

OPERA

Meistersinger von Nürnberg

VON

Richard Wagner.

Sachsen's Schlusslied

für zwei Pianoforte zu vier Händen

bearbeitet von

William Wallace.

N° 26113.

Pr. M. 2,50.

Eigenthum der Verleger.

	<p>LONDON SCHOTT & C^o 157 & 159 Regent Street.</p> <p>BRÜSSEL SCHOTT FRÈRES Montagne de la Cour.</p>		<p>MAINZ B. SCHOTT'S SÖHNE Weihergarten 5.</p> <p>PARIS EDITIONS SCHOTT Boul. & Mallesherbes (40 Rue d'Anjou)</p>	
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Printed in Germany.

Die Meistersinger von Nürnberg

Sachsen's Schlusslied.

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Etwas breit.

PIANO I.

PIANO II.

456

Mässig.

f *p* *dolce* *p*

457

p *f* *p* *f*

6

f *p* *dolce*

Langsam.

Mässig bewegt.

f *p* *f* *p* *f*

Sachs. Ver - ach - tet mir die Mei - ster nicht

4/4

sehr leicht. legg.

più p *p sempre staccato*

458

p dolce molto legato

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music features dense chordal textures and melodic lines. A *cresc.* marking is present in the second measure of the upper staff. A *p* (piano) dynamic marking is located in the first measure of the lower staff.

Second system of musical notation, consisting of two grand staves. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Performance instructions include *expr.* (expressive) and *ausdrucksvoll.* (expressive). The music continues with complex harmonic structures and melodic development.

Third system of musical notation, consisting of two grand staves. It features dynamic markings including *mf*, *p*, and *f*. A measure number **459** is indicated in a box in the lower right. The system concludes with a key signature change to one flat (B-flat) in the final measure.

Musical score system 1, measures 1-5. The system consists of two grand staves. The upper grand staff (treble and bass clefs) contains the main melody. The lower grand staff (treble and bass clefs) contains a supporting line. Dynamics include *p* (piano) at the start, *stacc.* (staccato) in measure 4, and *poco cresc.* (poco crescendo) in measure 5. A triplet of eighth notes is marked with a '3' in measure 4.

Musical score system 2, measures 6-10. The system consists of two grand staves. Dynamics include *poco f* (poco fortissimo) in measure 6, *p* (piano) in measure 7, and *f* (forte) in measure 10. The music features a mix of eighth and sixteenth notes with various articulations.

Musical score system 3, measures 11-15. The system consists of two grand staves. Dynamics include *p* (piano) in measure 11, *poco cresc.* (poco crescendo) in measure 12, *f* (forte) in measure 14, and *p* (piano) in measure 15. The music continues with flowing eighth-note passages.

musical score for measures 458-460. The score is written for piano and includes dynamic markings such as *cresc.*, *tr*, *più f*, *f*, and *p*. Measure 460 is boxed and labeled *più f*.

musical score for measures 461-463. The score includes dynamic markings such as *trem.*, *p*, *p dolce*, *p cresc. molto*, *6*, *3*, *stacc.*, and *poco a poco cresc.*. Measure 461 is boxed and labeled *6*.

musical score for measures 464-466. The score includes dynamic markings such as *scherzando*, *stacc.*, *p*, *dolce*, and *f*. Measure 465 is boxed and labeled *3*.

First system of musical notation, consisting of two grand staves (treble and bass clef) and two individual staves. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals and dynamic markings.

Second system of musical notation, continuing the piece with similar complex rhythmic and melodic structures. It includes a trill-like passage in the upper right and a triplet in the lower right.

Third system of musical notation, featuring a box containing the number "462" in the lower left. It includes performance instructions such as "stacc." and "cresc." (crescendo). The system concludes with a triplet in the lower right.

First system of musical notation, featuring a grand staff with five staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f*, *dim.*, and *fz*. A trill (*tr*) is indicated in the upper right portion of the system.

Second system of musical notation, featuring a grand staff with five staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *marcato*. The system is characterized by dense sixteenth-note passages in the lower staves.

Third system of musical notation, featuring a grand staff with five staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *463*. The system is characterized by dense sixteenth-note passages in the lower staves.

First system of musical notation. It consists of two grand staves. The upper grand staff has a treble clef and contains a melodic line with various intervals and a trill (tr) in the third measure. The lower grand staff has a bass clef and contains a complex accompaniment with sixteenth-note patterns and sixteenth-note chords, many of which are marked with a '6' for sixteenth notes.

Second system of musical notation. The upper grand staff continues the melodic line with some rests and accents. The lower grand staff continues the accompaniment. A dynamic marking of *sempre ff* (fortissimo) appears in the middle of the system. There are also some *tr* markings in the lower staff.

