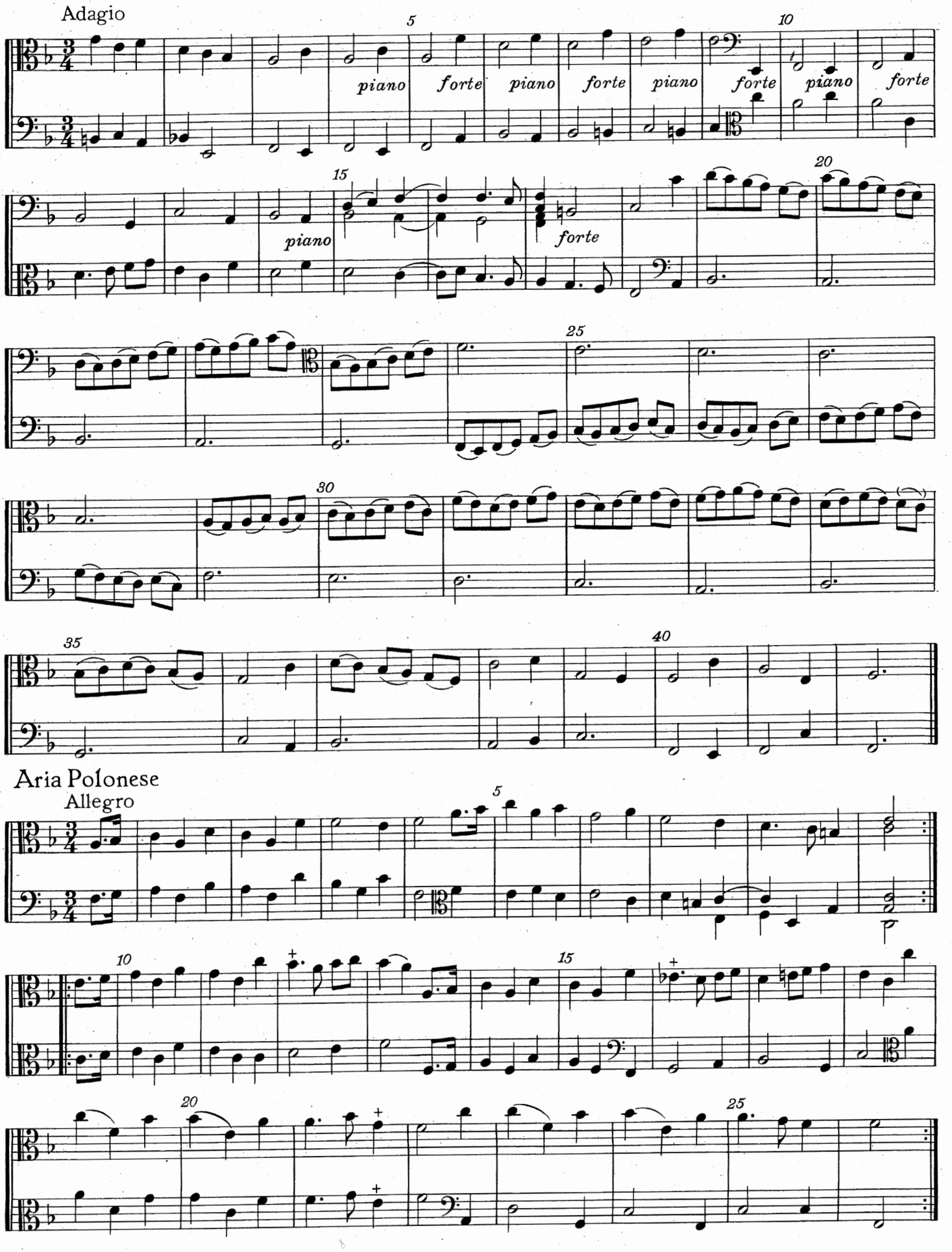
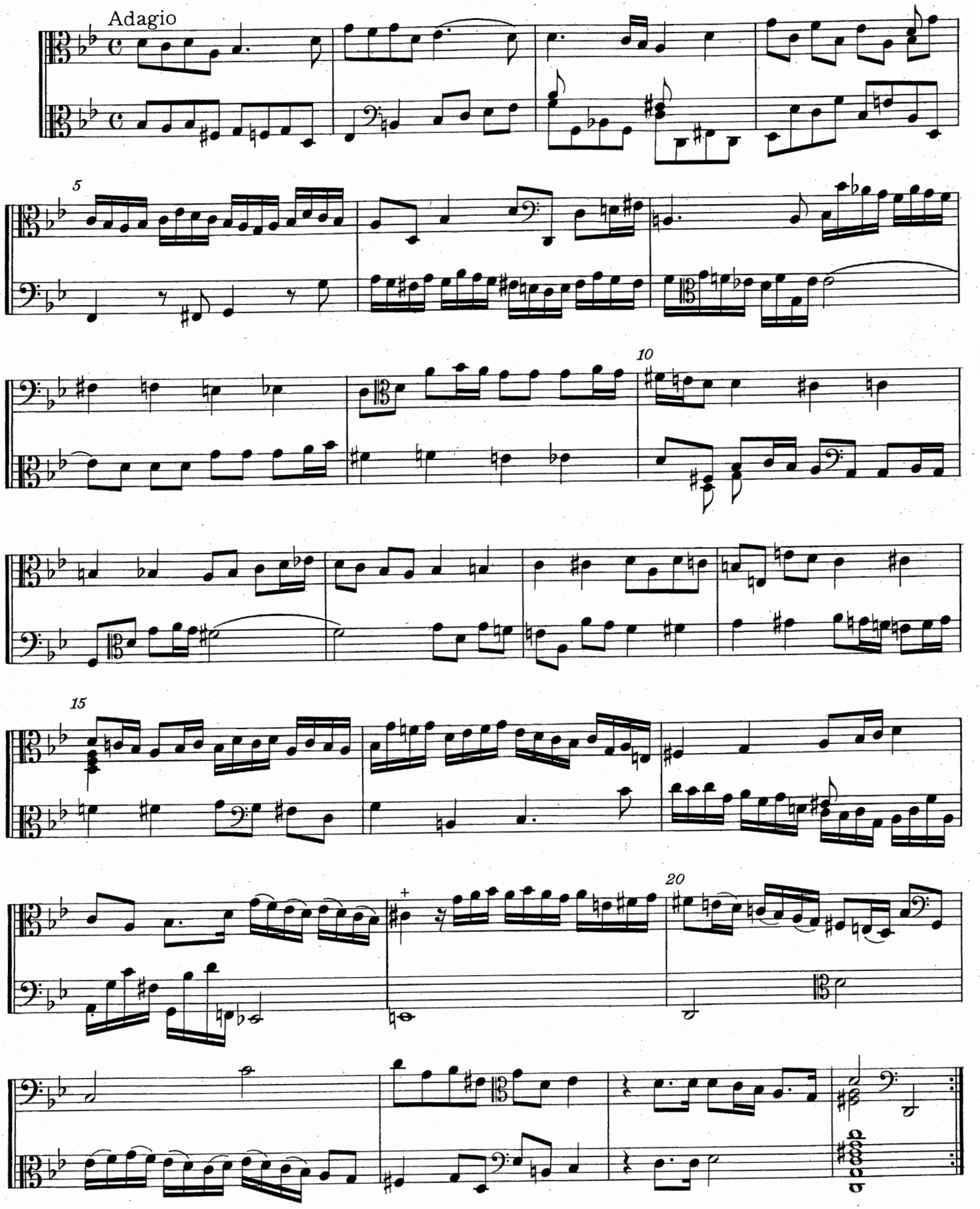
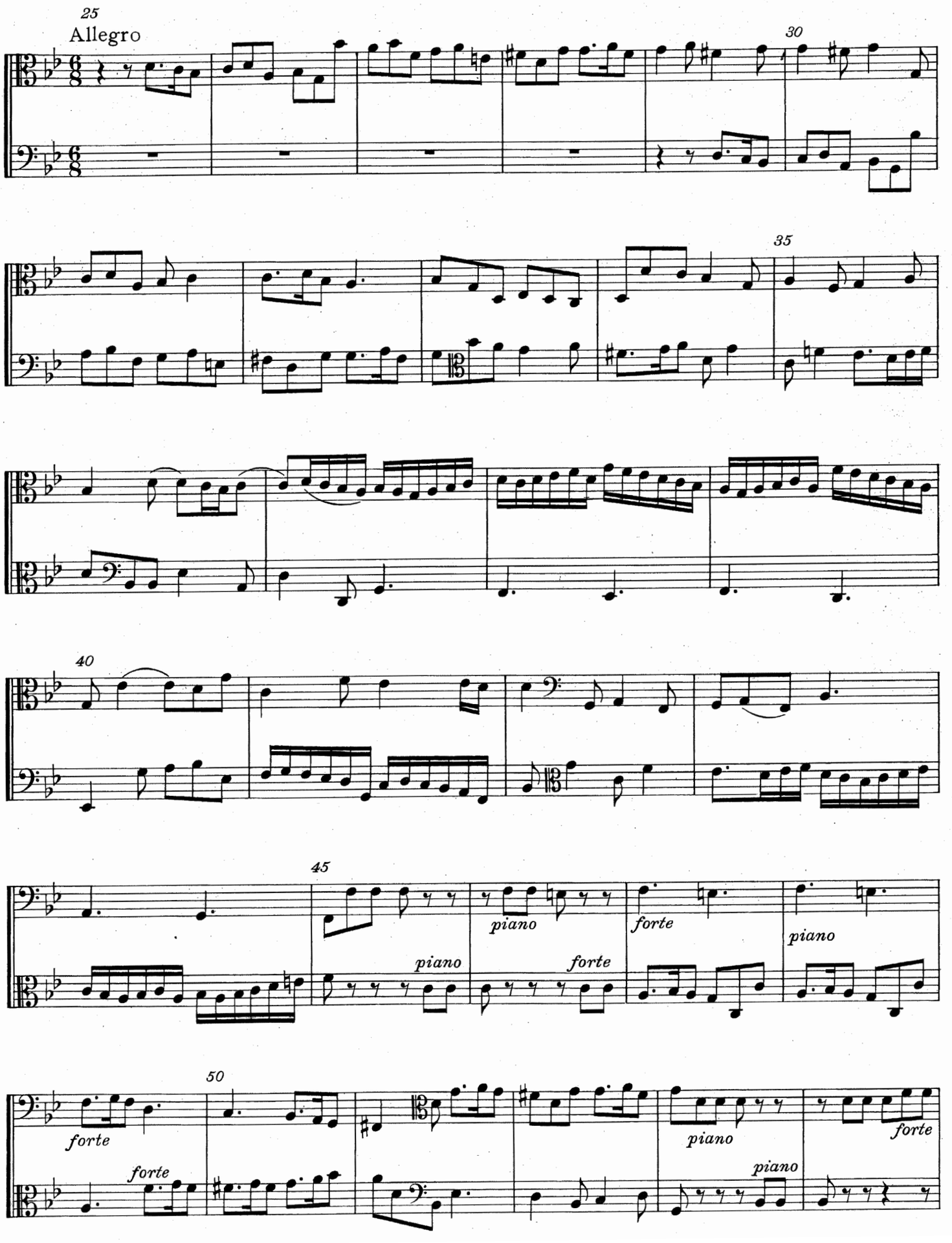
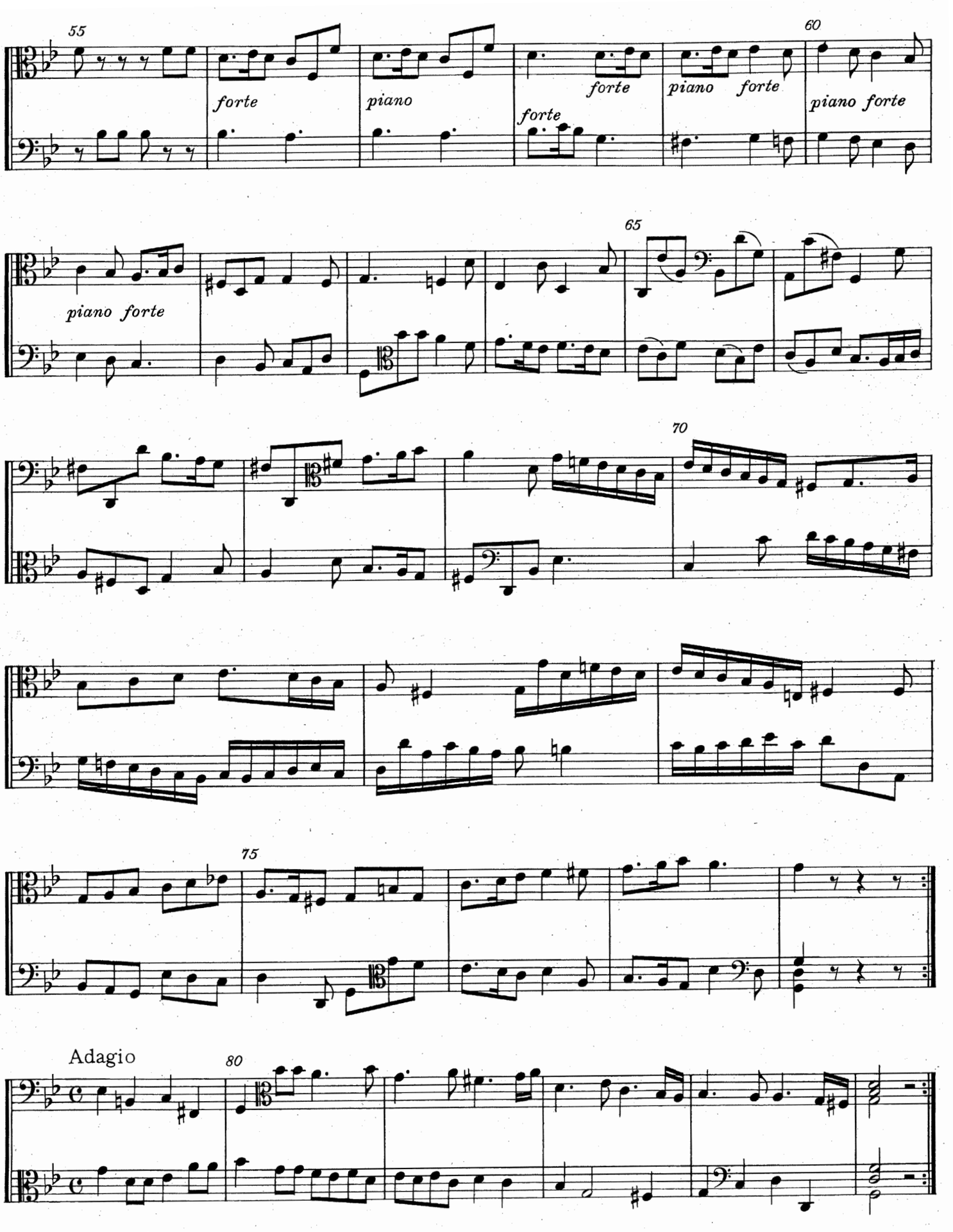
55
60
65
70
75
80
85

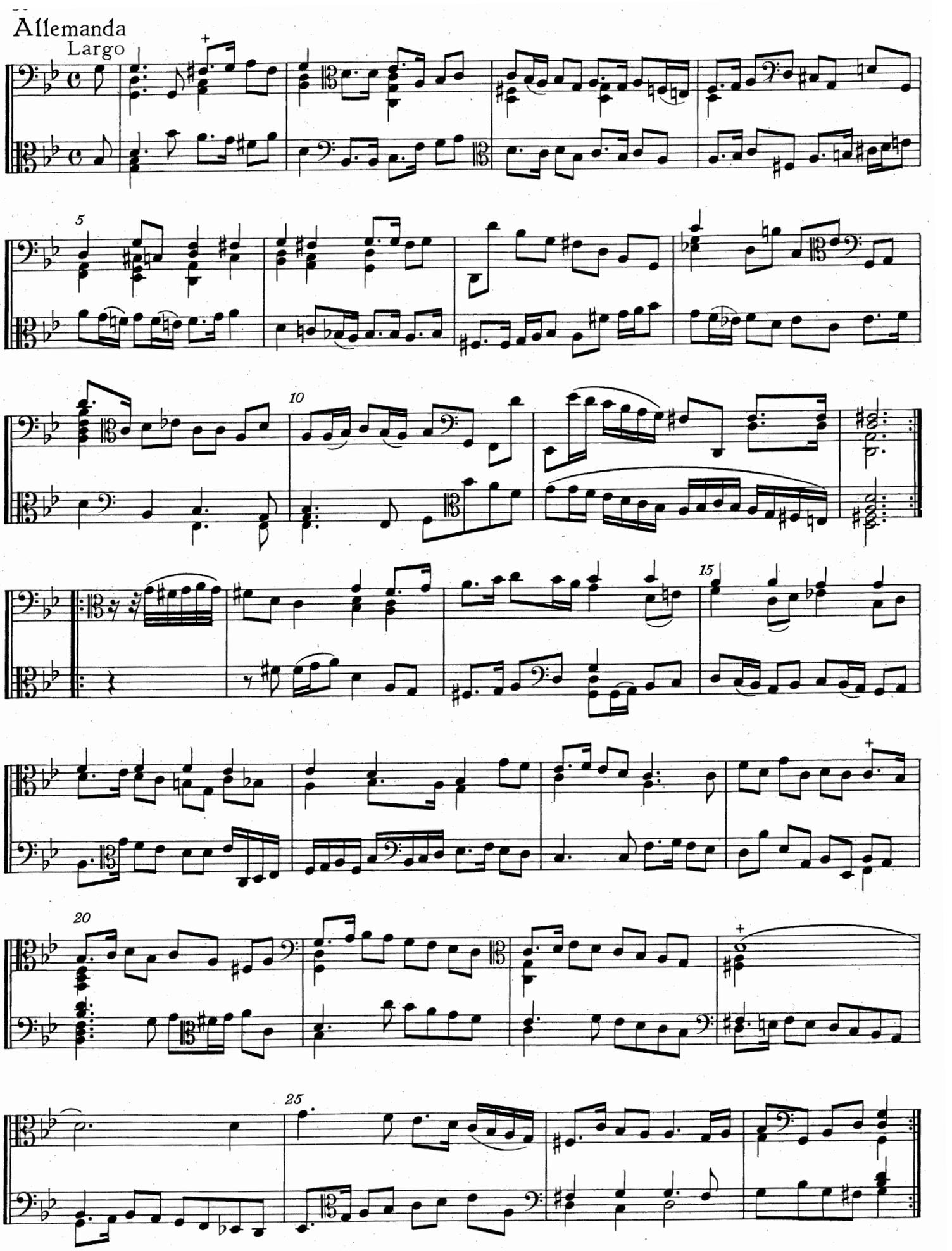

Adagio
piano
forte
piano
forte
piano
forte
piano
forte
piano
forte
Aria Polonese
Allegro

SONATA VI

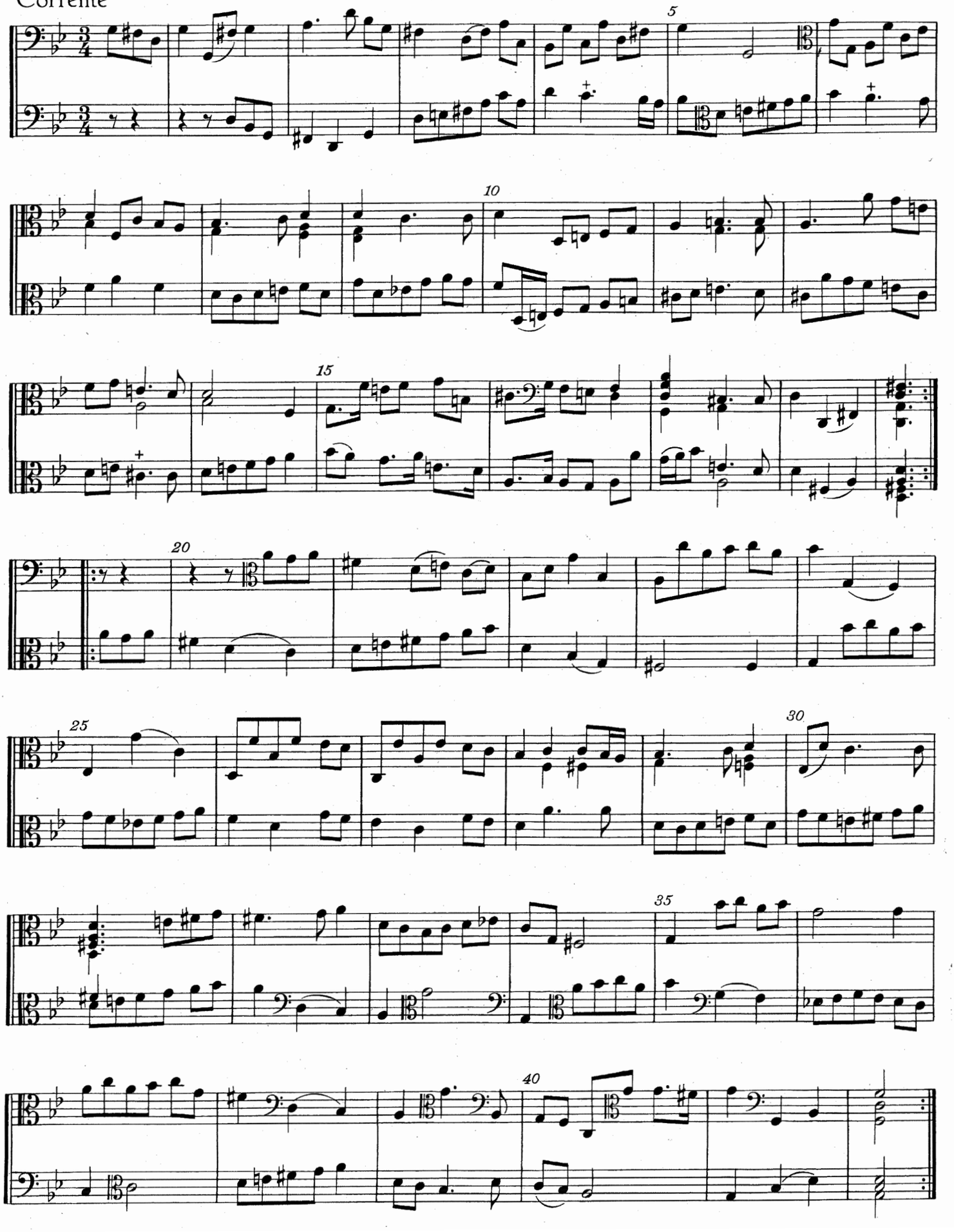



25
Allegro
30
35
40
45
piano
forte
piano
piano
forte
50
forte
forte
piano
piano
forte


55
forte
piano
forte
forte
piano forte
60
piano forte
piano forte
65
70
75
Adagio
80

