

Richard Wagner Die Meistersinger von Nürnberg

Arpa.

VORSPIEL.

Moderato, sempre largamente e pesante.

Violino.

38

19

f ff

3 Tacet.

I. Aufzug.

I. & II. SCENE tacet.
III. SCENE.

Moderato.

63 35 13 123 10 21 17 10

Più lento. Più moderato.

34 52 21 10 6 14 6 9

Tranquillo e misurato.

Arpa.

Moderato.
 3 Viola. Walther. 5
 Mei-ster'seid ihr Ge - sell? Am stillen Herd in

rall. a tempo 1 *rall. a tempo* 7 Violini.
 Doch in welcher Schul'das Singen mocht'euch zu lernen ge - lingen? Wann

Kothner. Walther.
 Doch in welcher Schul'das Singen mocht'euch zu lernen ge - lingen? Wann

p 1 3

p *cresc.* 2 *p* *cresc.*

Violini. 27 *f*

Walther. 5 sinnend gab zu

lau - schen: *rall.* *un poco largamente* 3 *cresc.* 2

Arpa.

p *cresc.* 1 *f* 7

Risolto. 19 37 6 2 44 1 **Animato.** 55

poco ritard. *G.P.* 2

Violini.

Walther.

Doeh: Fan - get an!

So rief es mir ir die Brust, - - als nicht

wusst! *ff* 6 *p* *cresc.* füllte des Busens Raum: das

più f *p* *p cresc.* *f* *f*

ff 3 ant - wortet sie dem

Arpa.

First system of the Arpa part. The music consists of chords in both hands. Dynamics include *p*, *sf*, and *cresc.*. A first ending bracket is marked with the number 1.

Second system of the Arpa part. The music features triplets in both hands. Dynamics include *p*.

Third system of the Arpa part. The music features triplets in both hands. Dynamics include *espress.* and *cresc.*.

Fourth system of the Arpa part. The music features chords in both hands with some melodic movement in the right hand.

Fifth system of the Arpa part. The music features chords in both hands. Dynamics include *più f*.

Sixth system of the Arpa part. The music features chords in both hands with some melodic movement in the right hand.

Allegro molto. un poco ritenuto.

Tempo I.

Seventh system of the Arpa part. The music features chords in both hands. Dynamics include *prall.* and *più p*. The system is divided into measures with measure numbers 3, 15, 1, 5, 1, and 14.

Arpa.

II. Aufzug. I. & II. SCENE tacet.

III. SCENE.

Comodo.

Eva.

Sachs.

Das mag was rechtes sein! Zeig' her - 'sist gut. Dort an die Thür' rück' mir

23 Moderato molto.

14 Più sosten.

Tisch und Schemmel her - für.

pp *molto rall. ten.*

Tempo primo Più

un poco riten. animato.

Vivace. 13

Moderato molto.

Molto larga-

Moderato.

un poco animando.

3 6 6 4 2 3 4

Molto sostenuto.

9

poco accel.

Ob. Sachs.

Len-zes Ge-bot, die

f *dim.*

1

tacet al Scene V.

süs - se -

V. SCENE.

Allegro.

Molto vivace.

Ob. Fl. Eva.

2 14 22

und mein einz'ger

Molto sostenuto.

Allegro.

26

Walther.

Doch diese Meister! Ha! die se Meister! dieser Reimgeset - ze Lei - men und

Klei - ster! mir schwillt die Galle, das Herz mir stockt, denk ich der Falle, da - rein ich gelockt. —

Viol.

f

Arpa.

dim.

p *dol.* *cresc.*

Vivace. **Moderato.**

f 6 2 24 6 23

Andante. **Moderato.**

11 Cor. Sachs.

Ueb-le Din-ge, die ich da merk': Eine Entführung gar im Werk?

Walther. *poco acc.* Clar.

Käm' sie nicht wieder? O, der Pein. - 4 1

Aufge - passt! das darf nicht sein. -

Più mosso.

Ob. Walther.

Himmel! Ja, nun wohl ich weiss, dass ich ge-

Cor.

Arpa.

Eva.
wann den Meisterpreis, doch nun kein Besinnen!

pp *dolce*

molto cresc.

