

§ NUREMBERGA §

S. Lorenz.

S. Sebaldus.





TWO CHORALES FREELY ARRANGED FOR
ORGAN AND FOR PIANO OR HARMONIUM
BY GERARD CARTER OP. 5

THE MASTERSINGERS OF NUREMBERG

BY RICHARD WAGNER

WENSLEYDALE PRESS

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by Richard Wagner

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WENSLEYDALE PRESS

Wensleydale Press
ABN 30 628 090 446
165/137 Victoria Street
Ashfield (Sydney) NSW 2131 Australia
Tel +61 2 9799 4226
Mob 0488 99 4226
gerard.carter@bigpond.com
www.wensleydalepress.com.au

Engraving and layout by
Carlisle Print
12 Melton Road
Glenorie
NSW 2157
www.carlisleprint.com.au

Cover design by
ADLERMEDIA.DE
www.adlermedia.de

Cover image: wood cut of Nuremberg in the Schedel'sche Weltchronik (1493),
public domain, source: Wikipedia

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Druck und Verlag: epubli GmbH, Berlin, www.epubli.de

ISBN 978-3-8442-2985-1

Bibliografische Information der Deutschen Nationalbibliothek
Die Deutsche Nationalbibliothek verzeichnet diese Publikation in
der Deutschen Nationalbibliografie; detaillierte bibliografische
Daten sind im Internet über <http://dnb.d-nb.de> abrufbar.

Printed in Germany

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DIE MEISTERSINGER VON NÜRNBERG

THE MASTERSINGERS OF NUREMBERG

by Richard Wagner

Two chorales freely arranged for organ and for piano or harmonium by Gerard Carter¹ Op. 5

1. Da zu dir der Heiland kam (As our Saviour came to thee)

2. Wach auf (Awake)

Source: Wikipedia

The Mastersingers of Nuremberg is an opera in three acts written and composed by Richard Wagner (1813–1883). It is among the longest operas still commonly performed today, usually taking around four and a half hours. It was first performed at the Königliches Hof- und National-Theater in Munich on 21 June 1868. The conductor at the premiere was Hans von Bülow (1830–1894).

The story takes place in Nuremberg during the middle of the sixteenth century. At the time Nuremberg was an Imperial Free City and one of the centres of the Renaissance in Northern Europe. The story revolves around the real-life guild of mastersingers, an association of amateur poets and musicians mostly from the middle class and often master craftsmen in their main professions. The mastersingers developed a craftsman-like approach to music-making with an intricate system of rules for composing and performing songs. The work draws much of its charm from its faithful depiction of the Nuremberg of the era and the traditions of the guild of mastersingers. One of the main characters, the cobbler-poet Hans Sachs, is based on an actual historical figure, Hans Sachs (1494–1576), the most famous of the historical mastersingers.

The Mastersingers occupies a unique place in Wagner's compositions. It is the only comedy among his mature operas and is his only opera centred on an historically well-defined time and place rather than a mythical or legendary setting. It is the only mature Wagner opera to be based on an entirely original story, devised by Wagner himself. It is also the only one of Wagner's mature operas in which there are no supernatural or magical powers or events. It incorporates many of the operatic conventions that Wagner had railed against in his essays on the theory of opera: rhymed verse, arias, choruses, a quintet and even a ballet. The Mastersingers is, like *Orfeo*, *Capriccio*, and Wagner's own earlier *Tannhäuser*, a musical composition in which the composition of music is a pivotal part of the story.

¹ Gerard Carter is organist at the Church of the Good Shepherd, Ashfield, Sydney.

The Prelude leads directly into 'Da zu dir der Heiland kam'
(‘As our Saviour came to thee’):

Da zu dir der Heiland kam,
willig deine Taufe nahm,
weihte sich dem Opfertod,
gab er uns des Heils Gebot:
dass wir durch sein' Tauf' uns weih'n,
seines Opfers wert zu sein.
Edler Täufer! Christ's Vorläufer!
Nimm uns gnädig an,
dort am Fluss Jordan!

As our Saviour came to thee,
willingly, baptised to be,
yielded on the cross His breath,
ransomed us from sin and death:
may we too, baptised, be
worthy of His agony.
Lone wayfarer! Christ's preparer!
Lead us by the hand,
home to Jordan's strand[!]

‘Wach auf’ (‘Awake’) occurs in Act III Scene 5 (d):

Wach auf, es nahet gen den Tag,
ich hör' singen im grünen Hag
ein' wonnigliche Nachtigall,
ihr' Stimm' durchdringet Berg und Tal;
die Nacht neigt sich zum Okzident,
der Tag geht auf vom Orient,
die rotbrünstige Morgenröt'
her durch die trüben Wolken geht.

Awake! full soon will dawn the day;
I hear within the coppice gray
a rapture-laden nightingale,
his song resounds o'er hill and dale[;]
the night expires in western skies,
the new day in the east doth rise,
the red dawn floods the fields with light,
and puts the gloomy clouds to flight.²

² Translations are by Ernest Newman.

The Mastersingers of Nuremberg

1. Da zu dir der Heiland kam

(As our Saviour came to thee)

Richard Wagner, freely arr. Gerard Carter Op. 5

Moderato

Pno. *ff* *p*

6 *cresc.*

11 *f* *p cresc.* *dim.*

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2. Wach auf

(Awake)

Slow, solemn and ceremonious

Musical score for measures 1-4. The piece is in G major and 4/4 time. The tempo is "Slow, solemn and ceremonious". The score features a grand staff with piano accompaniment. Measure 1 starts with a forte (*f*) dynamic. Measures 2 and 3 contain complex rhythmic patterns with sixteenth and thirty-second notes, including triplets and sextuplets. Measure 4 is marked *ff* and includes a *dim.* marking. A *meno f* marking appears in the right hand of measure 4. A *dim.* marking is present in the right hand of measure 5.

Musical score for measures 5-9. The score continues with piano accompaniment. Measure 5 is marked *ff*. Measure 6 has a *dim.* marking. Measure 7 is marked *p*. Measure 8 has a *cresc.* marking. Measure 9 is marked *f* and *dim.*. The right hand of measure 9 is marked *p dolce*.

Musical score for measures 10-14. The score continues with piano accompaniment. Measure 10 is marked *cresc.*. Measure 11 is marked *f*. Measure 12 has a *dim.* marking. Measure 13 is marked *p*. Measure 14 is marked *cresc.*. The time signature changes from 4/4 to 3/2 in measure 11 and back to 4/4 in measure 14.

Musical score for measures 15-18. The score continues with piano accompaniment. Measure 15 is marked *più f* and *ff*. Measure 16 has a *dim.* marking. Measure 17 has a *tr* marking and a *poco rit.* marking. Measure 18 is marked *A tempo* and *dim.*. The right hand of measure 18 is marked *p*. The time signature changes from 4/4 to 3/2 in measure 17 and back to 4/4 in measure 18.

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