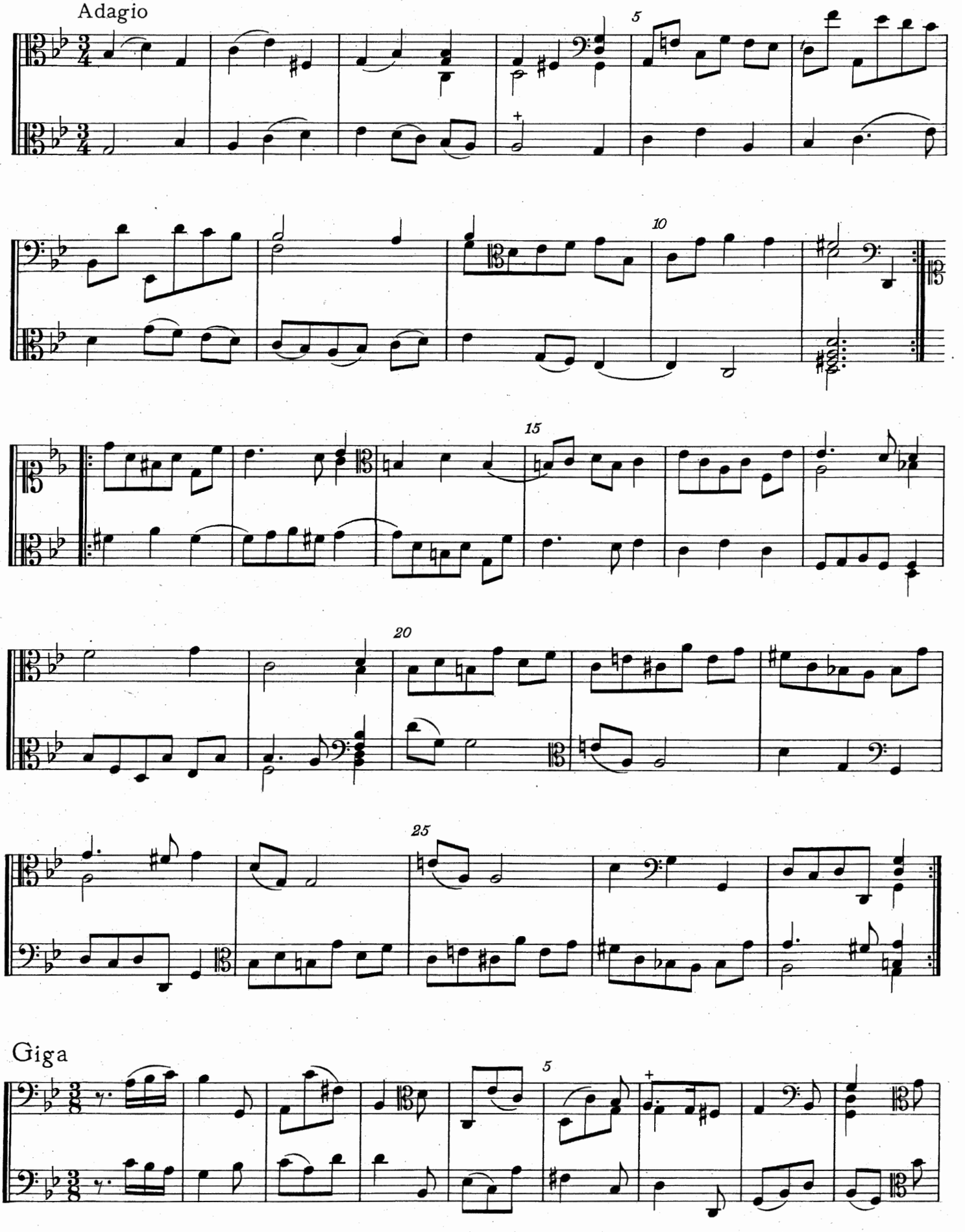

Allemanda
Largo
5
10
15
20
25

Corrente

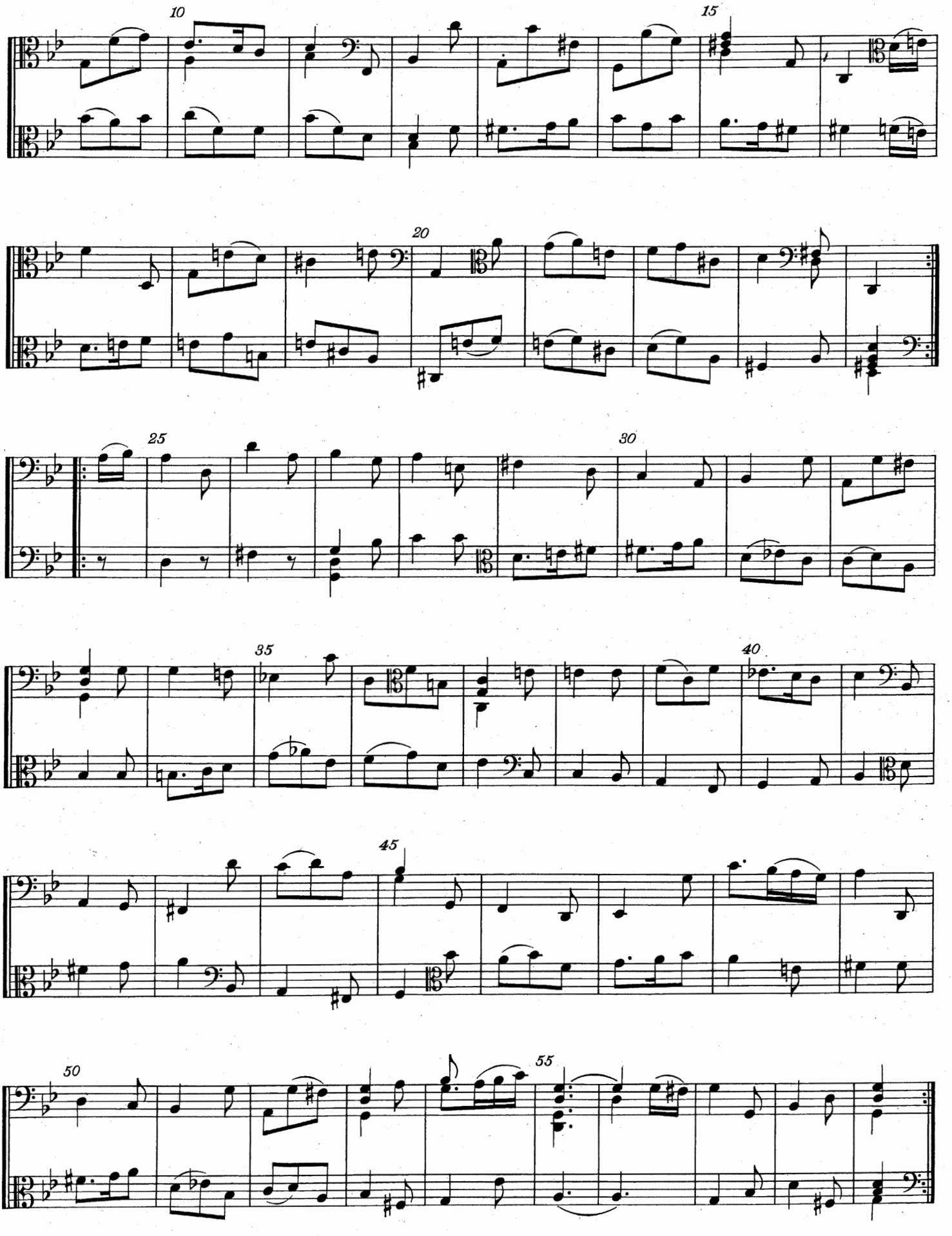


Sarabanda

Adagio



Giga


10
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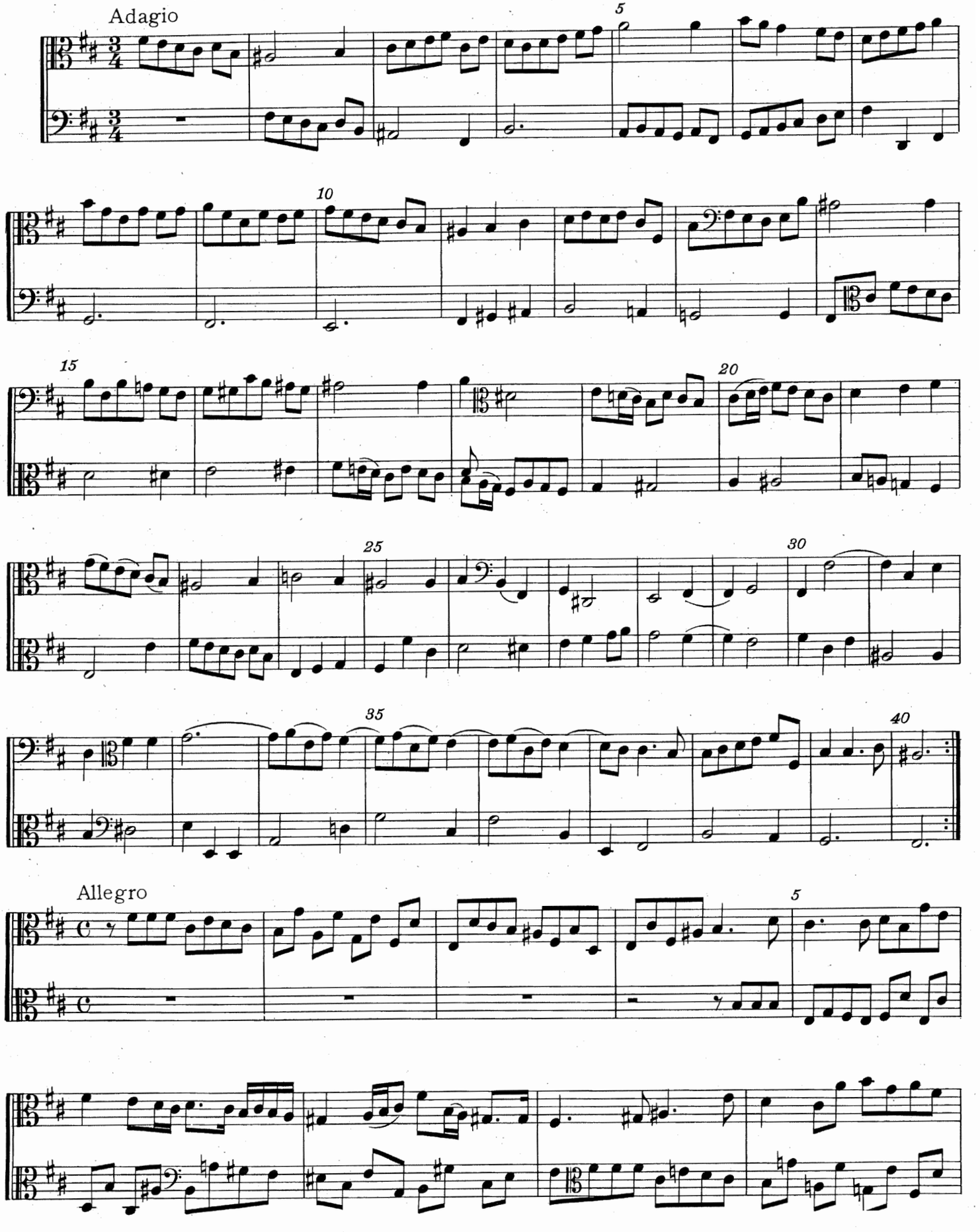
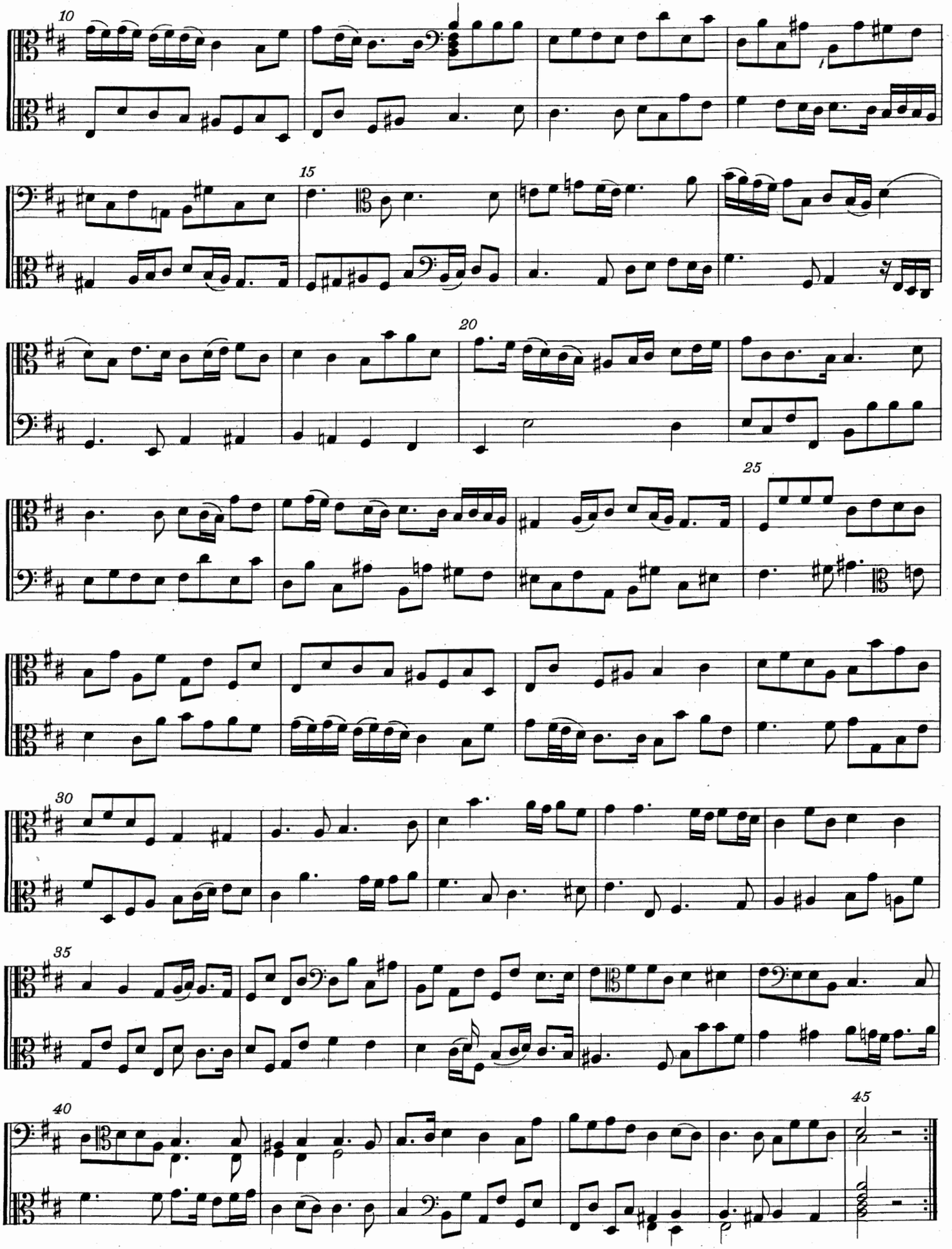
55

SONATA VII

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15
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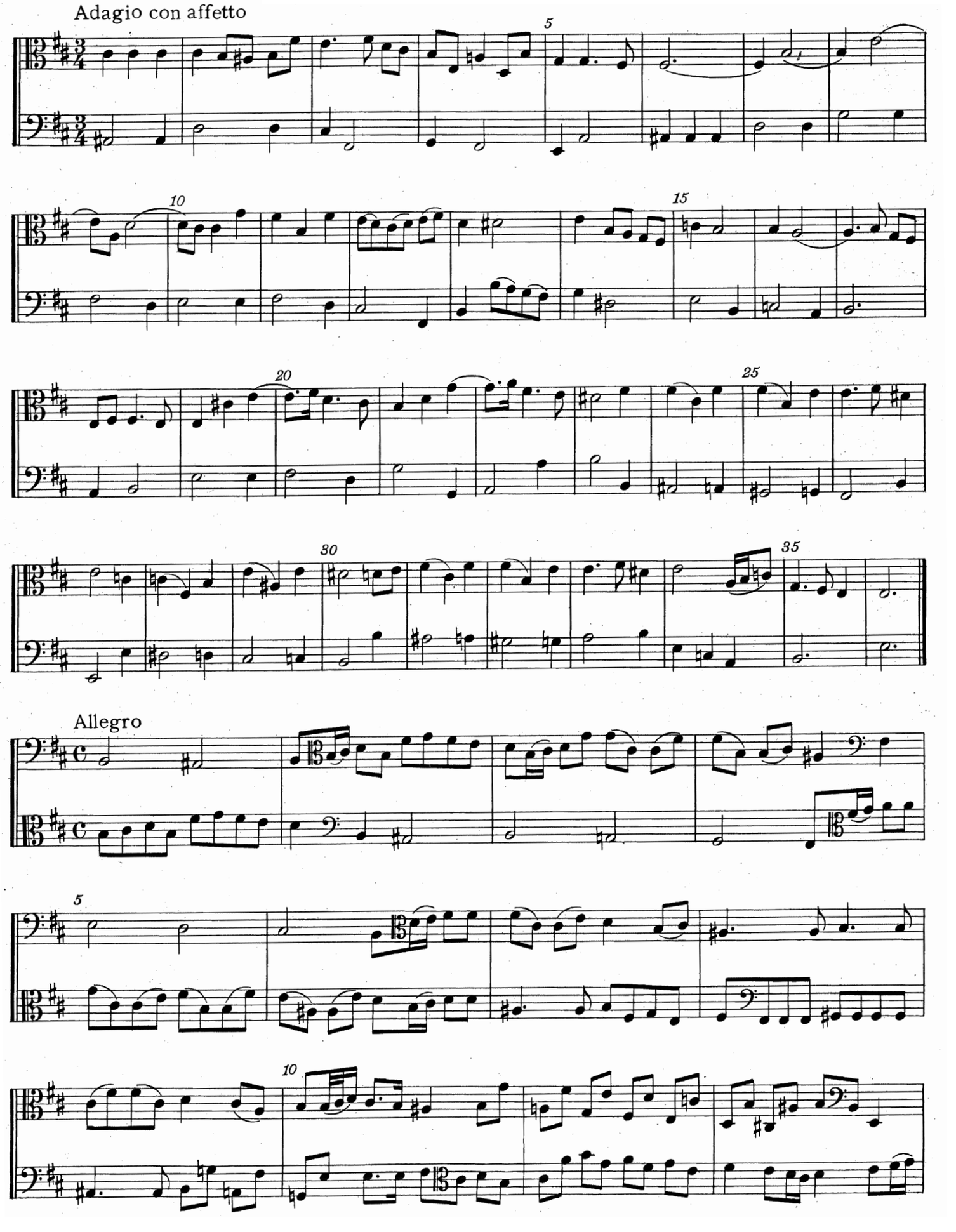
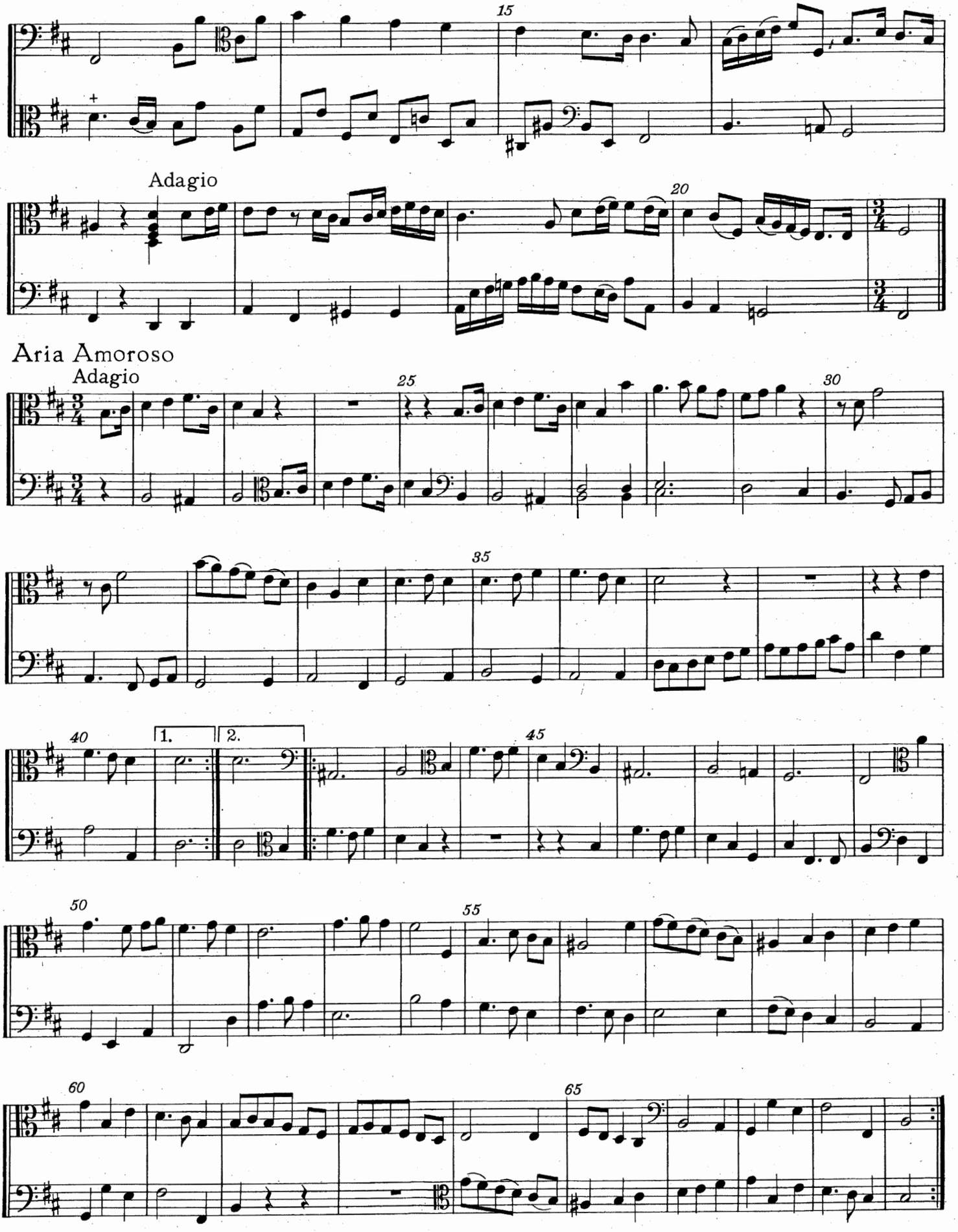