Third system of musical notation. The upper grand staff features a series of chords, many with accents (^). The lower grand staff continues the accompaniment. A measure number '464' is enclosed in a box at the beginning of the system.

System 1 of the musical score, consisting of four staves. The top two staves are a grand staff with treble and bass clefs, featuring chords and melodic lines with accents. The bottom two staves are also a grand staff, with the right hand playing a continuous eighth-note pattern and the left hand playing a similar pattern. The key signature has one sharp (F#).

System 2 of the musical score, consisting of four staves. The top two staves continue the grand staff with chords and melodic lines, including a change in key signature to two sharps (F#, C#). The bottom two staves continue the eighth-note patterns in both hands.

System 3 of the musical score, consisting of four staves. The top two staves feature more complex melodic lines with slurs and accents, ending with a fermata. The bottom two staves continue the eighth-note patterns. Performance markings include *dim.* and *p espressivo*. A box containing the number 465 is located on the left side of the system. The system concludes with a final chord and a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. A *tr.* (trill) is indicated above a note in the upper right portion of the system.

Second system of musical notation. It includes a box containing the number "466" on the left side. The notation features dynamic markings such as *cresc.* (crescendo) and *tr.* (trill). The music continues with intricate harmonic and melodic development.

Third system of musical notation, starting with a measure marked with an "8" above it. This system includes dynamic markings such as *cresc.*, *f* (forte), and *ff* (fortissimo). It features a prominent trill (*tr.*) in the upper voice and dense chordal textures in the lower voice.

467

3

3

3

This system contains the first system of music, consisting of two grand staves. The upper grand staff has a treble clef and a key signature of one sharp (F#). The lower grand staff has a bass clef. The music features complex textures with many beamed notes and slurs. A box containing the number '467' is located in the first measure of the lower grand staff. The number '3' appears three times in the lower grand staff, indicating triplet markings.

5116

This system contains the second system of music, also consisting of two grand staves. The upper grand staff has a treble clef and a key signature of one sharp. The lower grand staff has a bass clef. The music continues with complex textures, including many beamed notes and slurs. The number '5116' is written vertically on the left side of the system.

This system contains the third system of music, consisting of two grand staves. The upper grand staff has a treble clef and a key signature of one sharp. The lower grand staff has a bass clef. The music continues with complex textures, including many beamed notes and slurs.