Vivac. **Modto.** Eva.
Glaub's nicht! von dir Uebles

5 8

VI. SCENE.

Walther. Eva.
zu sagen nur wusst' er - - Jch lösch' ihm das Licht. - Thu's nicht! - - Doch horch!

Eva.
Einer Lau - te Klang: Um Gott! So hör! Willst du den Vater wecken?

12

Ersingt ein Lied dann zieht er ab. - Lass' dort uns im Ge - büsch ver - stecken! - Was mit den Männern ich Müh' doch

12 8 12 8

Risoluto. **Un poco più lento. Moderato.**

33 5 3 3

Arpa.

Tempo I. **Moderato. Allegro.**

32 4 41 Ob. 13 Eva.

Nicht doch! Ach halt!

Walter. Eva.

Herr Gott! s'ist sie. Kaum wär'er's werth. Ja, bes-ser Ge - duld. Jetzt bin ich ver - lor - en, singt der noch. -

Eva.

6

O bes-ter Mann! dass ich so Noth dir ma chen kann! Freund Sachs!

Eva. Walter. Beckmesser.

Wie ich ein End' und Flucht mir er-sehne! - Ich wünscht', er möchte den Anfang machen. - glaubt, das halt ich

werth, - - - drum bitt'ich, hört das Lied lein doch, mit dem ich morgen möcht' gewinnen, ob das auch recht.

Poco a poco più animato.

Nach eu - ren Sin - nen.

rallent. **Meno mosso.**

13

Arpa.

Beckmesser.

Lasst das doch sein! das war ja nur Scherz. Verechnet besser wie's mir ums Herz Vom

Volk seid ihr ge - ehrt, auch der Pog - ner - in seid ihr werth: will ich vor al - ler Welt um morgen um die

werben, sagt! könnt's mich nicht verderben, wenn mein Lied ihr nicht ge - fällt? Drum hört' mich ruhig an, und

sang ich, sagt mir dann, was euch gefällt, was nicht, dass ich mich danach rieht!

Più mosso. Molto vivace. *Beckmesser.*

Schweigt ihr jetzt nicht auf der Stel - le so denkt ihr dran, das schwör' ich

Arpa.

euch. **Un poco meno mosso. Più meno mosso. Animato. Allegro non troppo.**

ff 4 6 1 7 2

Beckmesser. *Poco ritenuto.*

ff 3 19

schwör' ich Herrn Hans Sachs, nie wird er je zum Mer-ker be - stellt.

Moderato.

f 3 19

Beckmesser.

f 30 19

Verdammte Bosheit! Gott, und 'swird spät! Am End' mir die Jungfer vom Fenster

Beckmesser.

f 3 4

Haltet ein! Nur das nicht!

poco rall. **Più lento.** *Beckmesser.* *Sachs.*

poco rall. 14 8

Der Stimme Stärk' ich sogar lieblich dämpfen kann. Wie fein! Nungut denn! Fanget an!

Arpa.

Moderato.

Vive.

Viol.

Den Tag seh'ich er -

10

Am besten wenn ich ihn gar nicht beacht' - wenn's nur die Jungfer nicht irre macht!

Den Tag seh' ich er - scheinen, der mir wohlgefall'n thut, Da fas-t mein Herz sich

p *f* *p* *ad lib.* *f* *p*

ei - nen gu - ten und frischen Muth, da denk'ich nicht an Ster - ben lieber an Wer -

Arpa.

- ben um jung Mägdeleins Hand. Warum wohl al-ler Ta-ge schönster mag dieser sein? Al-len hier ich es

f *f* *p*

sa - ge, weil ein schönes Fräu - lein von ihrem lieb'n Herrn Va - ter wie gelobt hat. - -

er, ist bestimmt zum Ehestand. Wer sich ge trau'. - Der köm und

ff *ff* *ff* *ad lib.* *ff*

schau', - da stehn die holdlieblich Jungfrau - - auf die ich

f *ad lib.* *f* *dim.* *p* *f*

all mein Hoffnung bau' - - da - rum ist der Tag so schön blau - -

f *dim.* *p*

- - als ich an - fänglich fand!

cresc. *tr.* **3**

Ärpa.

Beckmesser.

Sie ent weicht? Bst! Bst! Herr Gott, ich muss! Sachs, euch ge-denk' ich die Aerger - nuss.