Adagio con affetto
5
10
15
20
25
30
35
Allegro
5
10


15
Adagio
20
Aria Amoroso
Adagio
25
30
35
40
1.
2.
45
50
55
60
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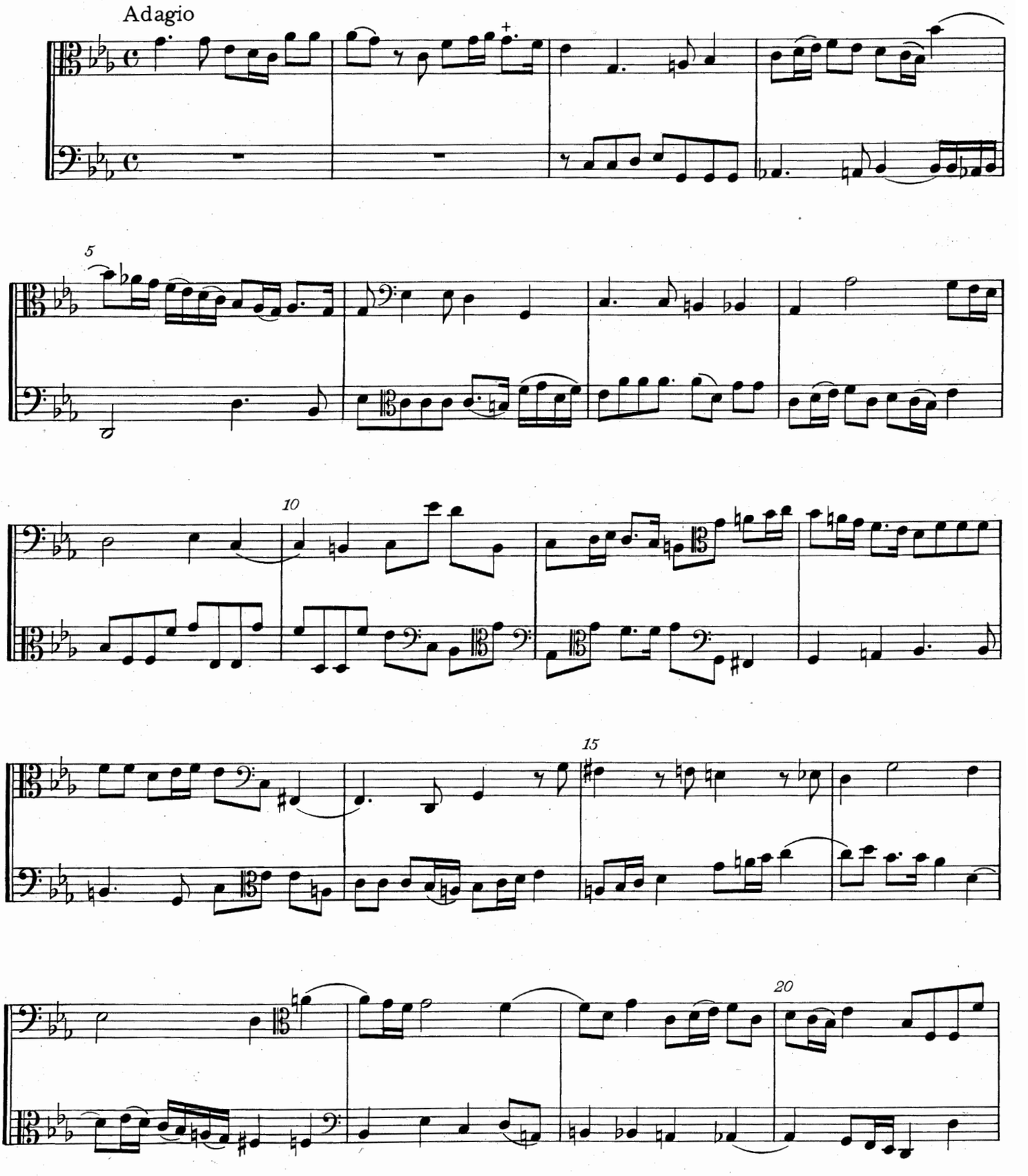
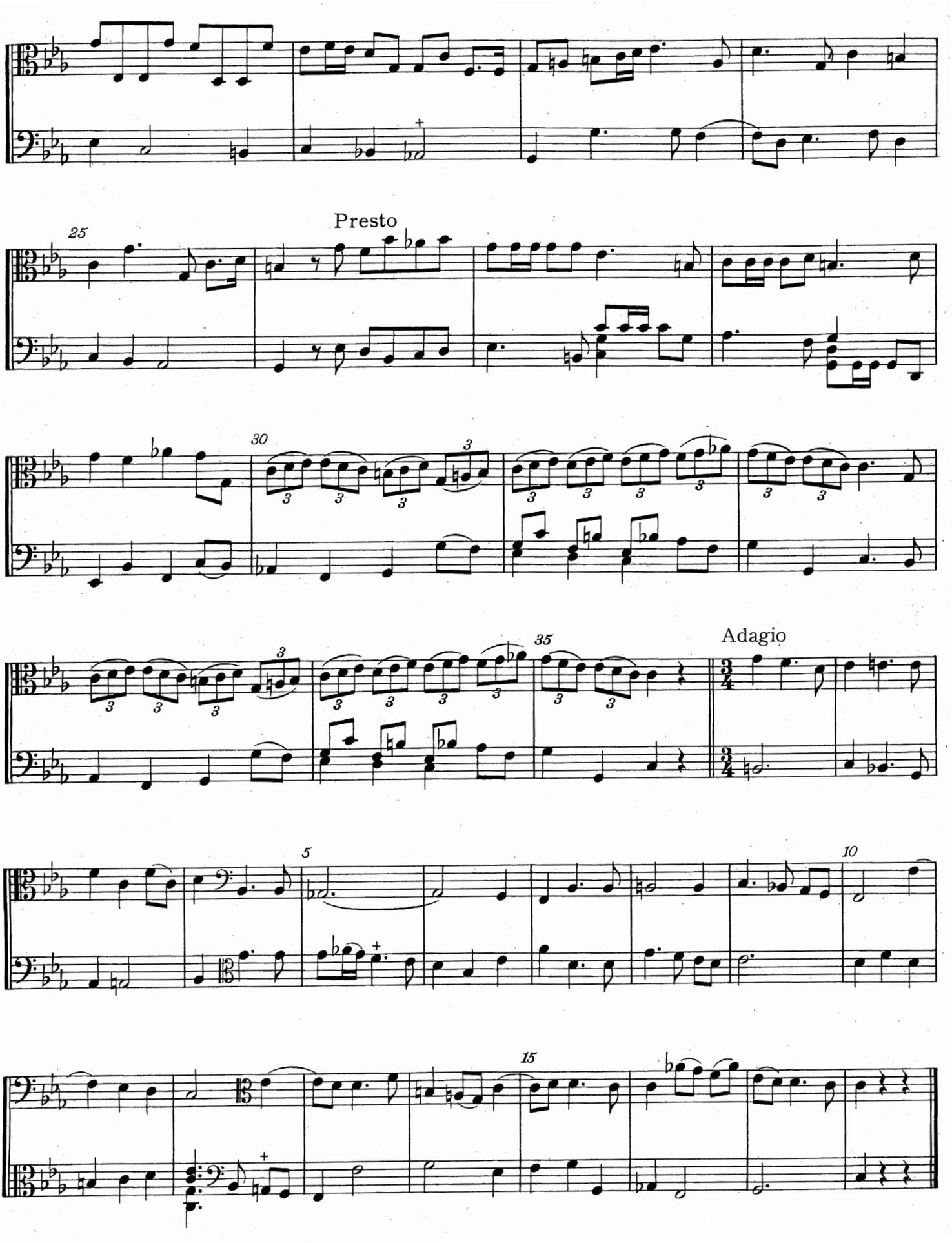
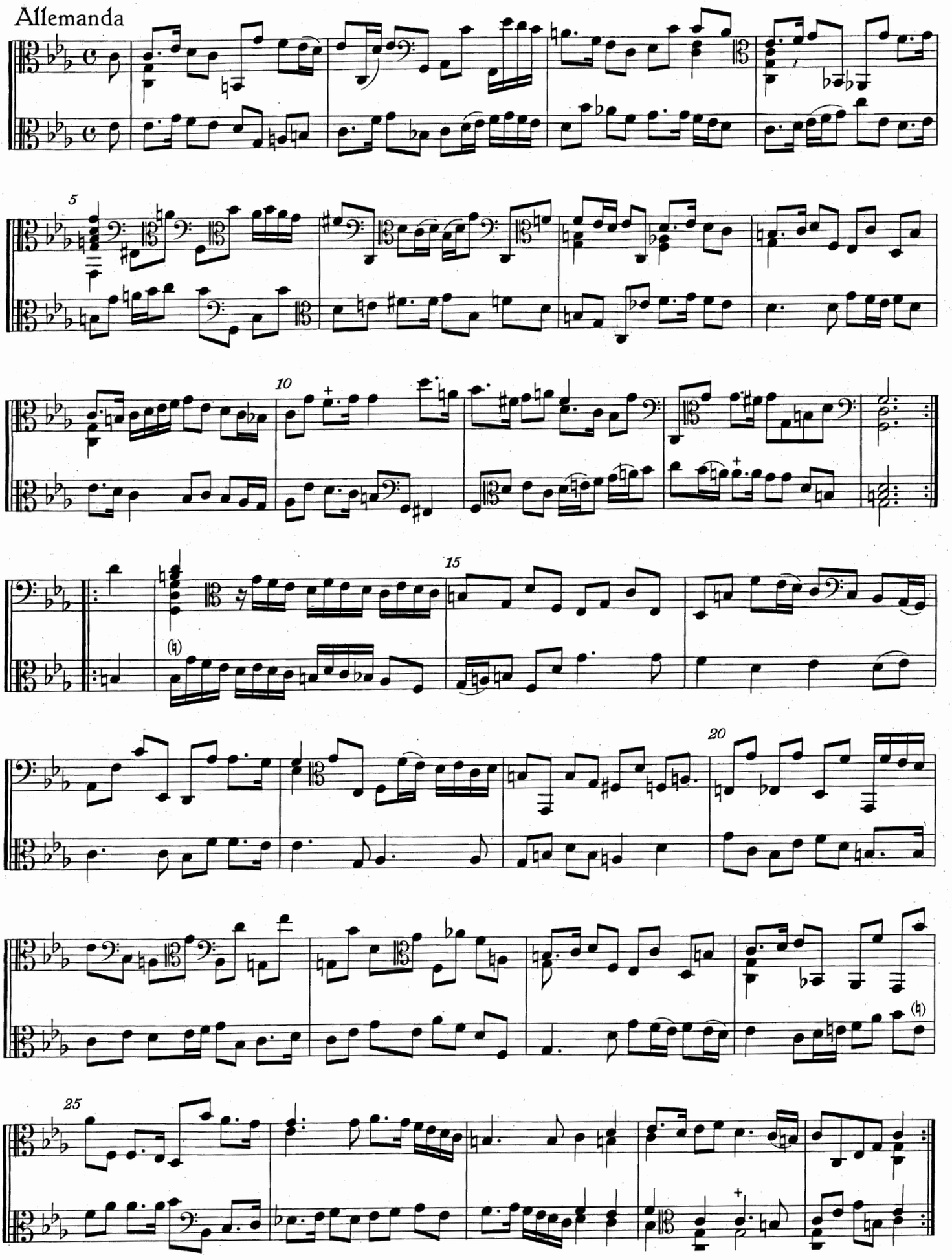
SONATA VIII




Presto
Adagio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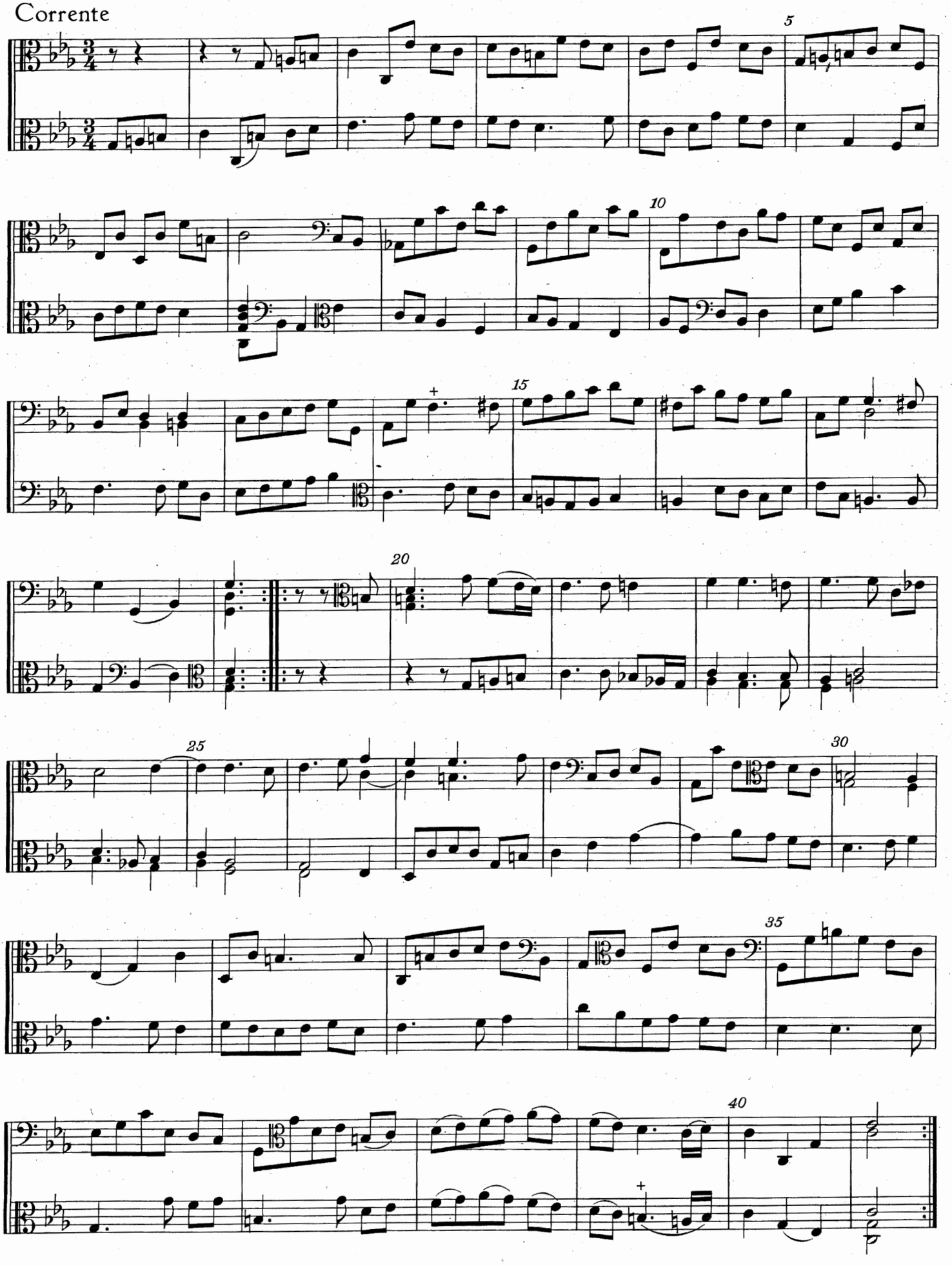

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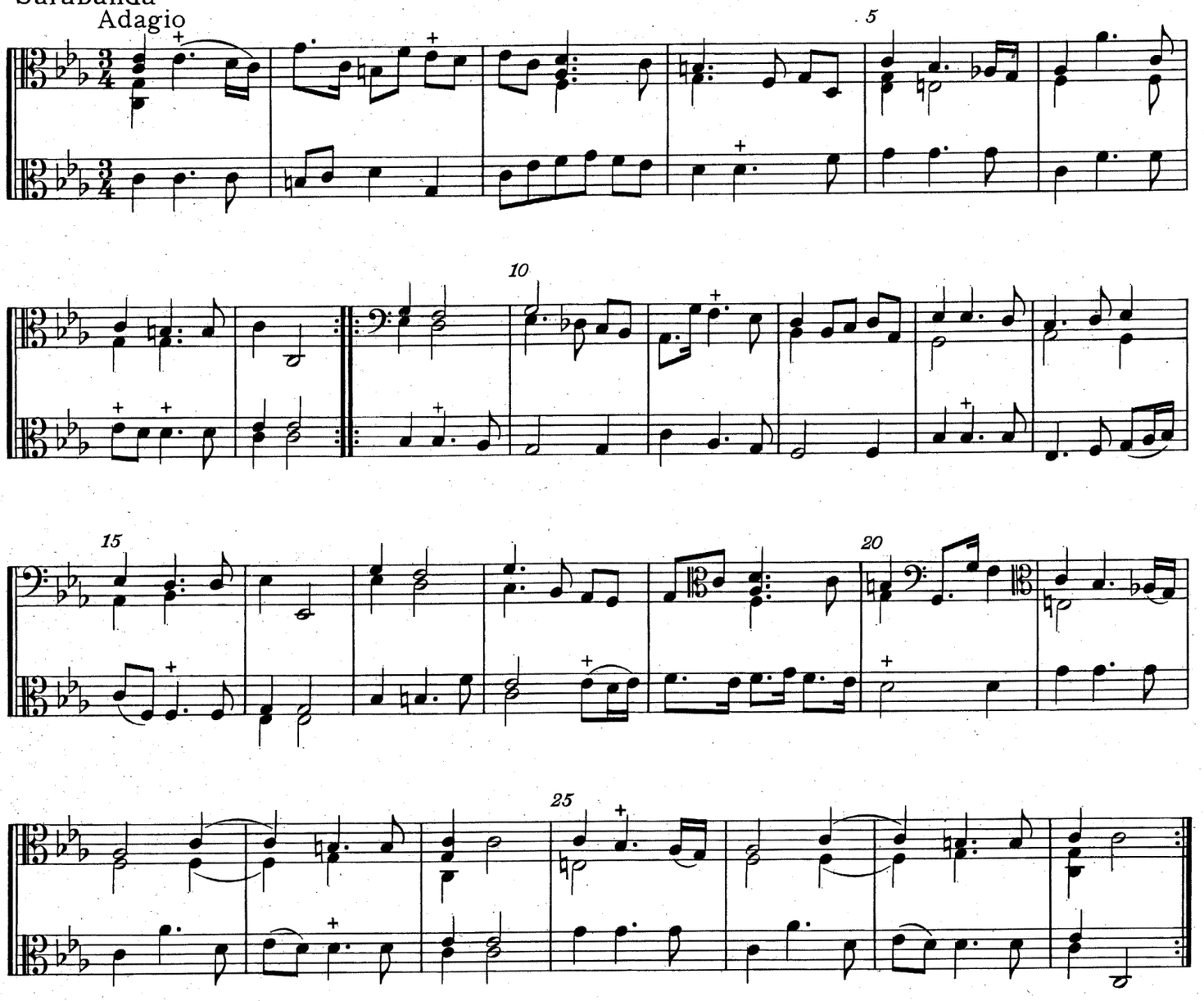
Adagio



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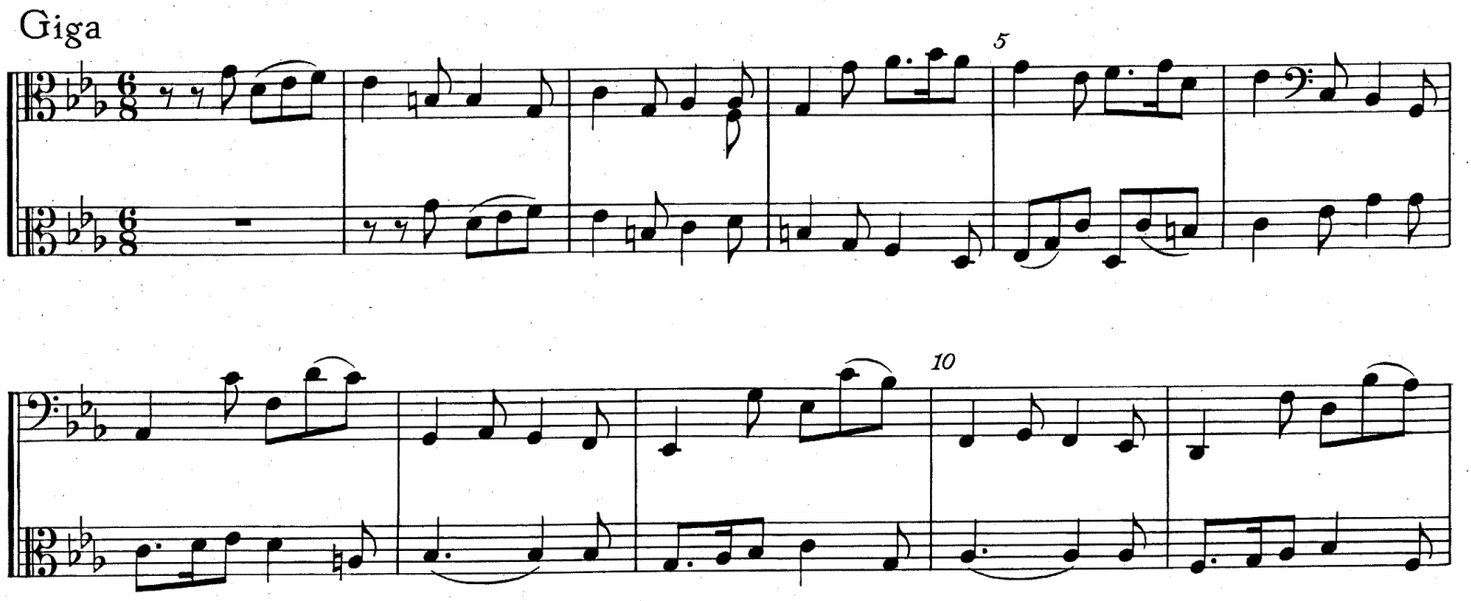