COLLECTION DE MORCEAUX À 4 MAINS

PAR

E. WOLFF.

	<i>M. J.</i>		<i>M. J.</i>
Op. 56. Duo brillant sur des motifs de l'opéra Les Diamants de la Couronne	3 50	Op. 163. Réminiscences de L'Enfant prodigue , Duo brillant	3 25
« 57. Grand Duo sur des motifs favoris de l'opéra La Favorite	3 50	« 166. Réminiscences de l'opéra Raymond ou le Secret de la Reine	2 75
« 58. Duo brillant sur des motifs du ballet Giselle	3 50	« 171. Fantaisie sur des motifs de l'opéra La Perle du Brésil	2 75
« 59. Duo brillant sur des motifs de l'opéra Le Guitarero	3 25	« 172. Grand Duo brillant sur des motifs de l'opéra Le Juif errant	2 75
« 67. Duo brillant sur des motifs de l'opéra La Reine de Chypre	3 50	« 181. Réminiscences de l'opéra L'Etoile du Nord , grand Duo	3 25
« 72. Souvenirs de <i>Rossini</i> , grand Duo	3 50	« 193. Duo brillant et non difficile sur Le Barbier de Séville	2 —
« 74. Grand Duo sur des motifs de l'opéra Robert le Diable	4 25	« 198. Duo brillant sur des motifs de l'opéra Il Trovatore	2 25
« 75. Grand Duo sur des motifs de l'opéra Les Huguenots	3 25	« 216. Duo brillant sur des motifs de l'opéra Martha	3 25
« 78. Divertissement brillant sur des motifs de <i>Th. Labarre</i>	2 —	« 217. Grand Duo dramatique sur des motifs de l'op. Euryanthe	3 25
« 79. Grand Duo sur des motifs de l'opéra Guido et Ginevra	3 25	« 221. Grand Duo sur des motifs de l'opéra Obéron	3 25
« 80. Grand Duo sur des motifs de l'op. La Juive	3 25	« 222. Grand Duo brillant sur des motifs de l'opéra Stradella	3 25
« 87. Souvenir de l'opéra La Part du Diable , Fantaisie élégante	2 —	« 223. Grand Duo brillant sur des motifs de l'opéra Robin des bois (Der Freischütz)	3 25
« 92. Divertissement sur des motifs de l'opéra Maria di Rohan	2 25	« 231. Grand Duo sur des motifs de l'opéra Preciosa	3 25
« 115. Réminiscence de l'opéra La Barcarolle , Fantaisie brillante	2 75	« 233. Réminiscences de l'op. Le Pardon de Ploërmel , grand Duo dramatique	4 25
« 121. 2 Fantaisies.		« 238. Grand Duo brillant sur des motifs de l'opéra Lohengrin	3 25
No. 1. I Puritani	2 —	« 239. Grand Duo sur des motifs de l'opéra Tannhäuser	3 25
2. La Sonnambula	2 —	« 240. 3 Fantaisies faciles.	
« 122. Les deux Amies , 12 Morceaux destinés aux Pensionnats.		No. 1. L'Etoile du Nord	1 25
No. 1. Divertissement sur Robert le Diable	1 50	2. Le Pardon de Ploërmel	1 50
2. Rondo original	1 50	3. Martha	1 25
3. Rondo militaire sur Les Huguenots	1 50	« 242. Grand Duo sur des motifs de l'opéra Rienzi	3 25
4. Fantaisie sur La Favorite	1 50	« 243. Grand Duo sur des motifs de l'opéra Le Vaisseau fantôme (Der fliegende Holländer)	3 25
5. Divertissement sur Obéron	1 50	« 247. Grand Duo sur des motifs de l'opéra polonais Halka	3 50
6. Fantaisie sur Preciosa	1 50	« 254. Duo brillant sur des motifs de l'opéra polonais Verbum nobile	2 25
7. Valse originale	1 50	« 260. Souvenir de Robin des bois (Der Freischütz), Fantaisie brillante et facile	2 —
8. Fantaisie sur Beatrice di Tenda	1 50	« 261. Souvenir des Noces de Figaro , Fantaisie brillante et facile	1 75
9. Mosaïque sur La Reine de Chypre et Charles VI	1 50	« 262. Fantaisie brillante et facile sur des motifs de l'opéra Orphée de Gluck	1 75
10. Mazurka favorite	1 50	« 264. Grand Duo sur des motifs de l'opéra Rigoletto	3 25
11. Polonaise des Puritains	1 50	« 265. Grand Duo sur des motifs de l'opéra les Vêpres siciliennes	3 25
12. Mosaïque sur La Sonnambula	1 50	« 266. Grand Duo sur des motifs de l'opéra La Traviata (Violetta)	3 50
« 129. Duo brillant sur des motifs de l'opéra Les Mousquetaires de la Reine	3 50	« 267. Grand Duo sur des motifs de l'op. Macbeth	3 25
« 143. Réminiscences de l'opéra Robert Bruce (La Donna del lago), Duo brillant	3 25	« 268. Grand Duo sur des motifs de l'opéra Un Ballo in Maschera	3 25
« 146. Duo brillant sur des motifs de l'opéra L'Eclair	2 75	« 269. Grand Duo sur des motifs de l'opéra Ernani	3 25
« 147. Les jeunes Pensionnaires , 6 Duos faciles sur des motifs d'opéras favoris	7 25	« 272. Duo brillant sur des motifs de l'opéra La Flûte enchantée	3 25
Séparément:		« 273. Réminiscences de L'Africaine , Grande Fantaisie brillante	4 25
No. 1. La Muette de Portici	1 75	« 274. Duo sur l'opéra Crispino e la Comare de Ricci	3 25
2. Le Pré aux Clercs	1 75	« 277. Duo sur des motifs de l'opéra La Forza del Destino	3 50
3. Le Comte Ory	1 75	« 279 ^{bis} . Duo brillant sur des motifs de l'opéra Zilda , de <i>Flotow</i>	2 25
4. L'Ambassadrice	1 75	« 294. Messe solennelle de Rossini , Duo brillant	2 75
5. Guillaume Tell	1 75		
6. Fra Diavolo	1 75		
« 153. Réminiscences de l'opéra Haydée , Duo brill.	2 75		
« 158. Duo brillant sur des motifs de l'opéra Le Prophète	3 25		
« 162. Duo brillant sur des motifs de l'opéra La Fée aux Roses	2 75		

RICHARD WAGNER

M. Pf.

Für Pianoforte zu 4 Händen.