Sachs.

fah-ret fort! - Will heut' mir das Herz hüpfen, wer-ben um Fräulein jung, Doch thät der Vater knüpfen darann ein Beding - ung für den, der ihn be - er - ben will, und auch wer - ben um sein Kin-de-lein, fein - der Zunft ein bied'rer Meis-ter, wohl sein' Tochter er liebt, doch zu-gleich auch be - weist er, was er auf die Kunst giebt: - Zum Preise mus es brin - gen im Meis-ter sin - gen, wer sein Ei-dam sein will. Nun gilt es

Arpa.

Kunst dass mit Ver - gunst. ohn'all'schädlich gemeinen Dunst. -
ihm glü - cke des Prei - ses Ge - wunst, - wer be - gehrt,
mit wahrer In - brunst - um die Jungfrau zu **tacet.**

ff ff p f dim. p cresc. f dim. f p cresc.

III. Aufzug. VORSPIEL.

Un poco sostenuto. 13 2 Solenne. 34 1 Largamente. 12

poco rall.

I. SCENE.

molto rall. 1 *Moderato. a tempo* 2 39

Comodo. 31 *G. P. un poco rall.* 5 2 6 *Moderato e tranquillo.* 40 3 *Moderato* 31

Un poco più animato. 5 11 17 *Moderato.* 40 4 *Tromb. III.*

Ben misurato. 27 *G. P.* *Tranquillo come prima.* *Viol. a tempo* *poco rall.*

10 *Largamente.* *Un poco meno largo.* *Più animato.* 2 10 40

G. P.

Arpa.

Più mosso.

will's der Wahn ge - seg' - nen, nun muss es Prü - gel reg - nen, mit Hie - ben, Stoss' und
Dreschen den Wu - thes - brand zu löschen. — Gott weiss, wie das ge - schah?

Moderato molto.

pp *dolciss.*

pp 1 *pp stacc. scherz.*

pp

Largamente.

Viol. 5 28
Vcello.

Arpa.

II. SCENE.

p dolce *cresc.*

mf *dim.* *più p* **Con moto.** **Più anim. un poco rit.**
7 3 Ich hatt' ei - nen

wunder - schönen Traum. *pp* *pp* 2 6

Moderato. Viol. 6 14 20 Mei - ster nennt man

die! *f* *dim.* *p* *cresc.* *f* *dim.* *p* 2 *f* *dim.*

molto Vivace com' al primo.
riten. a tempo 18 18 11 10 9 Ihr stellt sie selbst und

folgt ihr dann. *pp* *più p* 2 G.P.

Arpa.

Moderato.

p *lunga* *più p* *lunga*

13 6 3 Raum, bot goldner Frucht heilsaft'ge Wucht mit holdem *f* *dim.*

cresc. *più f* *poco rit.*

schlank und selbstig find', dass freut die Eltern an dem Kind, und euren Stellen gibt's den Schluss, dass nichts davon ab - fal - len

poco f *dolce* 18 werth vom Le - - - bens -

Con moto moderato.

pp 13 was ihr ge - dichtet, was ihr ge - träumt.

p *p* *cresc.*

Arpa.

f *dim.* *più p*

pp *p* *cresc.*

15 18

süss ich's nie be - lauscht:

f *dim.* *p* *dolce*

poco cresc.

dim. *p* *molto rit.* *pp* *tacet.*

III. SCENE tacet.

IV. SCENE.

Moderato.

46 8 11 4 1

säng' mir nur wenigstens Einer dazu!

Arpa.

Hörte heut' gar ein schönes Lied, wem da zu wohl ein

p

piu p

dolce cresc.

mf

p

dim.

p

pp

cresc.

cresc.

dim.

p

Arpa.

First system of the Arpa part. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *cresc.*, *piu cresc.*, and *f*.

Second system of the Arpa part. The right hand continues with slurred melodic phrases, and the left hand maintains a steady accompaniment. Dynamics include *p*.

Third system of the Arpa part. The right hand has a melodic line with slurs and triplets. Dynamics include *p*, *cresc.*, and *molto cresc.*

Fourth system of the Arpa part. The right hand features a melodic line with slurs and triplets. Dynamics include *f*, *dim.*, *p dolce*, and *cresc.*

Fifth system of the Arpa part. The right hand has a melodic line with slurs and triplets. Dynamics include *p dolce*.