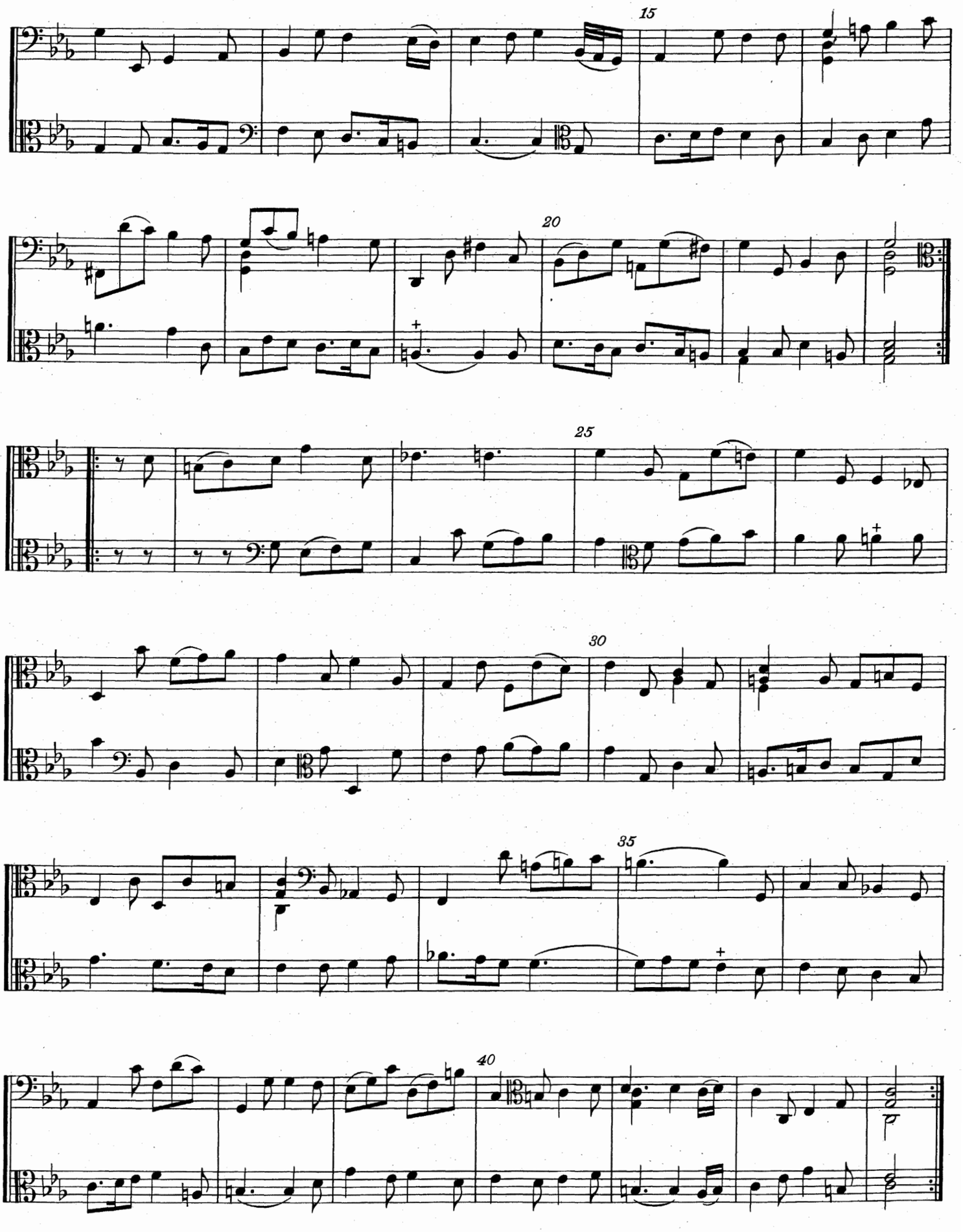
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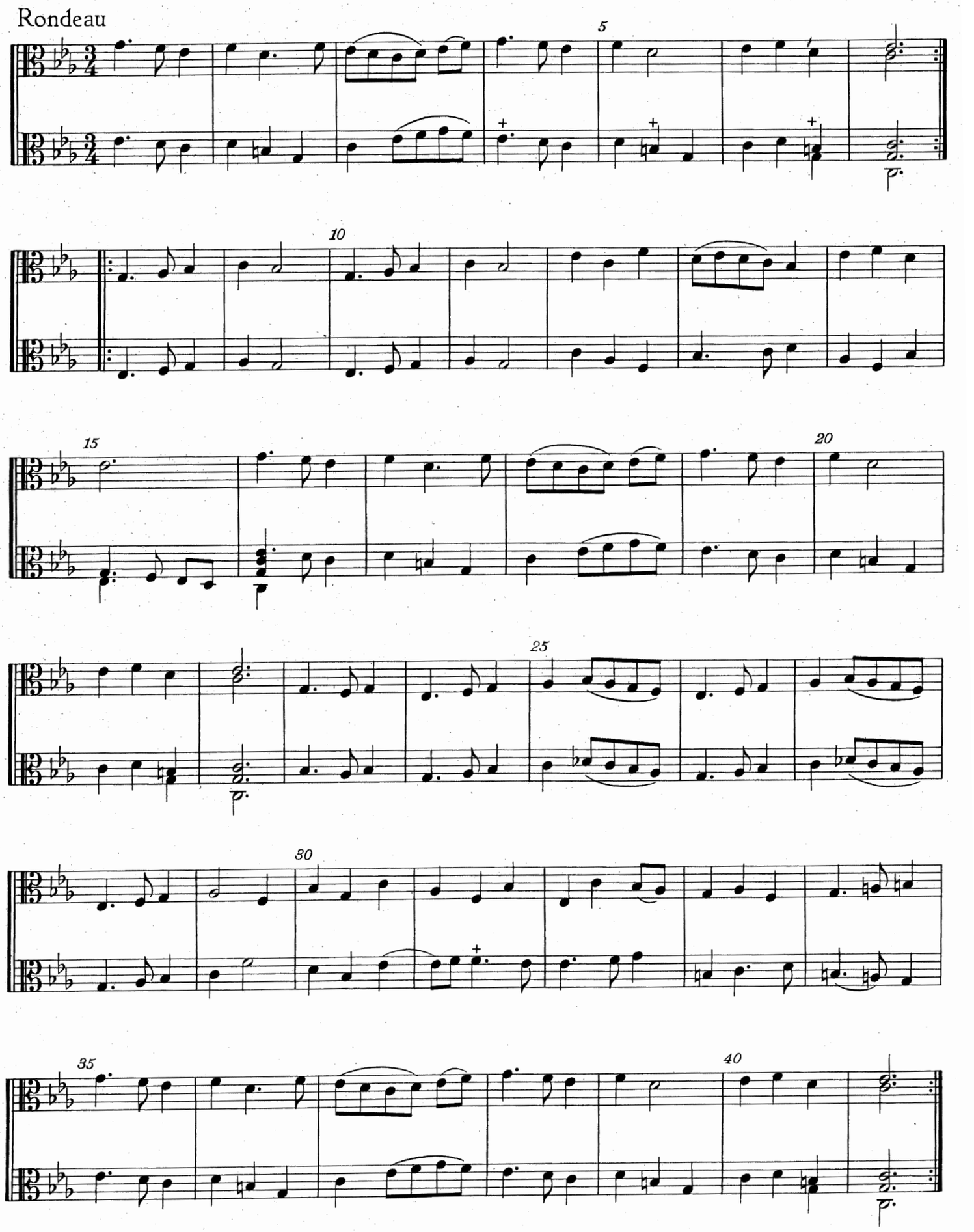
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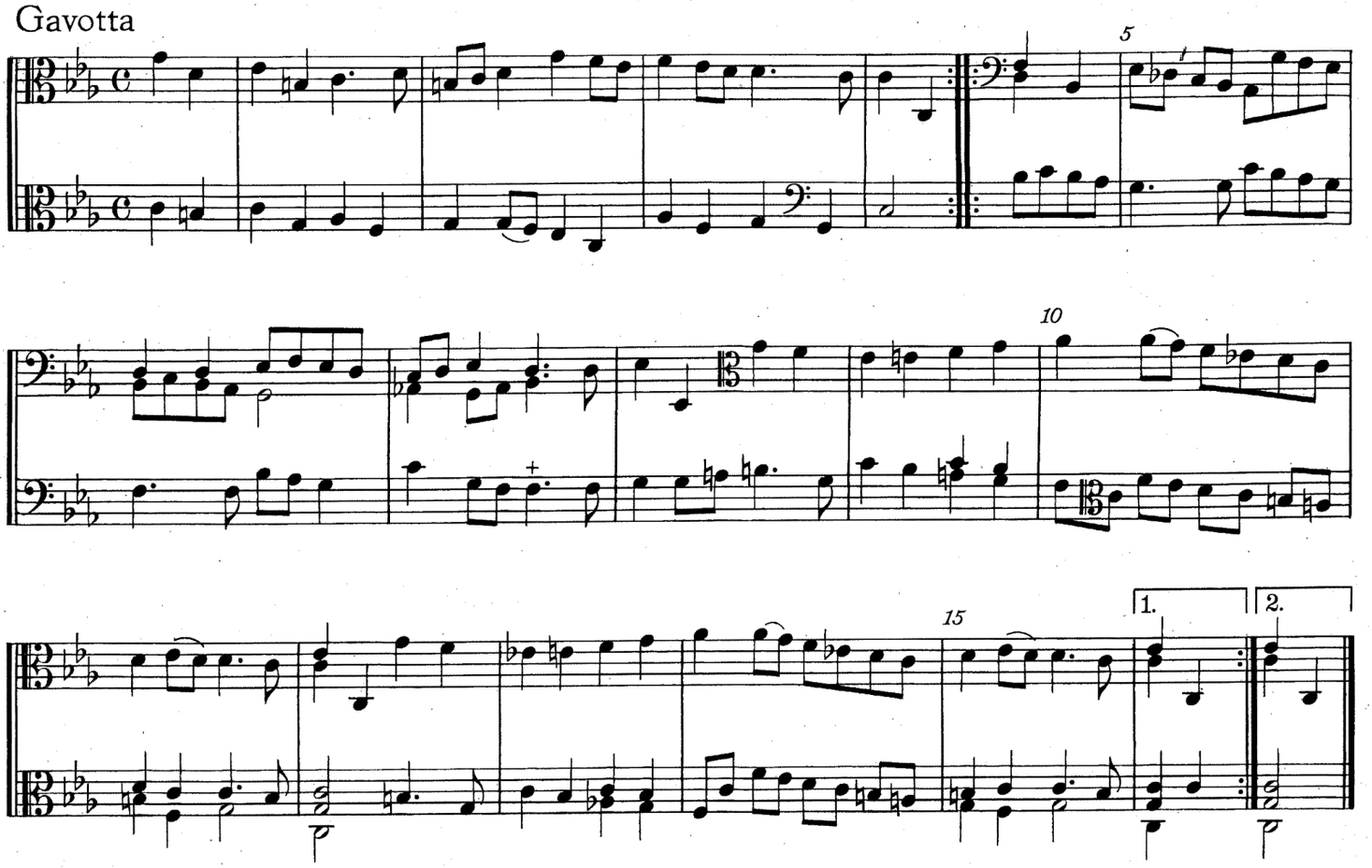
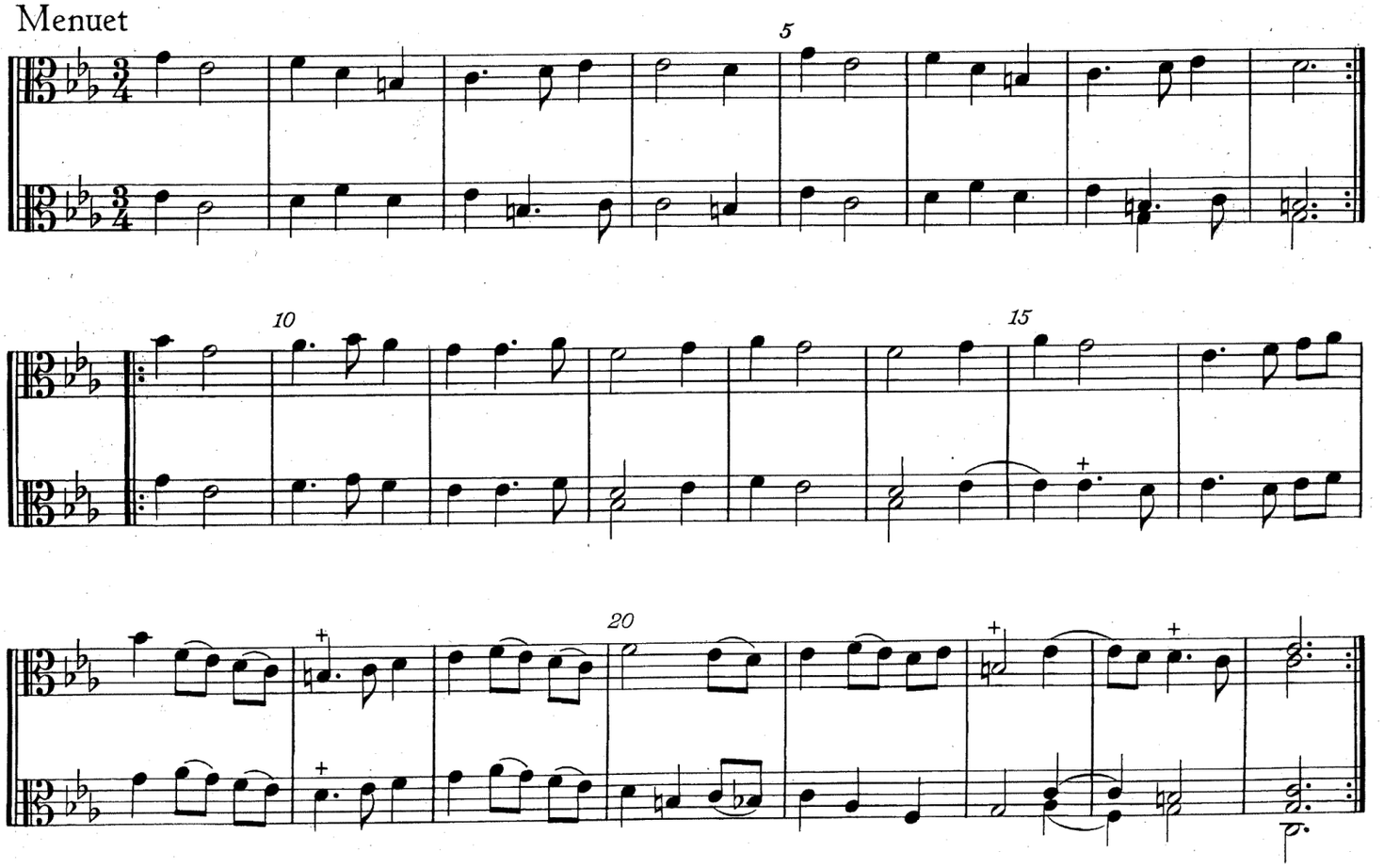
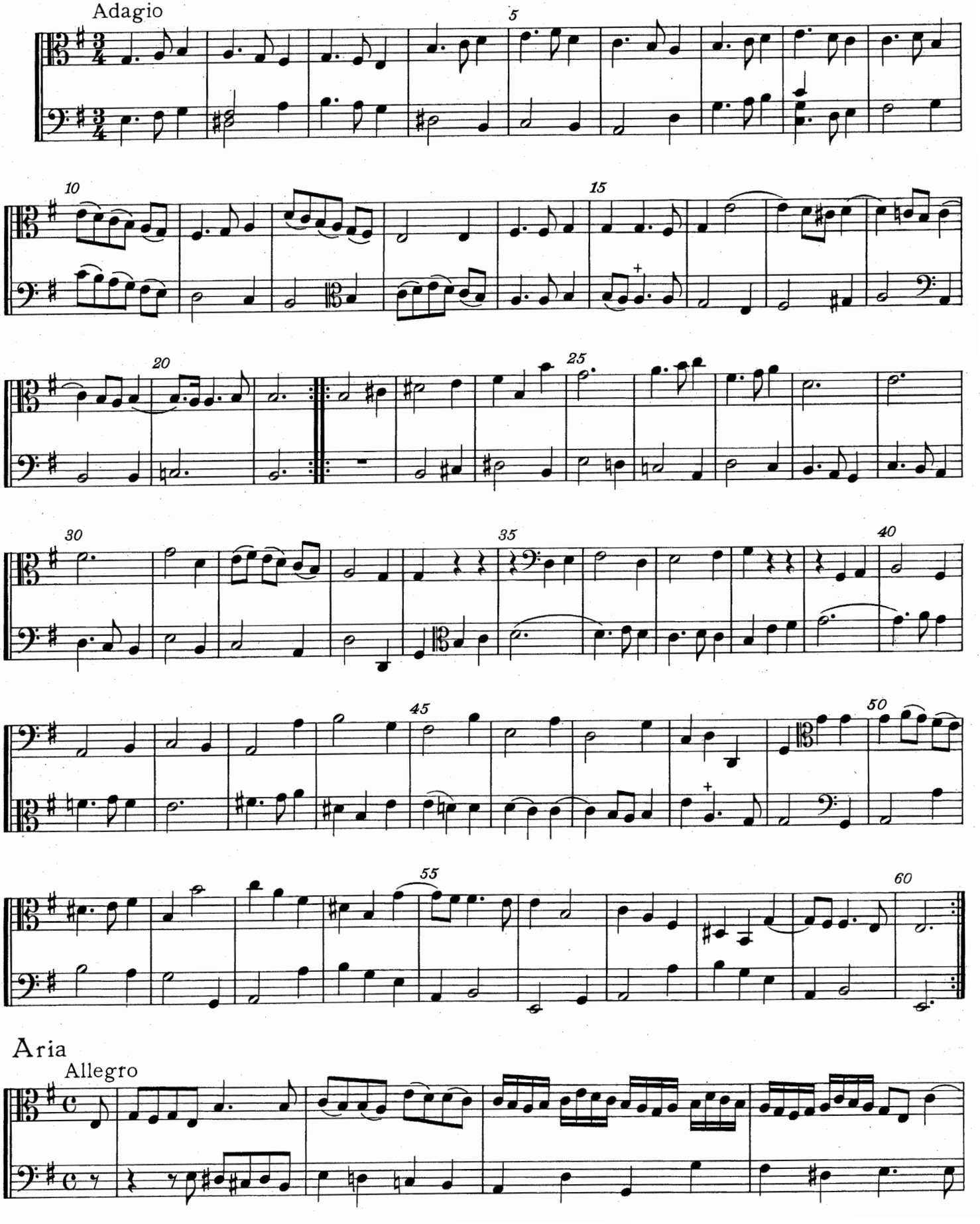
Gavotta