Rheingold.	
Clavier-Auszug n.	18 —
Prolog (Ouverture)	1 50
1. F. Revue mélodique Op. 112. Nr. 57	1 75
2. H. Potpourri Nr. 95	2 75
Leichte Tonstücke Nr. 1	2 75
3. G. Motive, leicht bearbeitet	3 25
Die Walküre.	
Clavier-Auszug n.	18 —
Prolog (Ouverture)	1 75
Der Ritt der Walküren	2 25
Wotan's Abschied und Feuerzauber	2 75
1. F. Revue mélodique Op. 112. Nr. 58	1 75
2. H. Potpourri Nr. 89	2 75
Leichte Tonstücke Nr. 2	2 75
3. G. Motive, leicht bearbeitet	4 —
Rubinstein, Jos. Musikalische Bilder.	
I. Siegmund und Sieglinde	3 25
II. Wotan's Zorn und Abschied von Brünnhilde	4 —
H. Siegmund's Liebesgesang, Transcription	1 75
G. C. Der Ritt der Walküren	3 25
Die Meistersinger von Nürnberg.	
Clavier-Auszug n.	18 —
1. F. Revue mélodique Op. 112. Nr. 59	1 75
2. H. Potpourri Nr. 91	2 75
Leichte Tonstücke Nr. 3	2 75
Rubinstein, Jos. Musikalische Bilder.	
I. Siegfried und der Waldvogel	2 75
II. Siegfried und Brünnhilde	2 75
H. Waldweben	3 —
Die Meistersinger von Nürnberg.	
Clavier-Auszug n.	21 —
1. F. Revue mélodique Op. 112. Nr. 67	1 75
2. H. Potpourri Nr. 97	2 75
Leichte Tonstücke Nr. 4	2 75
Rubinstein, Jos. Musikalische Bilder.	
I. Siegfried und die Rheintöchter	3 25
Trauer-Marsch beim Tode Siegfried's, arr. von Cramer	1 50
id. id. arr. von Heintz	1 75
Die Meistersinger von Nürnberg.	
Vollständiger Clavier-Auszug n.	21 —
Prolog (Ouverture), eingerichtet von C. Tausig	2 75
id. id. eingerichtet von A. Horn	2 25
1. (Einleitung) des dritten Actes	— 75
2. F. Revue mélodique Op. 112. Nr. 56	1 75
3. W. H. von. Versammlung der Meistersingersunft. Paraphrase	1 75
4. H. Potpourri. Nr. 82	2 75
Marsch	1 75
5. H. Walther's Preislied. Transcription	1 50
6. R. de. Illustrations. En 2 Suites, chaque	3 —

M. Pf.

Für Pianoforte zu 4 Händen.

Parsifal.

Beyer, F. Revue mélodique Op. 112. Nr. 71	1 75
Cramer, H. Potpourri Nr. 100	2 75
Humperdinck, E. 12 Tonsätze. Complet n.	12 —
Nr. 1. Vorspiel	2 —
„ 2. Amfortas	1 50
„ 3. Das Heilthum	1 —
„ 4. Der Schwan	1 25
„ 5. Einzug in die Gralsburg	2 25
„ 6. Das Liebesmahl	2 25
„ 7. Klingsor und Parsifal	2 75
„ 8. Die Blumenmädchen	3 25
„ 9. Herzeleide	1 25
„ 10. Charfreitagszauber	2 —
„ 11. Titurel's Todtenfeier	1 75
„ 12. Die Erlösung	2 —
Liszt, Fr. Feierlicher Marsch zum heiligen Gral	2 25
Rubinstein, J. Musikalische Bilder.	
I. Parsifal und die Zaubermädchen	2 25
II. Charfreitagszauber	1 75

Siegfried-Idyll.

Clavier-Auszug, eingerichtet von Jos. Rubinstein. 4 50

Huldigungs-Marsch

für Ludwig II., König von Bayern. 2 —

Grosser Festmarsch

zur Eröffnung der hundertjährigen Gedenkfeier der Unabhängigkeits-
Erklärung der Vereinigten Staaten von Nordamerika 3 50

Für 2 Pianoforte zu 4 Händen.

Die Walküre.

Der Ritt der Walküren 3 25

Götterdämmerung.

Scene der Rheintöchter, arr. von Butts 3 —

Trauer-Marsch beim Tode Siegfried's arr. von Ehrlich 2 75

Parsifal.

Humperdinck, E. Vorspiel 1 75

Die Meistersinger von Nürnberg.

Vorspiel bearbeitet von H. Behn 3 25

Für 2 Pianoforte zu 8 Händen.

Das Rheingold.

Horn, A. Einzug der Götter in Walhall 6 50

Die Walküre.

Wotan's Abschied und Feuerzauber 5 75

Götterdämmerung.

Trauer-Marsch beim Tode Siegfried's, arr. von Rupp 3 —

Die Meistersinger von Nürnberg.

Vorspiel 4 75

Huldigungs-Marsch

für Ludwig II., König von Bayern. 3 50

Für 3 Pianoforte zu 12 Händen.

Die Meistersinger von Nürnberg.

Vorspiel von A. v. Livonius. 6 —