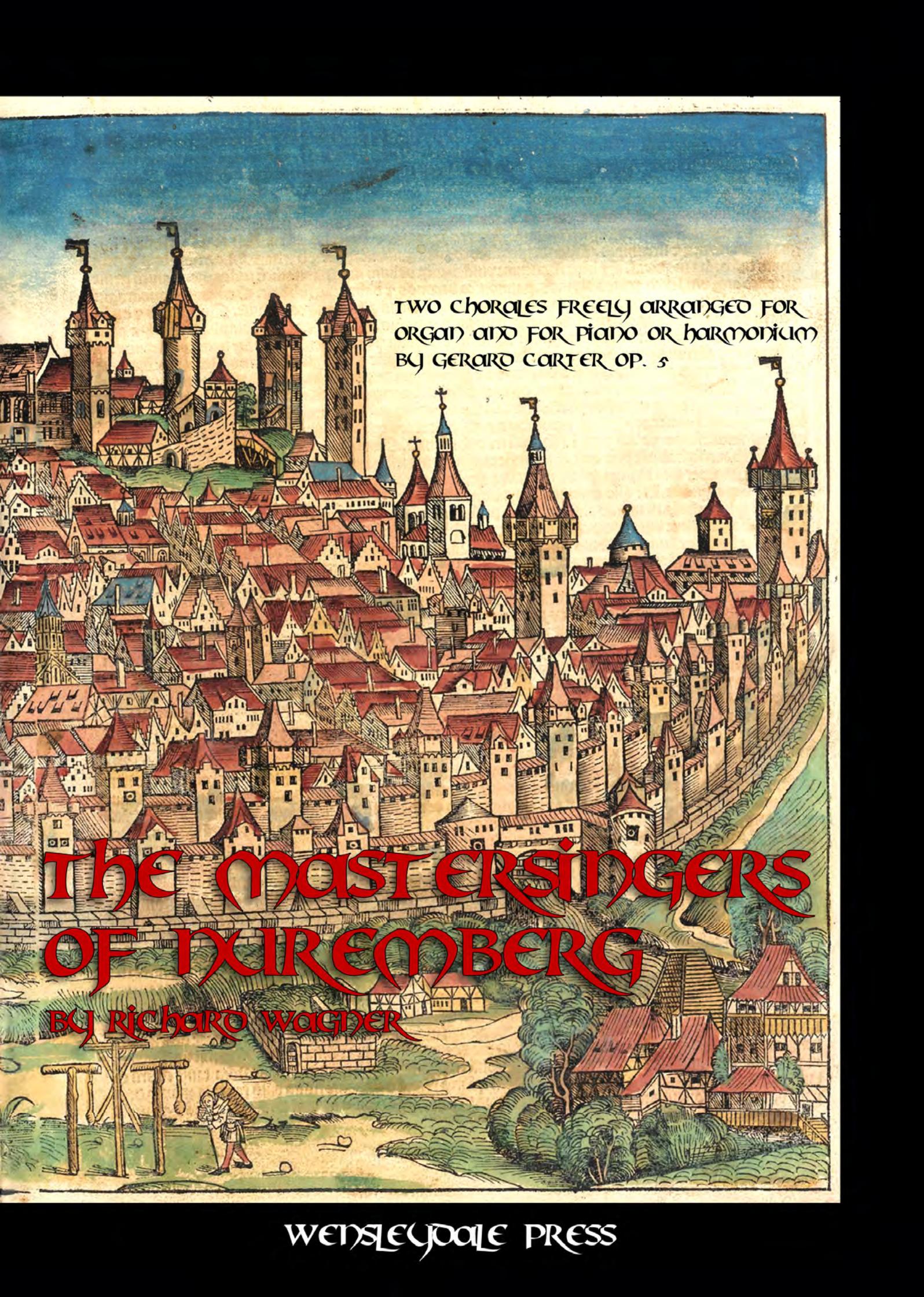


§ NUREMBERGA §

S. Lorenz.

S. Sebaldus.





TWO CHORALS 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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# DIE MEISTERSINGER VON NÜRNBERG

## THE MASTERSINGERS OF NUREMBERG

by Richard Wagner

*Two chorales freely arranged for organ and for piano or harmonium by Gerard Carter<sup>1</sup> 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.

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<sup>1</sup> 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.<sup>2</sup>

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<sup>2</sup> 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 (one sharp) and 4/4 time. The tempo is 'Slow, solemn and ceremonious'. The score features a grand staff with piano accompaniment and a single bass line. 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 fortissimo (*ff*) and includes a 'Cresc.' marking. The piece concludes with a *meno f* dynamic.

Musical score for measures 5-9. The piano accompaniment features a variety of dynamics: *ff*, *dim.*, *p*, *cresc.*, *f*, *dim.*, and *p dolce*. The bass line continues with a steady rhythmic pattern. The piece ends with a *p dolce* dynamic.

Musical score for measures 10-14. The piece changes to 3/2 time at measure 10 and back to 4/4 at measure 12. Dynamics include *cresc.*, *f*, *dim.*, *p*, and *cresc.*. The piano accompaniment has a more active role, while the bass line remains steady.

Musical score for measures 15-18. The tempo changes to 'A tempo' at measure 15. Dynamics include *più f*, *ff*, *dim.*, and *p*. The piano accompaniment features a *tr* (trill) in measure 16. The piece concludes with a *p* dynamic. The tempo marking 'poco rit.' is present at the beginning of measure 15.

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