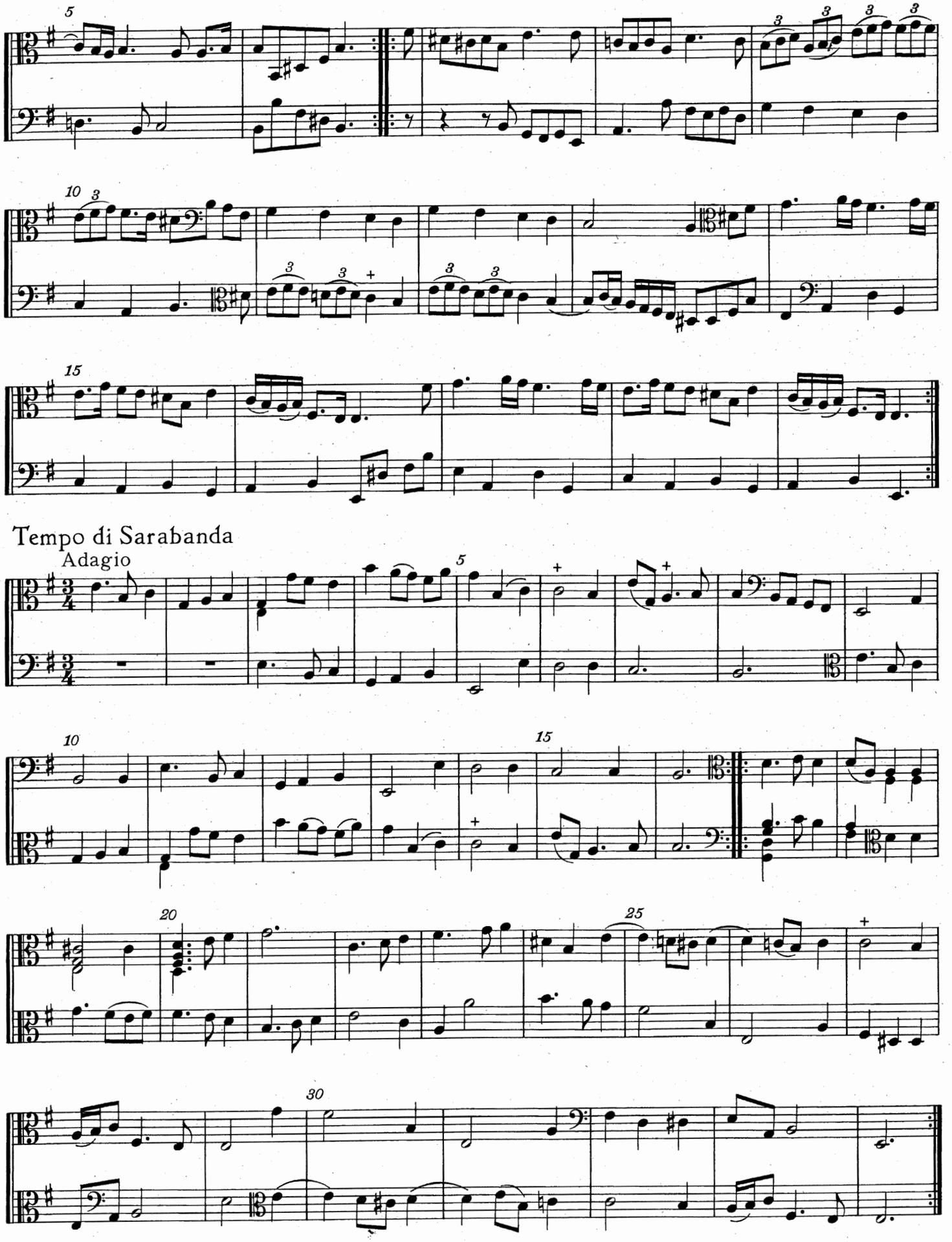


Menuet

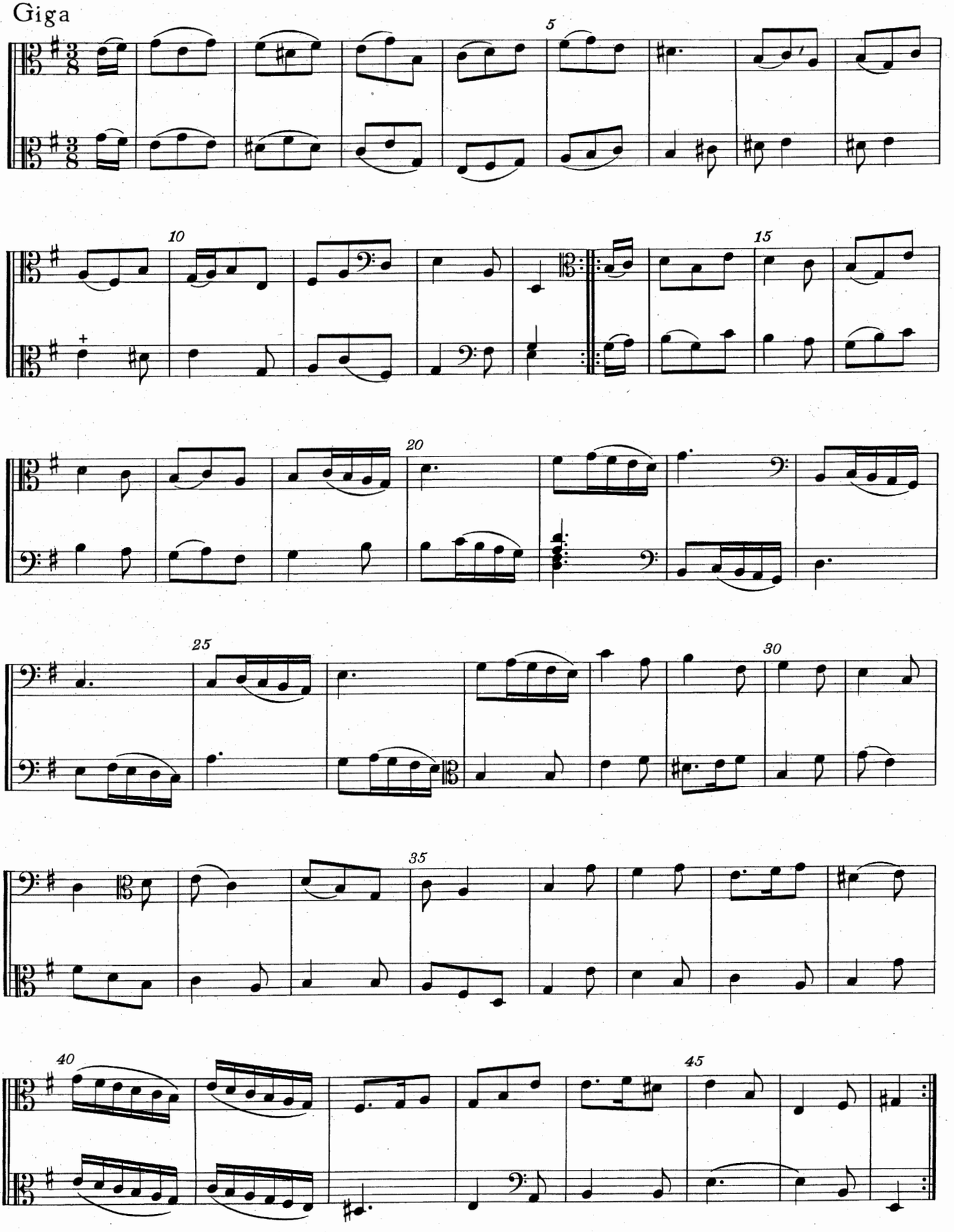


SONATA IX




Tempo di Sarabanda
Adagio

Giga



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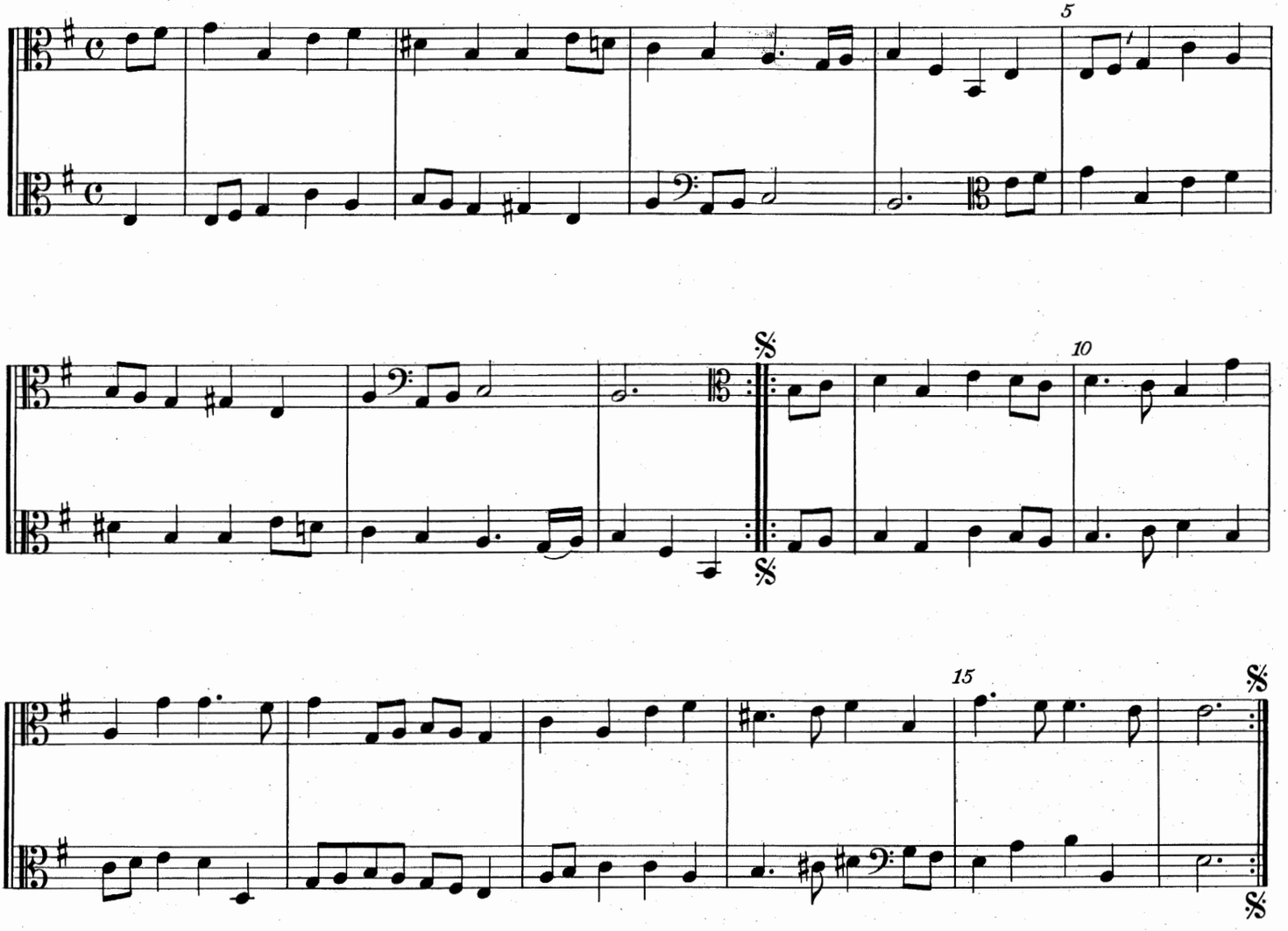

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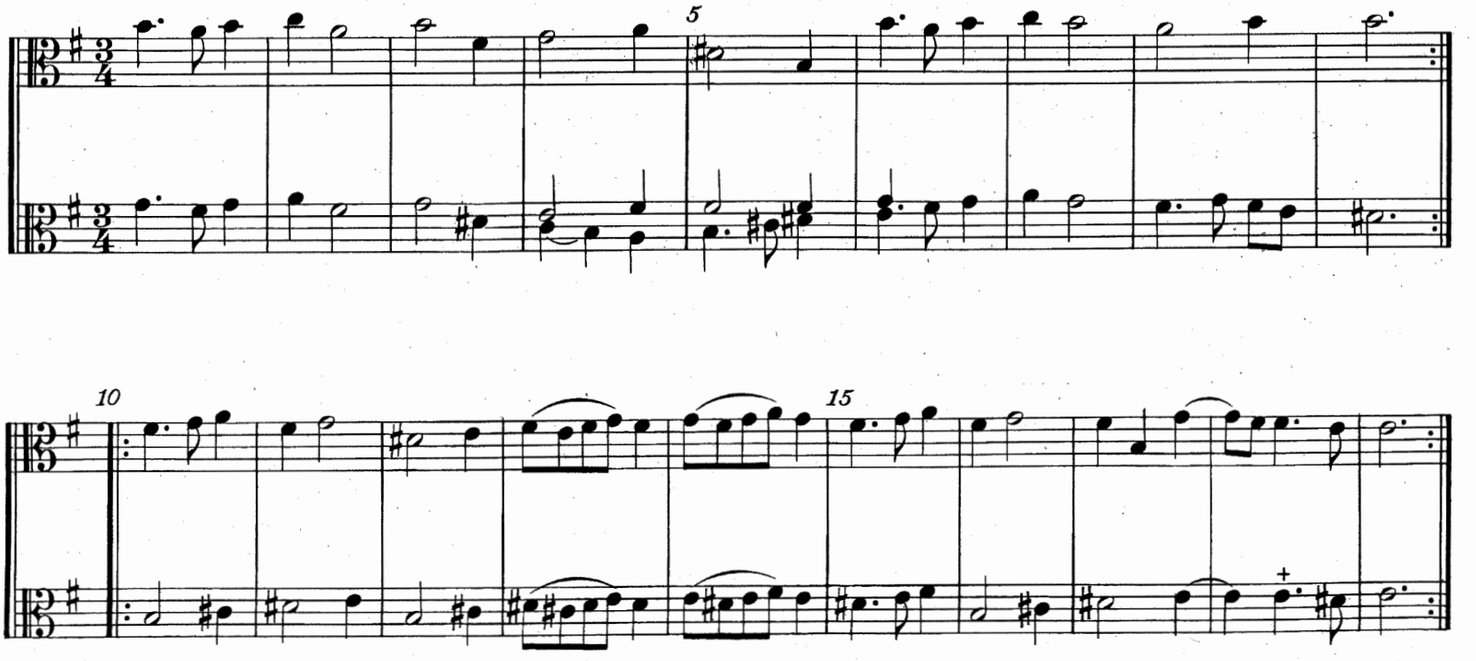
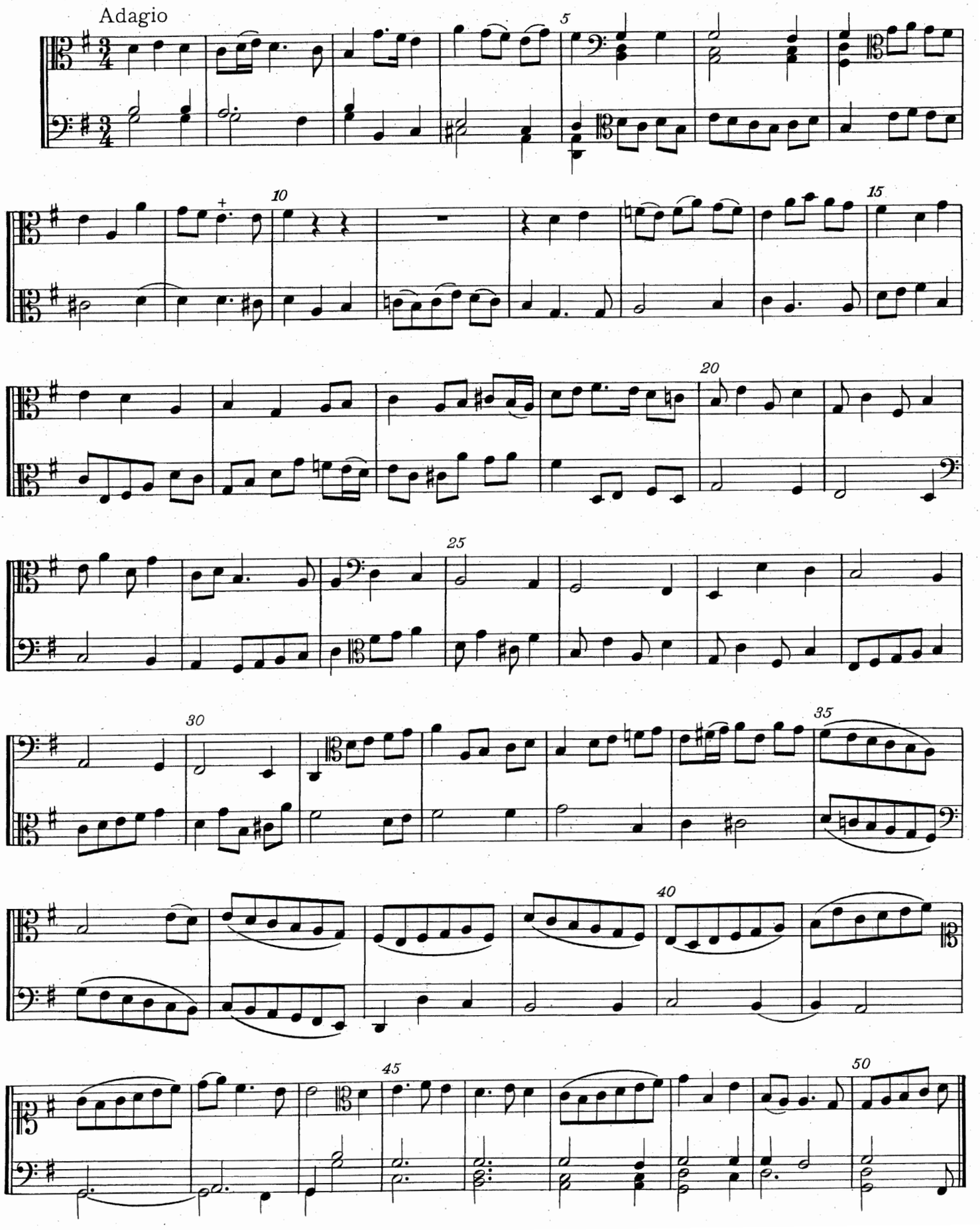


SONATA X



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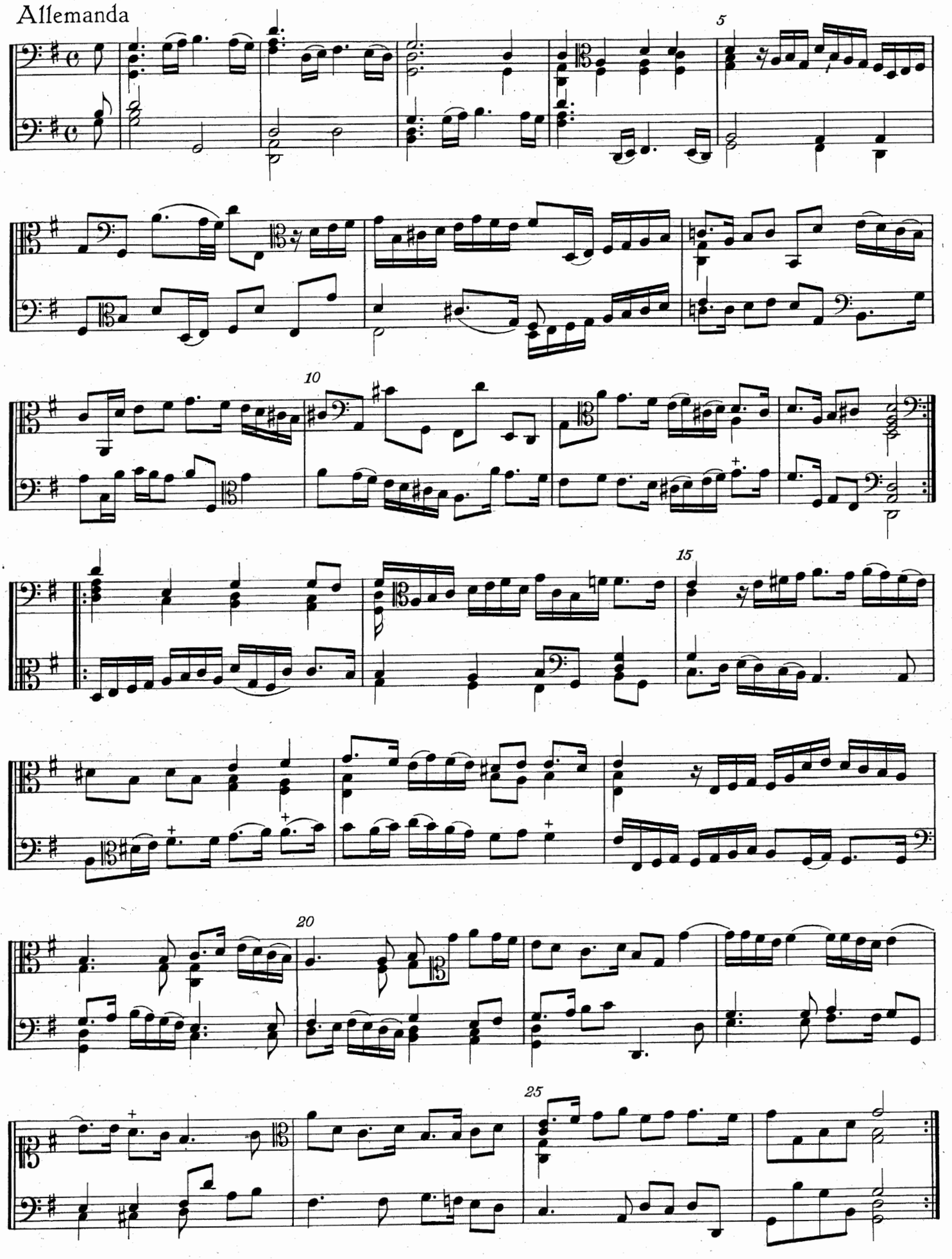

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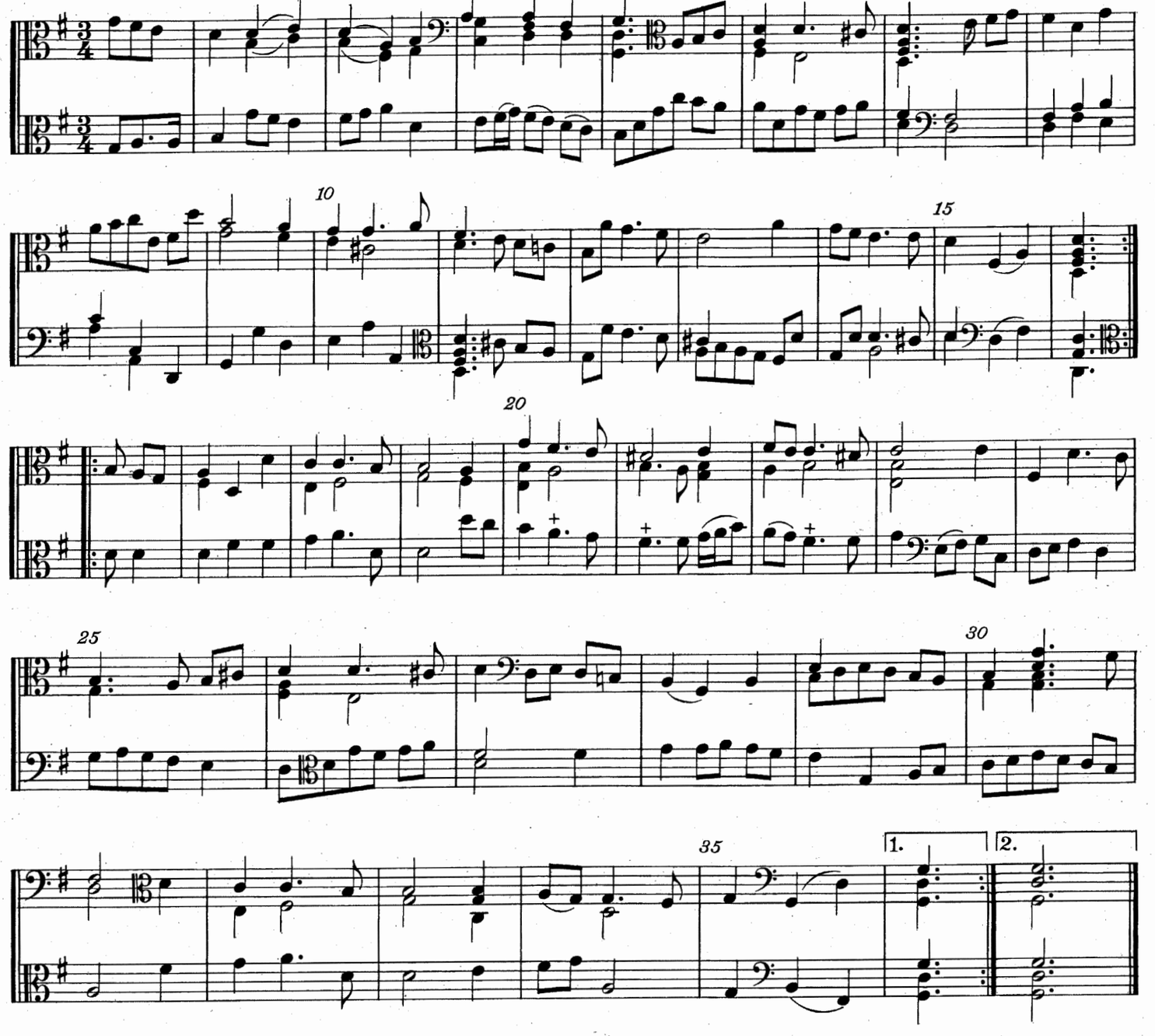

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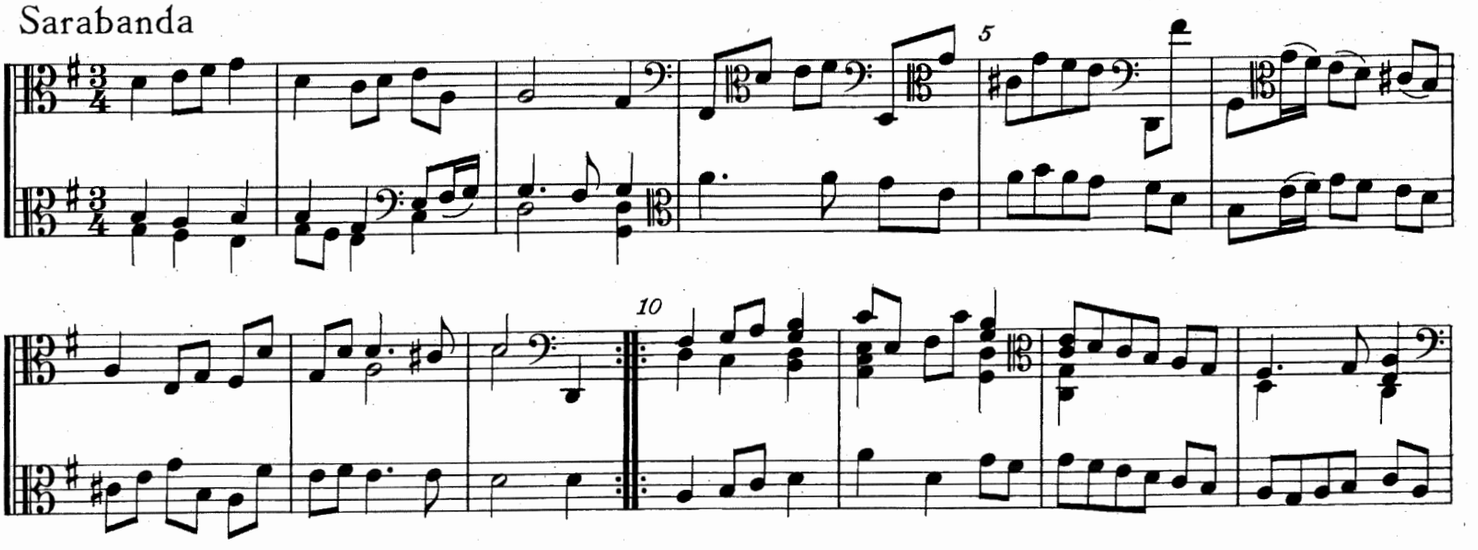