Sixth system of the Arpa part. The right hand features a melodic line with slurs and triplets. Dynamics include *p* and *cresc.*

Seventh system of the Arpa part. The right hand has a melodic line with slurs and triplets. Dynamics include *piu f*, *f*, and *dim.*. The system concludes with a double bar line and the number 14. The tempo marking *Molto vivace.* is placed above the system.

Arpa.

50 **25** **Poco più largamente. Tempo I. Più moderato. Molto vivace.**

Molto più moderato. **11** **5** **4** **28** **16**

Ein Kind ward hier ge - *G.P.*

16 **Oboe.** **5**

Doch die Wei - se, was sie

poco rall.

lei - se mir ver - traut, — hell — ur laut — in der

p cresc.

3 **3**

Corai

riten. **3** *a tempo*

ff *dim.* **2** **f** **7**

Listesso movimento. **Poco a poco più animato.**

3 **8** **6** **1** **4** **1** **13** **12**

V. SCENE.

10 **2** **16** **1** **10** **56** **Vivo.** **Tempo moderato di Valsero.**

32 **139**

12 **Moderato. Trombe.** **13** **Oboe.**

17 **Viol.**

Arpa.

ro - si - gemSchein, von Blut und Duft geht schnell die Luft; wohl bald ge - won - - - - - nen, wie zer -

ron - - - - - nen; im Gar - ten lud ich ein gar - stig und fein,

Basso.
7
Wohn' ich er - träg - lich im sel - bi - gen Raum — hol' Geld und Frucht,

Clar.
Bleisافت und Wucht - Mich holt am Pran - - - - - ger der Ver - lan - - - - - ger:

auf luft - ger Stei - - - - - ge kaum, häng' ich am Baum. **Cello**
5

poco rall. *accel.* **Moderato.**
Viol. Heim - lich mtr graut, —

Arpa.

weil — es hier mun — ter will her_gel'n: an mei — ner Lei — ter stand ein

Weib; — sie schämt und wollt' mich nicht be — seh'n; —

bleich wie ein Kraut um fa — sert mir Hanf mei — nen Leib; mit Au — gen

zwickend — der Hund blies win — kend, was ich vor lan — gem verzehrt, wie

Furcht so Holz und Pferd vom Le — ber —

Allegro.
55 27 6

8 5 **Moderato.** 16 23

5 s'giebt kein Ge —

sum'm: da ru — feu wir auch nicht Si — len — ti — um!

Viol.

Arpa.

Oboe. Clar.

Moderato molto.

p *lunga* *più p*

Clar.

pp *lunga* *p* *2* *p* *cresc.*

f *6* *dim.* *p*

pp *1* *poco cresc.*

p

dim. *2* *f* *dim.* *6* *1* *p dolce*

Arpa.

The first system of the Arpa part consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It starts with a piano (*pp*) dynamic and features a series of chords and a melodic line with a slur and a fermata. The left-hand staff begins with a bass clef and contains a bass line with a '5' above the first measure and a '9' above the last measure. The system concludes with a fermata over the final notes.

The second system of the Arpa part consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It starts with a piano (*pp*) dynamic and features a series of chords and a melodic line with a slur and a fermata. The left-hand staff begins with a bass clef and contains a bass line with a '5' above the first measure and a '9' above the last measure. The system concludes with a fermata over the final notes.

The third system of the Arpa part consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It starts with a piano (*pp*) dynamic and features a series of chords and a melodic line with a slur and a fermata. The left-hand staff begins with a bass clef and contains a bass line with a '5' above the first measure and a '9' above the last measure. The system concludes with a fermata over the final notes.

The fourth system of the Arpa part consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It starts with a piano (*pp*) dynamic and features a series of chords and a melodic line with a slur and a fermata. The left-hand staff begins with a bass clef and contains a bass line with a '5' above the first measure and a '9' above the last measure. The system concludes with a fermata over the final notes.

The fifth system of the Arpa part consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It starts with a piano (*pp*) dynamic and features a series of chords and a melodic line with a slur and a fermata. The left-hand staff begins with a bass clef and contains a bass line with a '5' above the first measure and a '9' above the last measure. The system concludes with a fermata over the final notes.

The sixth system of the Arpa part consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It starts with a piano (*pp*) dynamic and features a series of chords and a melodic line with a slur and a fermata. The left-hand staff begins with a bass clef and contains a bass line with a '5' above the first measure and a '9' above the last measure. The system concludes with a fermata over the final notes.