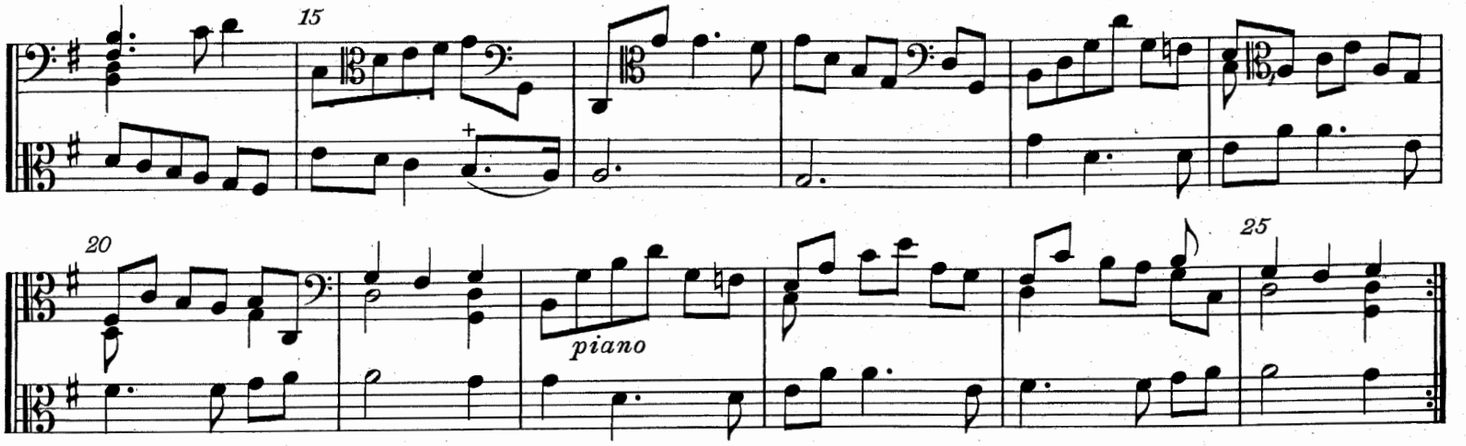

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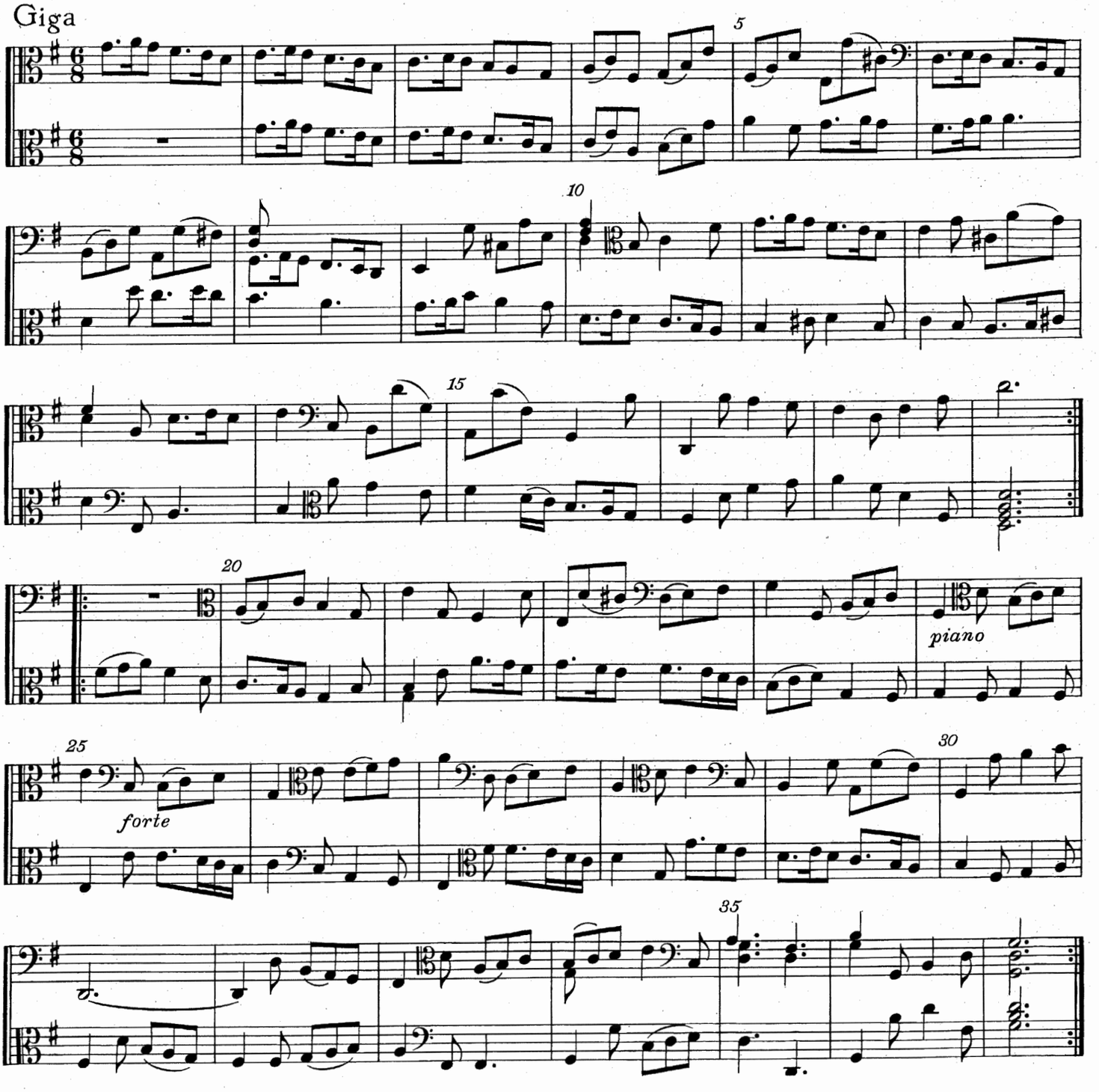
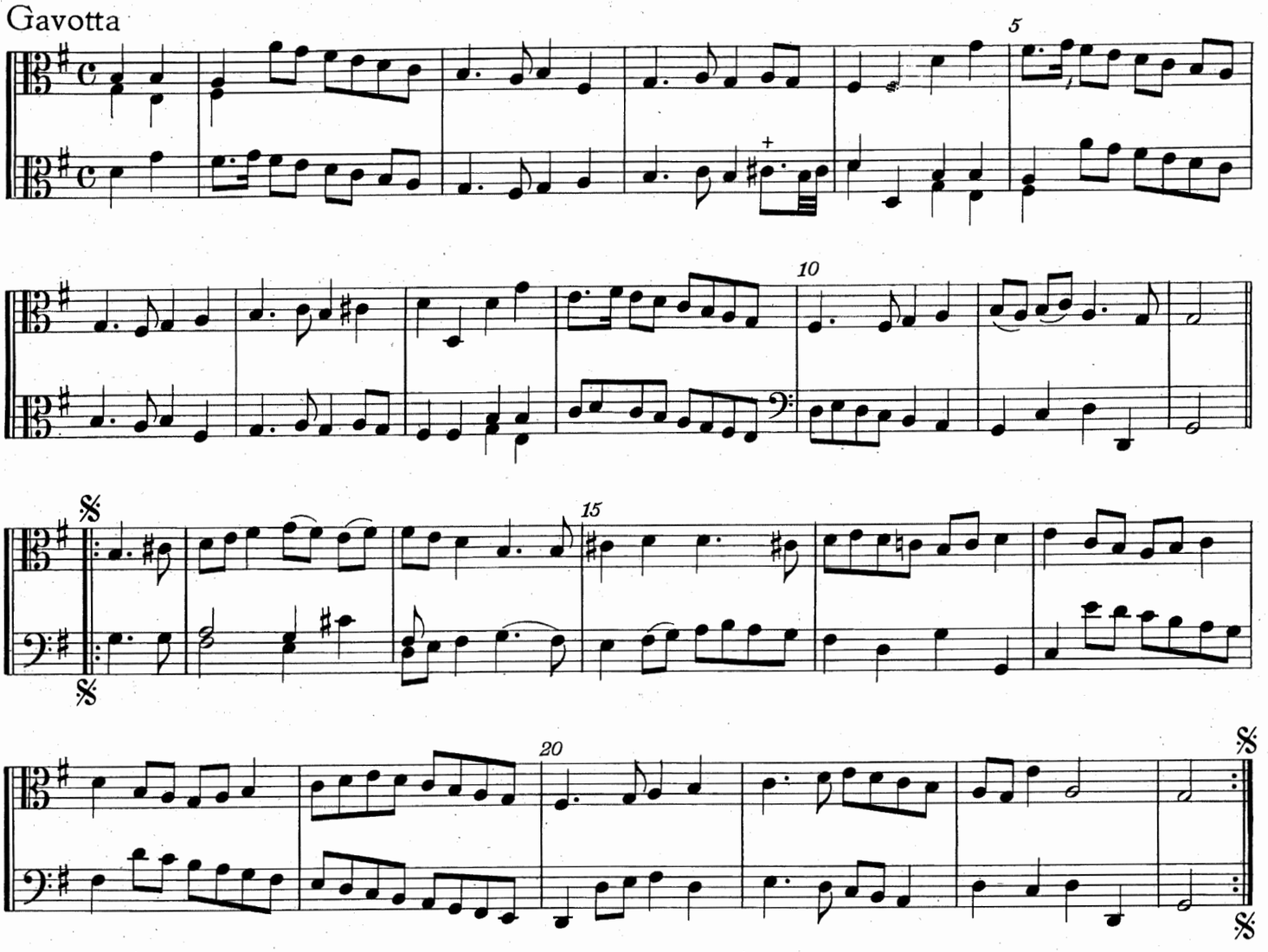


Gavotta



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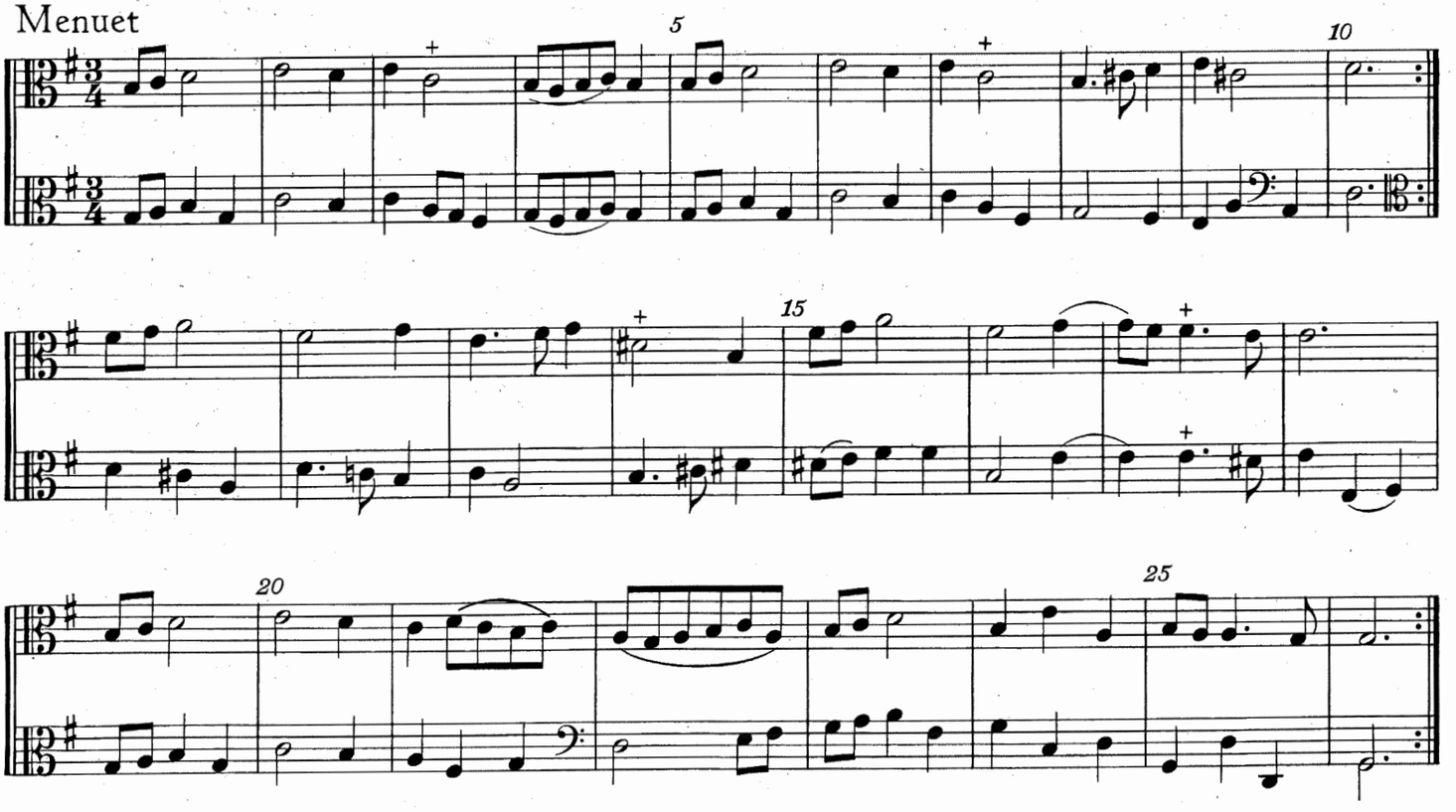
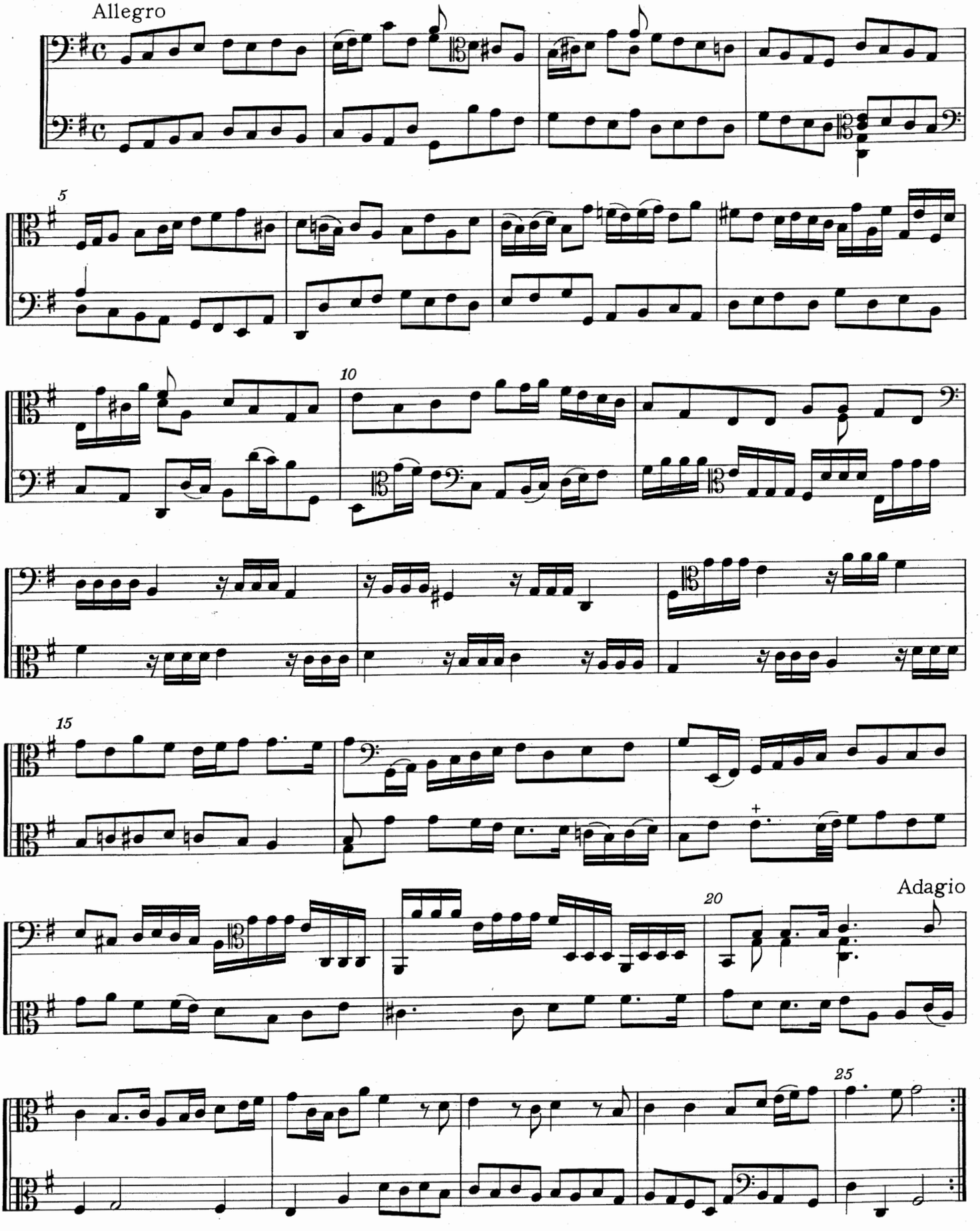


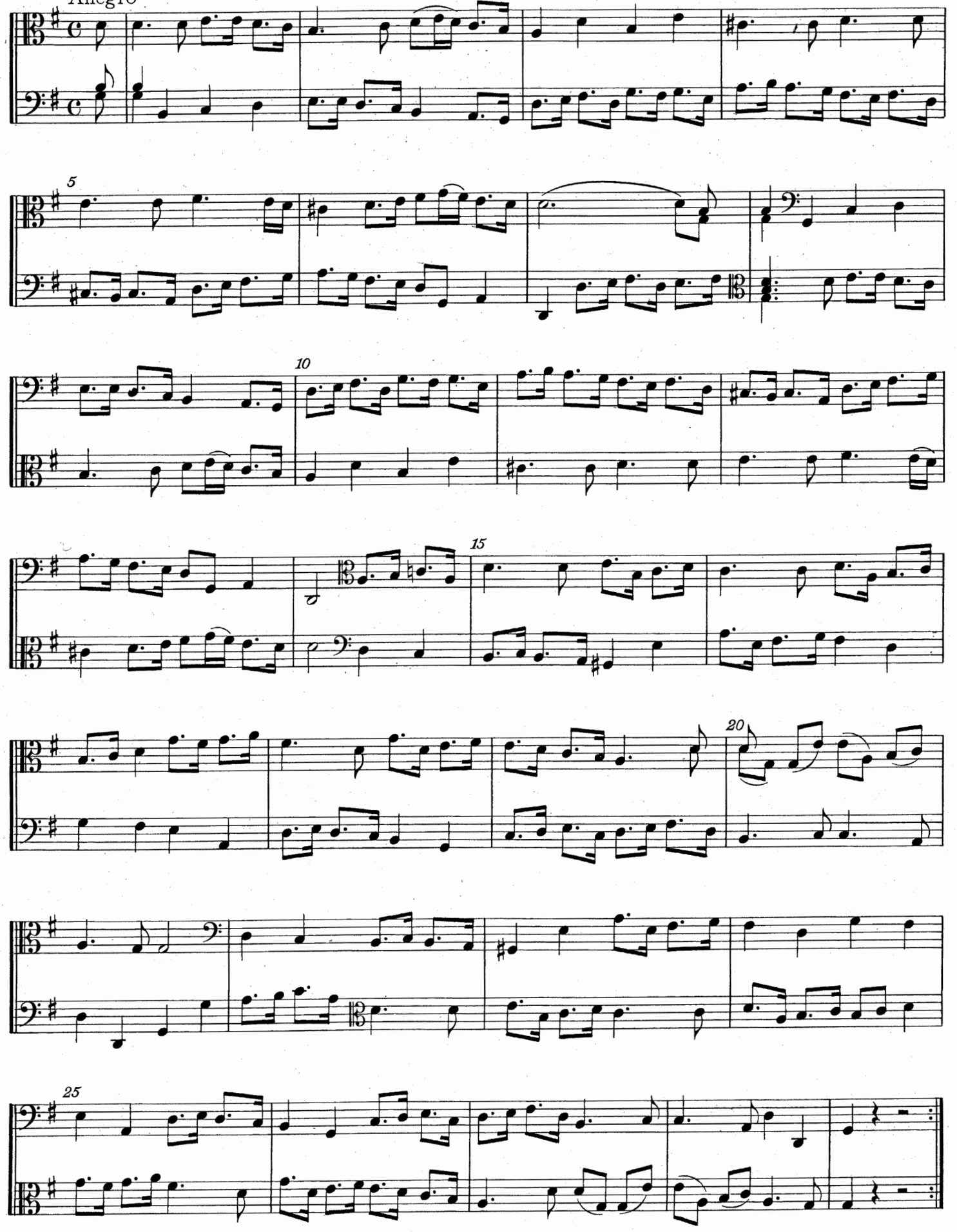
The Lorelei, a painting in color, by Eduard Jakob von Steinle. Von Steinle was a historical painter and a member of the Nazarene mmovement. After visits to Rome, he took up permanent residence in Frankfurt where he became a professor of historical painting at the Art Institute.

SONATA XI



Aria

Allegro



Rhine Legends: The Lorelei

The Lorelei (also spelled Loreley) is a rock on the eastern bank of the Rhine near St. Goarshausen, Germany, which soars some 120 meters above the waterline. It marks the narrowest part of the river between Switzerland and the North Sea. A very strong current and rocks below the waterline have caused many boat accidents.

The configuration of this rock and the river may account for the name. In one explanation, the name comes from the old German words "lureln" (Rhine dialect for "murmuring") and the Celtic term "ley" (rock). The translation of the name would therefore be "murmuring rock". The heavy currents, and a small waterfall in the area (still visible in the early 19th century) created a murmuring sound. The sound combined with an echo the rock produces acts as an amplifier, thus giving the rock its name. The murmuring is hard to hear today owing to the urbanization of the area.

Other theories attribute the name to the many accidents, by combining the German verb "lauern" (to lurk, lie in wait) with the "ley" ending, resulting in "lurking rock".

The rock and the murmur it creates have inspired various tales. An old legend envisioned dwarves living in caves in the rock.

In 1801 German author Clemens Brentano composed his ballad *Zu Bacharach am Rheine* as part of a fragment of a novel. It first told the story of an enchanting female associated with the rock. In the poem, the beautiful Lore Lay, betrayed by her sweetheart, is accused of bewitching men and causing their death. Rather than sentence her to death, the bishop consigns her to a nunnery. On the way thereto, accompanied by three knights, she comes to the Lorelei rock. She asks permission to climb it and view the Rhine once again. She does so and falls to her death; the rock still retained an echo of her name afterwards. Brentano had taken inspiration from Ovid and the Echo myth.

In 1824 Heinrich Heine adapted the Brentano theme in one of his most famous poems, *Die Lore-Ley*. It describes the titular female as a sort of siren who, sitting on the cliff above the the Rhine and combing her golden hair, unwittingly distracted shipmen with her beauty and song, causing them to crash on the rocks. In 1837 Heine's lyrics were set to music by Friedrich Silcher in a song that became well known in German-speaking lands. A setting by Franz Liszt was also favored. In fact, over a score of other musicians have set the poem to music.

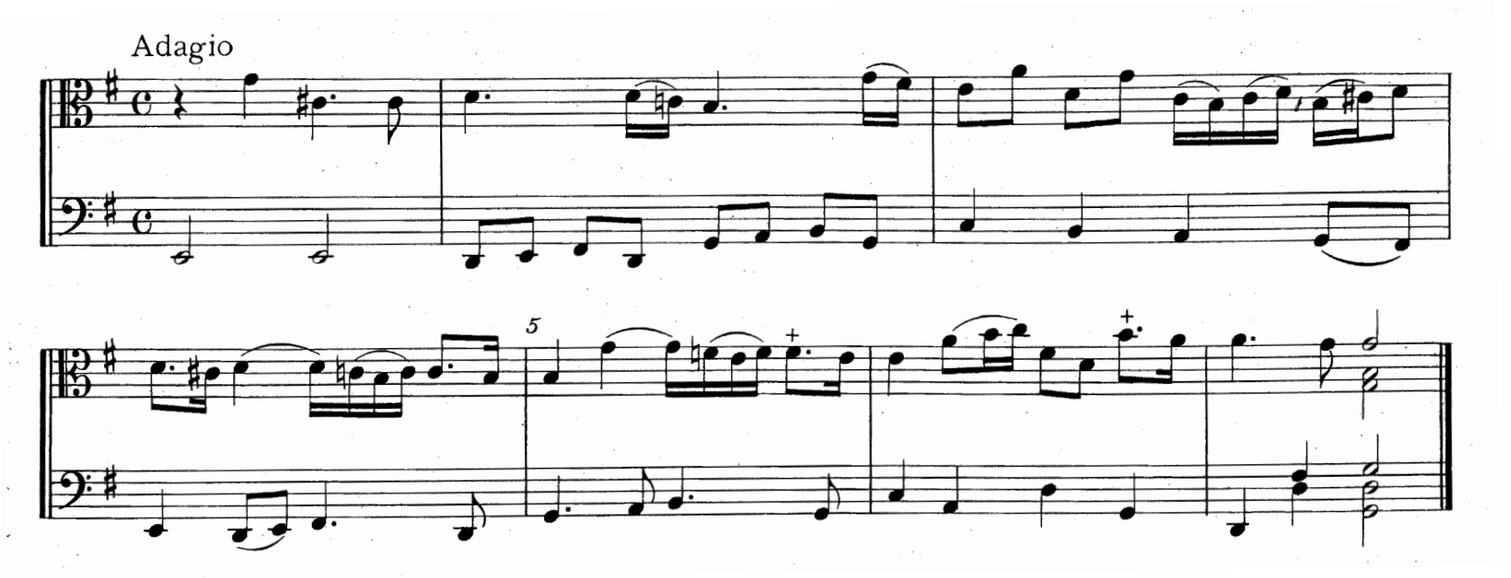
The Loreley character, although originally imagined by Brentano, passed into German popular culture in the form described in the Heine-Silcher song and is commonly but mistakenly believed to have originated in an old folk tale.

Some musical references to the legend include:

- Felix Mendelssohn began an opera in the mid-1800s based on the legend of the Lorelei Rhinemaidens for Swedish soprano Jenny Lind. Unfortunately, he died before he finished it.
- In Eichendorff's poem *Waldesgespräch*, a rider meets a beautiful young woman in the forest who turns out to be "the witch Lorelei." She tells him that he will never leave the forest.
- George and Ira Gershwin wrote the song "Lorelei" for their musical *Pardon My English* (1933).
- William Vincent Wallace wrote an opera called *Lurline*.
- There are numerous references in folk, rock, and other popular music to the legend.
- Wagner's Rhinemaidens kick off the four-opera *Ring der Niebelungen* by losing the gold entrusted to their care. They get it back at the end, however.

Literary works about the legend include:

- German author Clemens Brentano's ballad *Zu Bacharach am Rheine* tells the story of the beautiful Lore Lay who bewitched men and caused their death.
- Heinrich Heine described the beautiful Lore-Ley who sat on a cliff above the Rhine, combing her hair, thus distracting sailors with her beauty and song.
- Mark Twain references the Lorelei in A Tramp Abroad



- Sylvia Plath wrote a poem titled "Lorelei" which many believe draws inspiration from the German legends.
- In *The Spirit*, a siren called Lorelei appears to encourage the main character to give up and die.
- The French writer Guillaume Apollinaire took up the theme again in his poem "La Loreley".
- Two allusions are made to one of the principal characters in James Joyce's magnum opus Finnegans Wake, where the character "Alp" is compared to a "siren of the Rhine".
- The Lorelei, and the myth of the Lorelei, were the premise used by author Patricia C. Wrede in a short story from her anthology, "Tales of Enchantment".
- In the song "Die Lorelei" in the soundtrack for the visual novel *Fate/Stay Night*.
- It appears as the name of the song 'Loreley' in the sound track for the visual novel *Umineko no Naku Koro ni Chiru*. And Lorelei also appears as a female character in Suikoden I, Suikoden II and Suikoden V

Paintings about the legend include:

- A large canvas oil painting *Cursing of Lorelei by the Monks* by famous Estonian painter Johann_ Köler, which hangs in the Kumu Museum in Tallinn.
- Lorelei painting by Maureen Wartski as well as similar paintings by a number of other less well known painters.

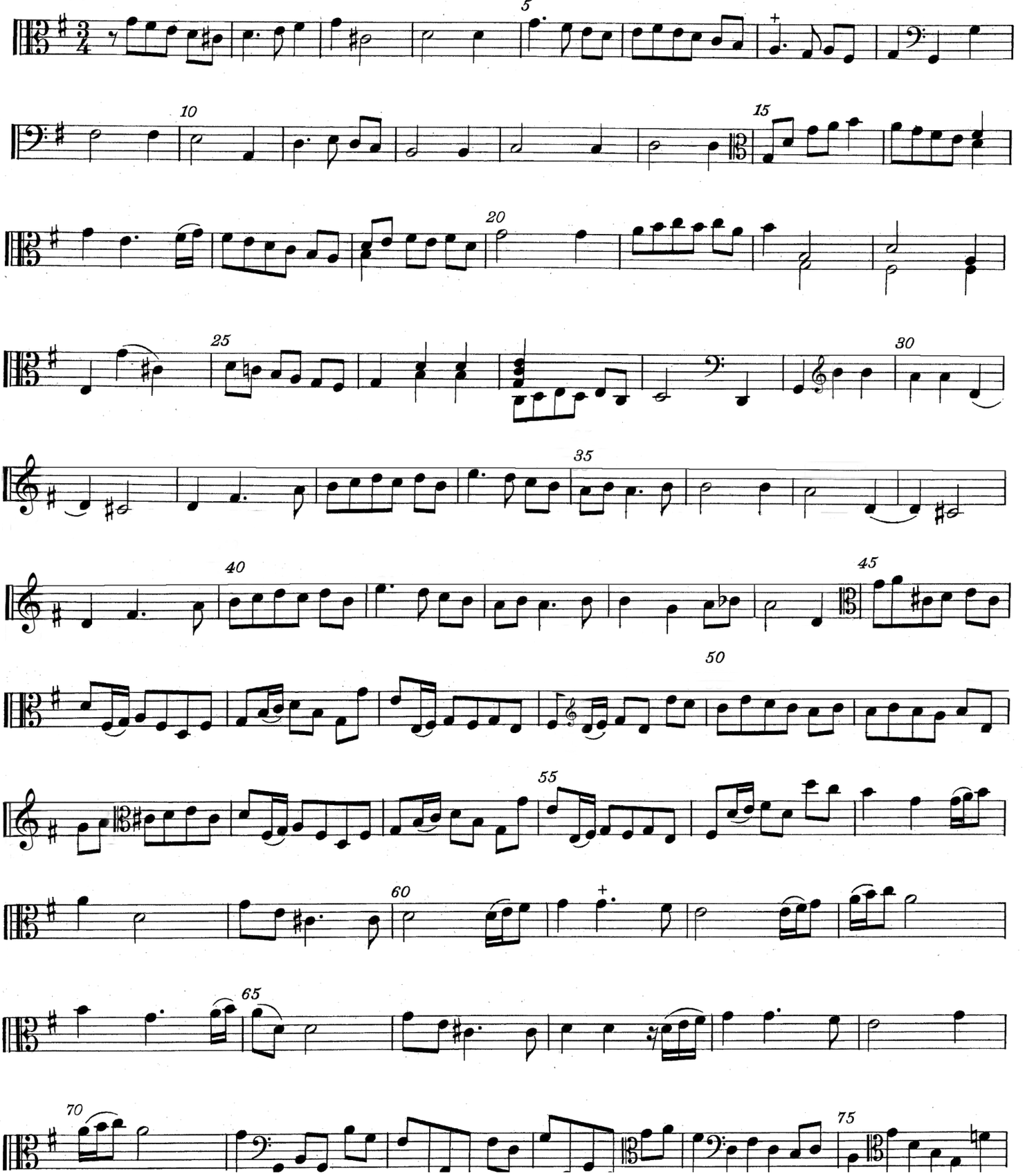
The name of Lorelei even appears in virtual games including:

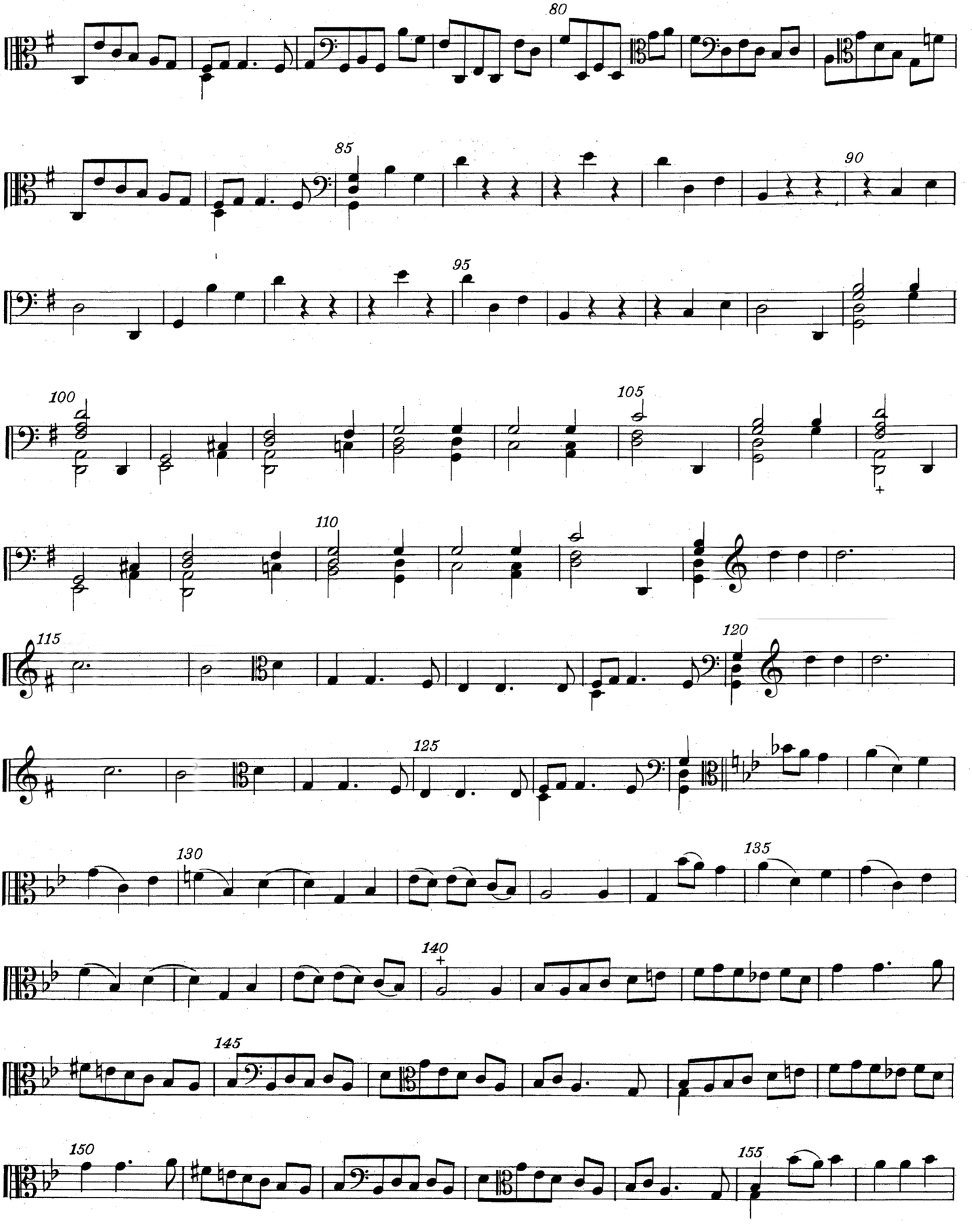
- Tales of the Abyss, a game for PlayStation 2, as a god who foresaw the future and wrote it in fonic stones.
- Dead or Alive 3 as a stage on which the fighters do battle.

Adapted from Wikipedia

Sonata 11, Part 1 / Turn to page 64 for Part 2

Ciacona

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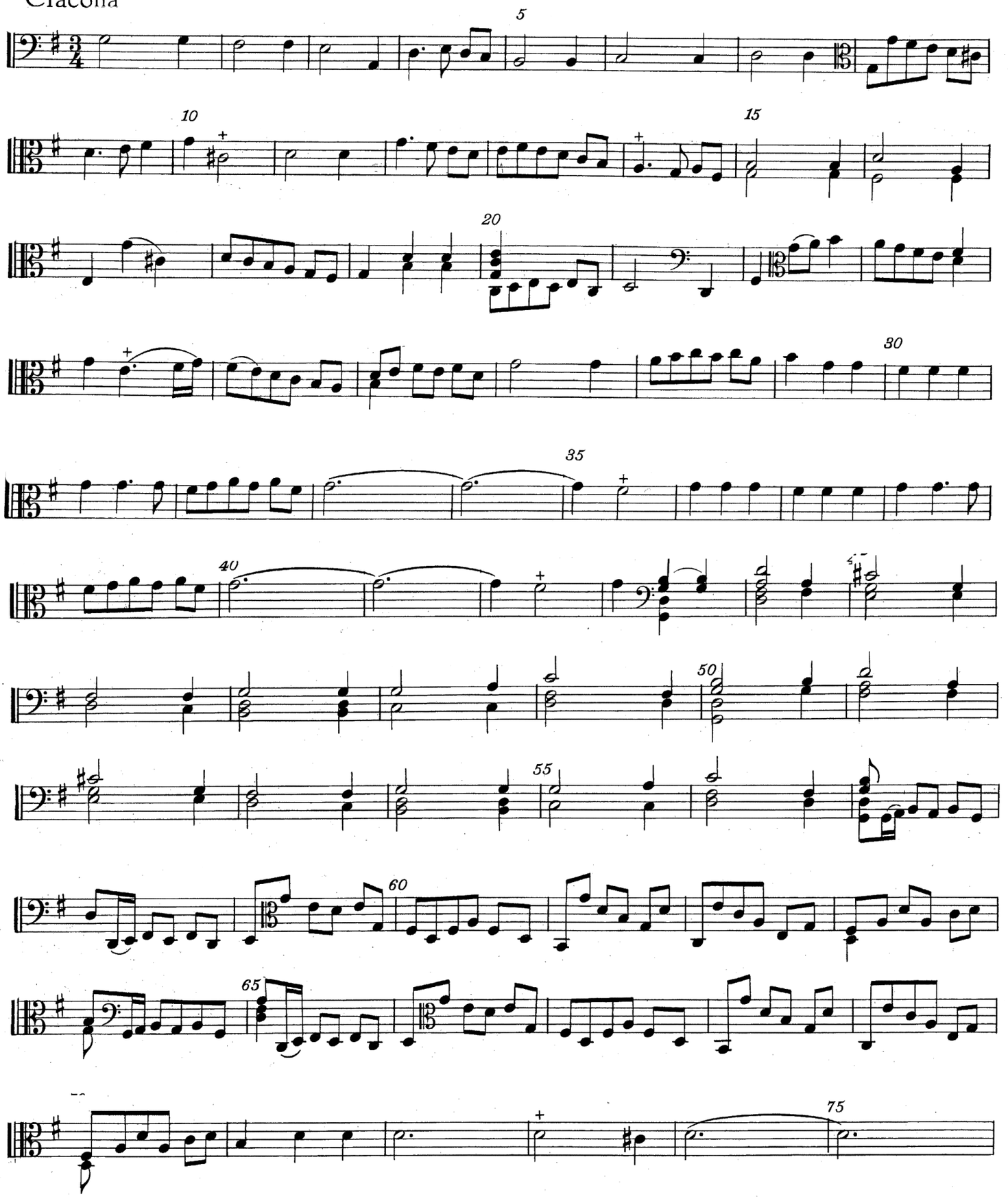
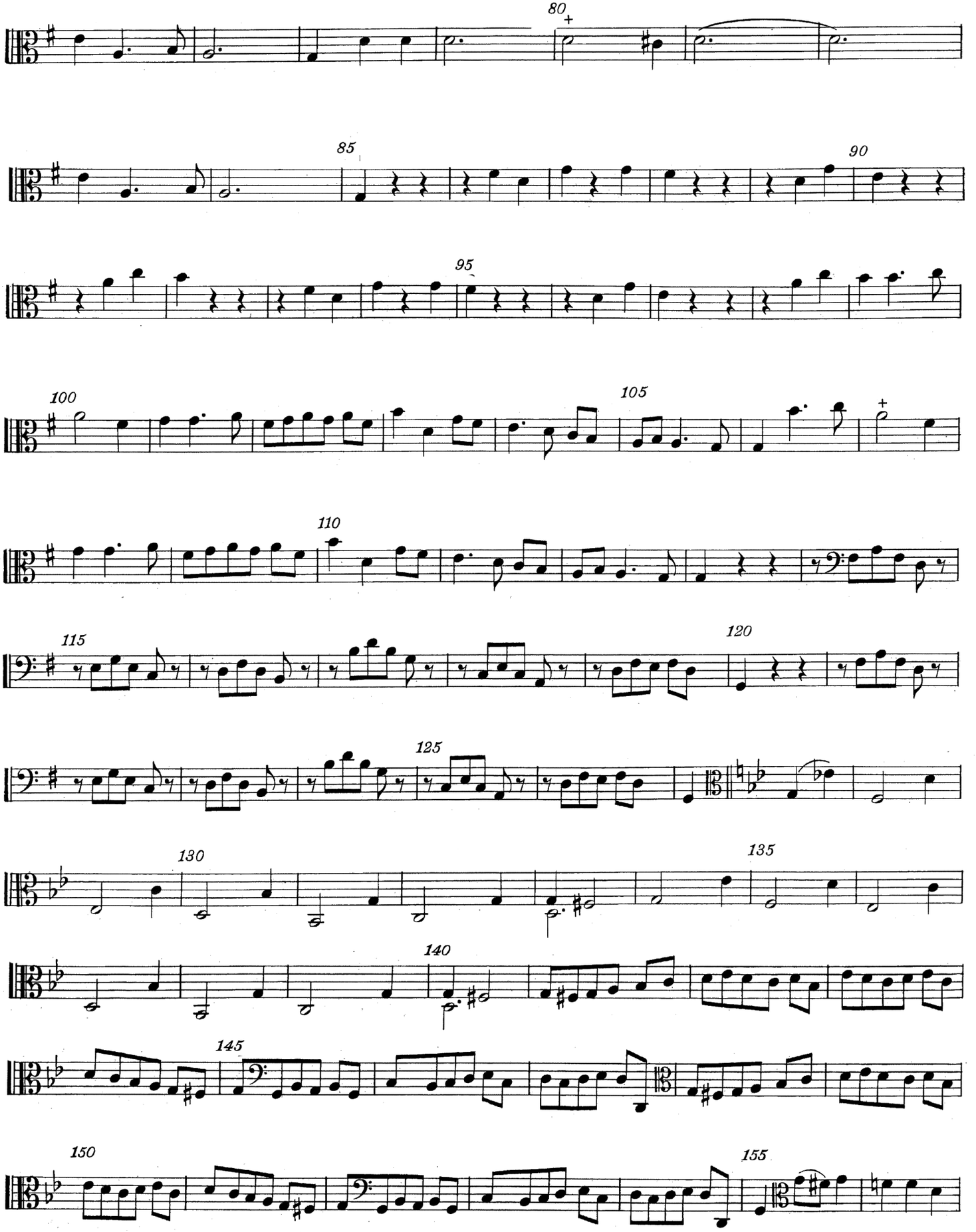
Sonata 11, Part 2 / Turn to page 62 for Part 1