Arpa.

First system of musical notation for the Arpa part. It consists of a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic and a *molto cresc.* marking. The right hand plays a melodic line with slurs and ornaments, while the left hand provides a rhythmic accompaniment. The system concludes with a forte (*f*) dynamic.

Second system of musical notation. It continues the piece with a *dim.* (diminuendo) marking in the first measure, followed by a piano (*p*) dynamic. The right hand features a *cresc.* (crescendo) marking towards the end of the system. The notation includes various rhythmic values and slurs.

Third system of musical notation. This system is characterized by a strong *f* (forte) dynamic. The right hand has a long, sweeping slur over several measures, indicating a continuous melodic line. The left hand continues with its accompaniment.

Fourth system of musical notation. It begins with a *dim.* marking and a piano (*p*) dynamic. The right hand has a complex melodic line with many slurs and ornaments. The left hand has a more active accompaniment with frequent notes.

Fifth system of musical notation. This system starts with a piano (*p*) dynamic. The right hand has a melodic line with several slurs and ornaments. The left hand has a steady accompaniment. The system ends with another *p* marking.

Sixth system of musical notation. It begins with a piano (*p*) dynamic and a *dolce* (dolce) marking. The right hand has a melodic line with slurs and ornaments. The left hand has a steady accompaniment. The system concludes with a *cresc.* marking.

Seventh system of musical notation. This system continues the piece with a melodic line in the right hand and an accompaniment in the left hand. The notation includes various rhythmic values and slurs.

Arpa.

First system of musical notation for the Arpa part. It consists of a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a supporting line with slurs. Dynamics include *f* and *p dolce*.

Second system of musical notation. It includes a trill in the treble clef. Dynamics include *cresc.*, *p*, and *cresc.*

Third system of musical notation. It features sixteenth-note patterns in the treble clef. Dynamics include *p*, *cresc.*, *f*, *dim.*, and *poco riten.*

Fourth system of musical notation, marked *a tempo*. It features a triplet in the treble clef. Dynamics include *p*.

Fifth system of musical notation. It includes a *cresc.* dynamic marking.

Sixth system of musical notation. It features a triplet in the treble clef. Dynamics include *poco f*, *p dolce*, and *poco cresc.*

Seventh system of musical notation. It features a triplet in the treble clef. Dynamics include *f*.

Arpa.

rall. **Moderato molto.**

p 6 2 *pp* 5

Allegro. *Viol.* **Un poco più moderato.**

10 *f*

f

Moderato.

1 *dolce p*

1 1 **tacet al Fine.**

Richard Wagner Die Meistersinger von Nürnberg

Organo.

VORSPIEL.

Moderato, sempre largamente e pesante.

204 *ff*

The first system of the musical score, measures 1-4. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a whole rest in the treble clef and a series of eighth notes in the bass clef. The first measure contains the number '204' and the dynamic marking '*ff*'.

The second system of the musical score, measures 5-8. The treble clef part features a melodic line with trills and grace notes. The bass clef part continues with a steady eighth-note accompaniment.

ff

The third system of the musical score, measures 9-12. The treble clef part has a more complex melodic line with many beamed notes. The bass clef part continues with the eighth-note accompaniment. The dynamic marking '*ff*' is present in the second measure.

The fourth system of the musical score, measures 13-16. The treble clef part continues with its complex melodic line. The bass clef part features a more active accompaniment with chords and eighth notes.

2 I. Aufzug. I. SCENE. Organo.

Listessotempo. (Moderato.)

Da zu dir der Hei - land kam, wil - lig dei - ne Tau - fe

ff *p*
Cello.

nahm, weih - te sich dem Op - - fer - tod,

p cresc. *f*
Clar. Viola.

gab er uns des Hei - ß ge - - bot. Dass wir

p *p cresc.*
Oboe.

durch sein Tauf uns weihn, sei - nes Op - fers werth zu sein.

f

Organo.

Oboe. *cresc.* *p* *f*
Ed - ler Täu - fer! Christ's Vor - läu - fer!

dim. *p* *cresc.* *f*
Nimm uns gnä - dig an, dort am Fluss Jor - - dan!

Tacet al Fine.