Ciacona

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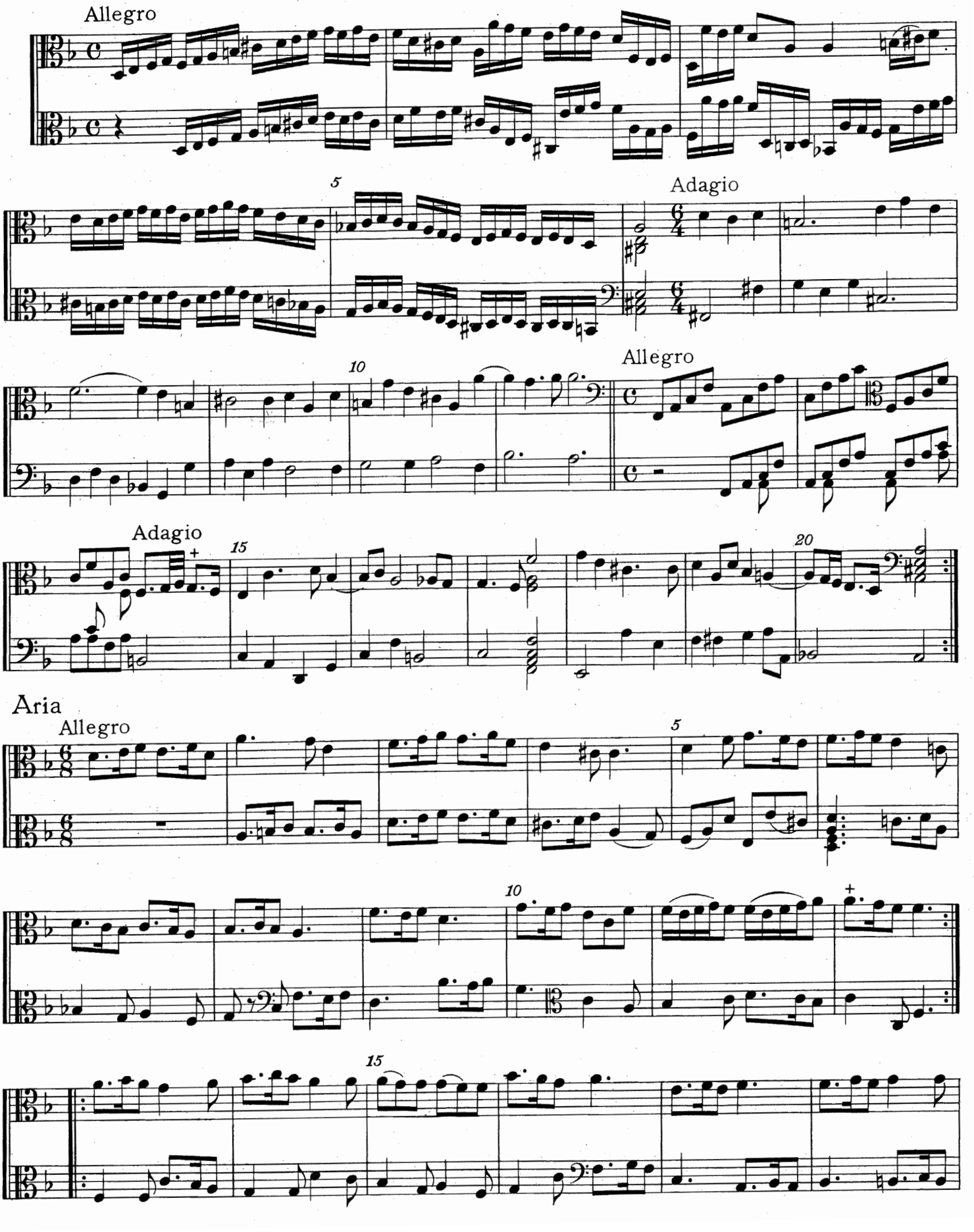
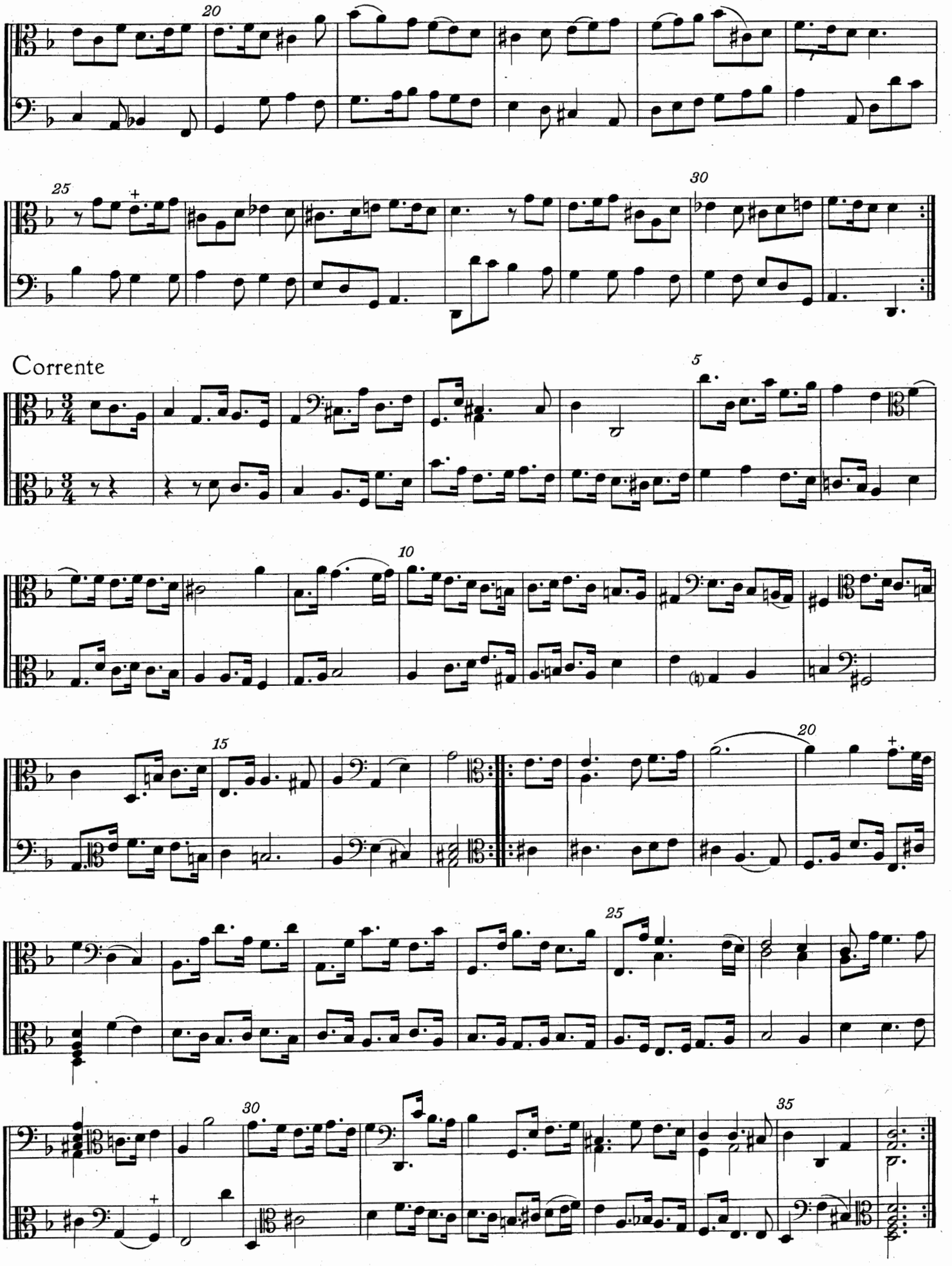
SONATA XII

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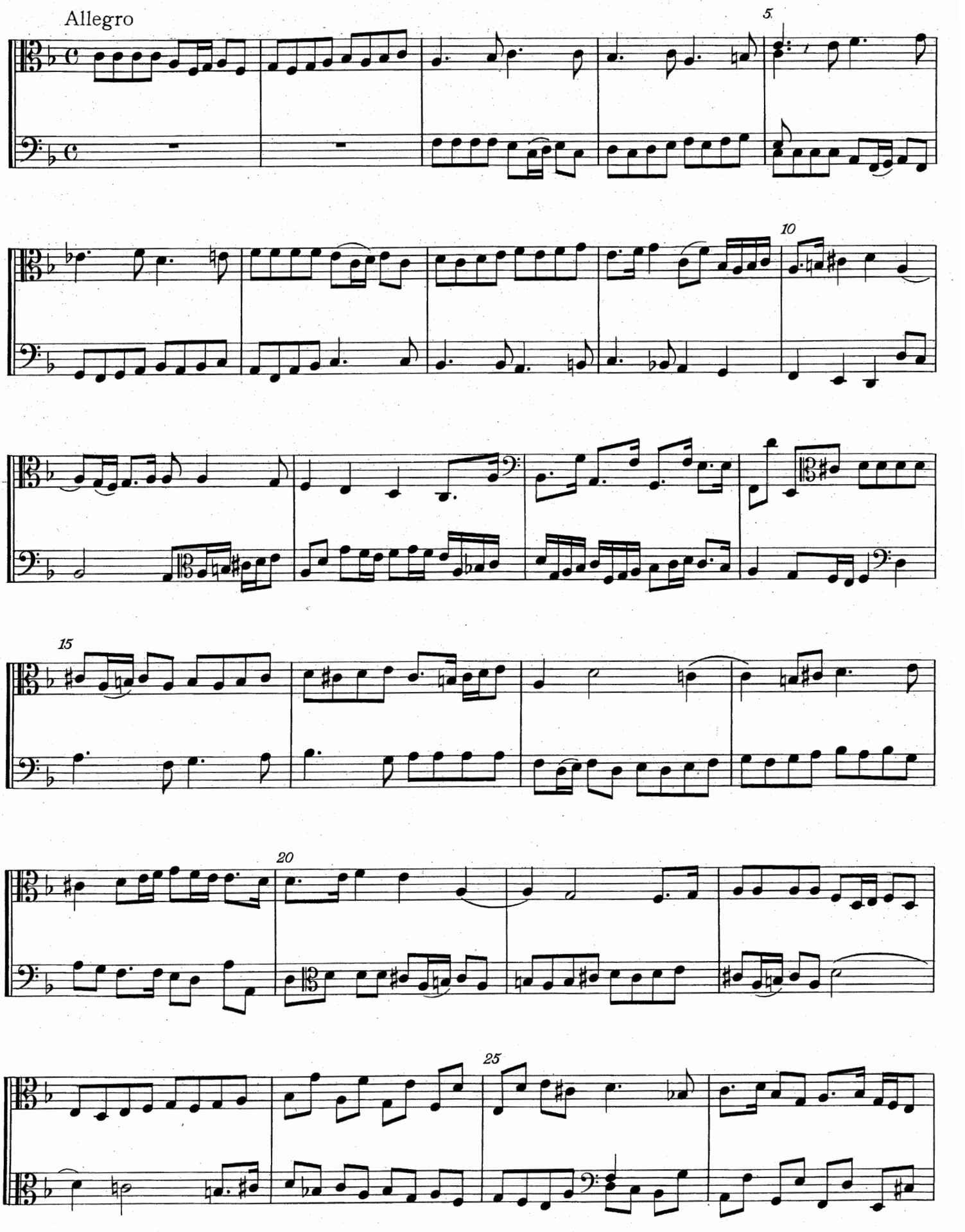
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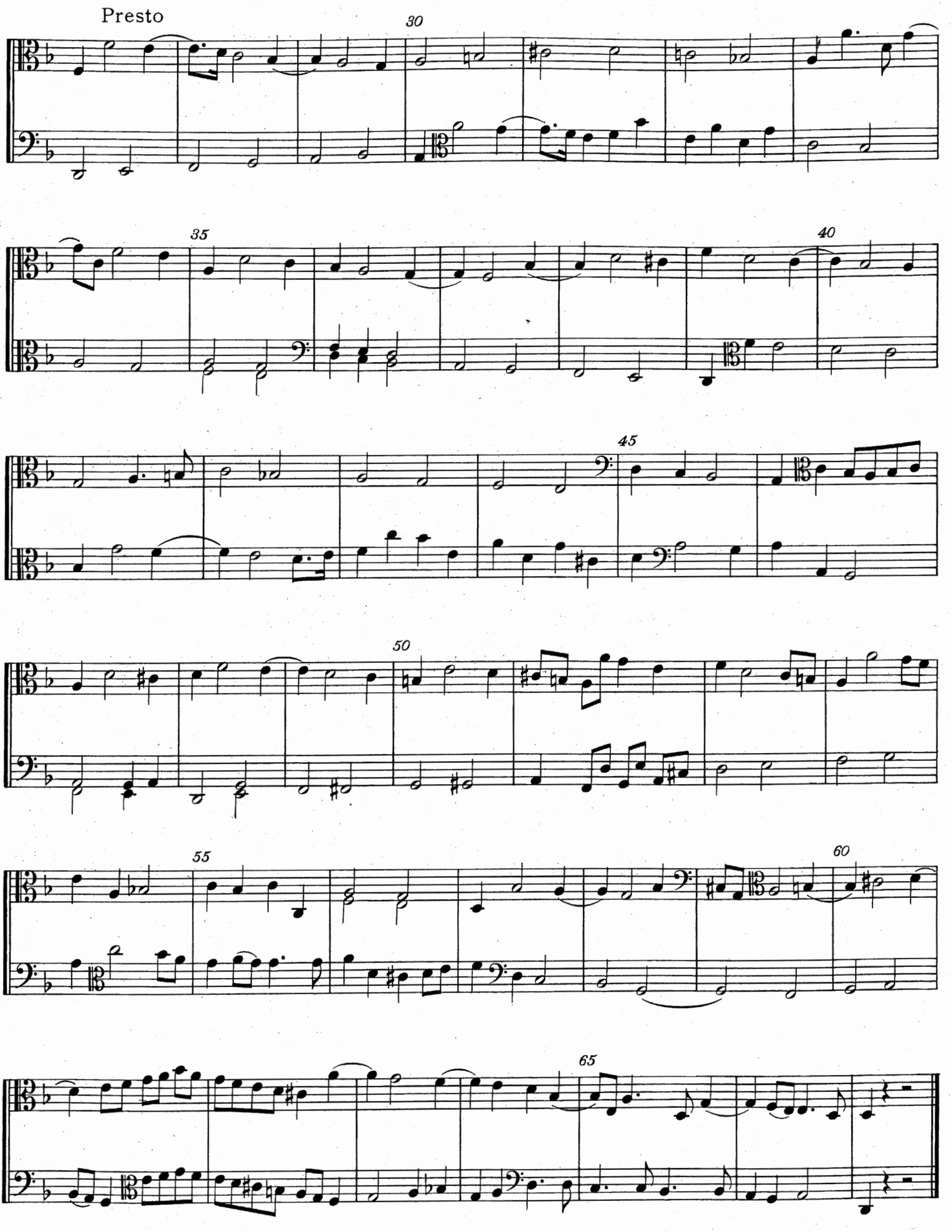
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Wagner's Rhinemaidens

Rhine nymphs have a long history in mythology. Their most recent and perhaps their most famous appearance is in Wagner four-opera *Ring Cycle.*

The Rhinemaidens are the three water-nymphs (Rheintöchter or "Rhine daughters") who appear at the beginning and the end of Richard Wagner's monumental opera cycle *Der Ring des Nibelungen*. Although they have individual names: Woglinde, Wellgunde, and Flosshilde, they always appear and act together.

Of the 34 characters in the Ring cycle, they are the only ones who did not originate in the Old Norse Eddas. Wagner created his Rhinemaidens from other legends and myths, most notably the *Nibelungenlied* which contains stories involving water-sprites, nixies or mermaids.

The key concepts associated with the Rhinemaidens in the Ring operas—their flawed guardianship of the Rhine gold, and the condition (the renunciation of love) through which the gold could be stolen from them and then transformed into a means of obtaining world power—are wholly Wagner's own invention, and are the elements that initiate and propel the entire drama.

The Rhinemaidens are the first and the last characters seen in the four-opera cycle, appearing both in the opening scene of *Das Rheingold*, and in the final climactic spectacle of *Götterdämmerung*, when they rise from the Rhine waters to reclaim the ring from Brünnhilde's ashes.

They have been described as morally innocent, yet they display a range of sophisticated emotions, including some that are far from guileless. Seductive and elusive, they have no relationship to any of the other characters, and there is no indication as to how they came into existence beyond occasional references to an unspecified father.

The musical themes Wagner associated with the Rhinemaidens are regarded as among the most lyrical in the entire Ring cycle, bringing to it rare instances of comparative relaxation and charm. The music contains important melodies and phrases which are reprised and developed elsewhere in the operas to characterise other individuals and circumstances, and to relate plot developments to the source of the narrative.

It is reported that Wagner played the Rhinemaidens' lament at the piano on the night before he died in Venice in 1883.

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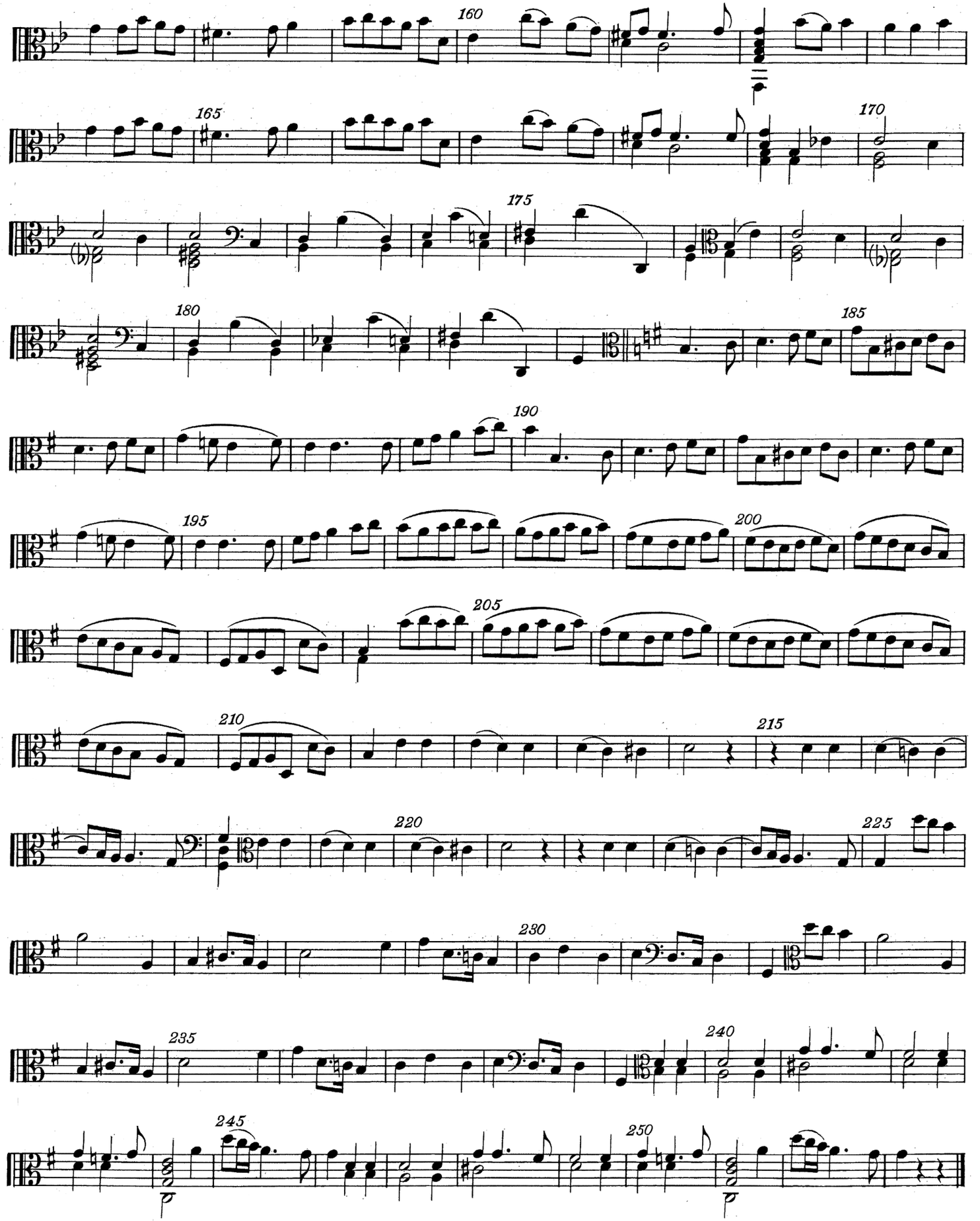

These two illustration show Rhinemaidens from Wagner's *Ring Cycle*.

Both have an impossibly-small hunk of gold on top of a rock in the Rhine. The quantity is far too small for all the uses to which it is to be put during the rest of the Ring operas.

In the lower illustration, Alberic, the original source of evil in the Ring Cycle, is after the gold guarded by the Rhinemaidens. Since he can't get his hands on one them, he renounces love and thus can steal the gold.

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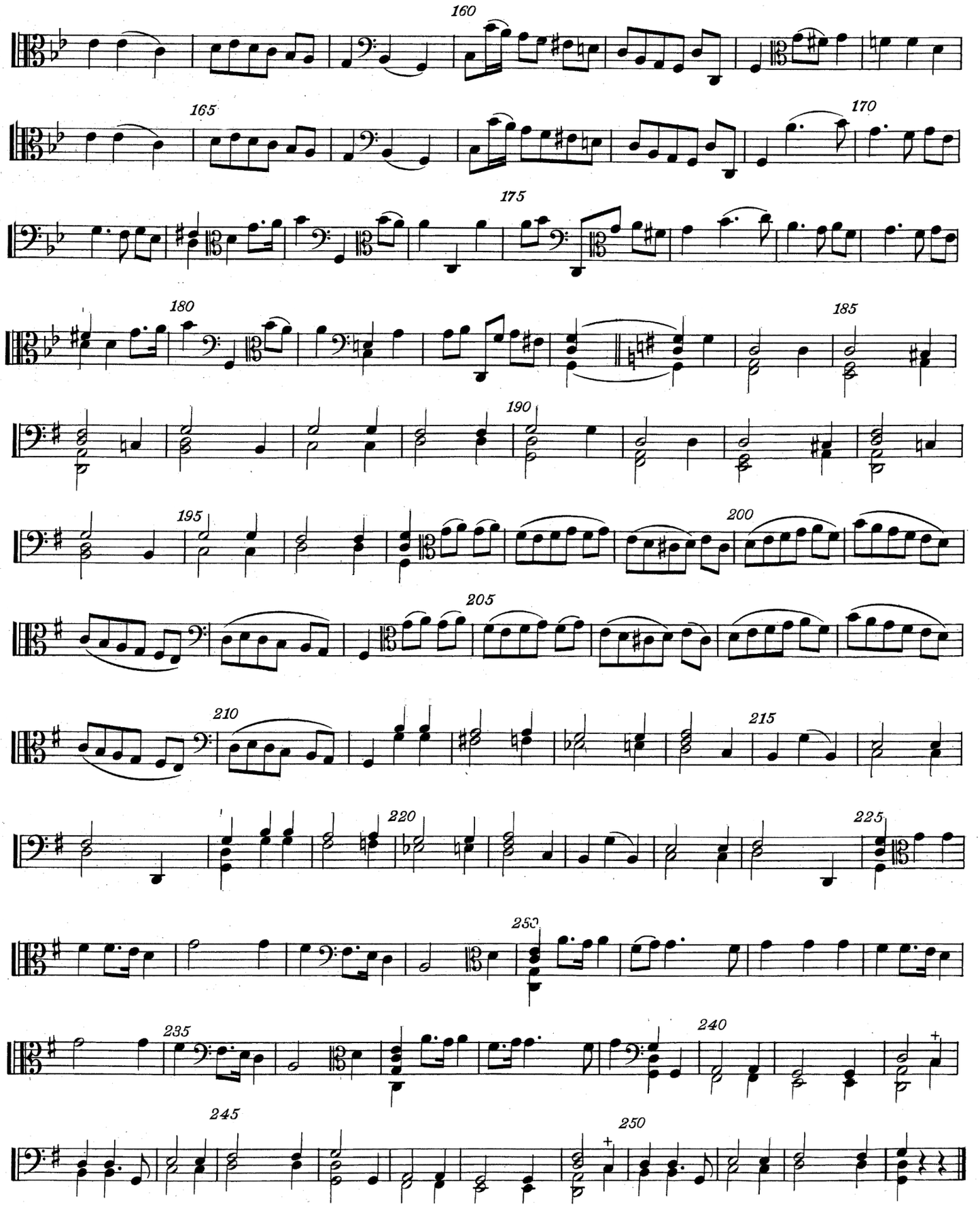

The Rhinemaidens in the first Bayreuth production of Wagner's Ring cycle in 1876.