

Wagner
Die Meistersinger von Nürnberg
Act I

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Klavierauszug
von Karl Klindworth.

Sehr mässig bewegt.

PIANO.

f sehr kräftig und gehalten.

Нар

P. *+*
espressivo
meno f *dim.*
P. *+*
più p *dim.*
P. *+*
dolce
p
un poco rall.
più p *pp*
a tempo
cresc.

più f *f* *molto tenuto*

P. *5* *+* *P.* *+* *P.* *5* *4* *+* *P.* *+*

tr *1* *4* *5* *4* *tr* *sempre* *P.* *+*

f *P.* *+* *P.* *+* *P.* *+* *P.* *+*

tr *tr* *P.* *+*

sempre ff tenuto ed espressivo *P.* *+* *P.* *+*

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'P.' (piano), 'ff' (fortissimo), and 'espress.' (espressivo). There are also fingerings indicated by numbers 1-5 and articulation marks like '+' and 'v'.

System 1: Treble staff has a melodic line with a slur and a '2' above it. Bass staff has a rhythmic accompaniment with 'P.' and a '+' mark.

System 2: Treble staff has a melodic line with a slur and a '4' above it. Bass staff has a rhythmic accompaniment with 'P.' and a '+' mark.

System 3: Treble staff has a melodic line with a slur and a '3' above it. Bass staff has a rhythmic accompaniment with 'P.' and a '+' mark.

System 4: Treble staff has a melodic line with a slur and a '3' above it. Bass staff has a rhythmic accompaniment with 'P.' and a '+' mark.

System 5: Treble staff has a melodic line with a slur and a '3' above it. Bass staff has a rhythmic accompaniment with 'P.' and a '+' mark.

System 6: Treble staff has a melodic line with a slur and a '3' above it. Bass staff has a rhythmic accompaniment with 'P.' and a '+' mark.

Bewegt, doch immer noch etwas breit.

molto espress.

The first system of the musical score for 'The Song of the Lark' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins with a piano (P.) dynamic marking and a forte (ff) dynamic marking. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first measure of the melody is marked with a '5' and a '3', indicating a fifth and a third interval. The second measure is marked with a '5' and a '3'. The third measure is marked with a '3' and a '3'. The fourth measure is marked with a '3' and a '3'. The fifth measure is marked with a '3' and a '3'. The sixth measure is marked with a '3' and a '3'. The seventh measure is marked with a '3' and a '3'. The eighth measure is marked with a '3' and a '3'. The ninth measure is marked with a '3' and a '3'. The tenth measure is marked with a '3' and a '3'. The eleventh measure is marked with a '3' and a '3'. The twelfth measure is marked with a '3' and a '3'. The thirteenth measure is marked with a '3' and a '3'. The fourteenth measure is marked with a '3' and a '3'. The fifteenth measure is marked with a '3' and a '3'. The sixteenth measure is marked with a '3' and a '3'. The seventeenth measure is marked with a '3' and a '3'. The eighteenth measure is marked with a '3' and a '3'. The nineteenth measure is marked with a '3' and a '3'. The twentieth measure is marked with a '3' and a '3'. The system concludes with a piano (P.) dynamic marking and a forte (f) dynamic marking.

Mässig im Hauptzeitmass.
dolcissimo ed espress.

leidenschaftlich

dolce

cresc.

f *p dolce* *cresc.*

f *p.*

p dolce *f* *p dolce* *più p*

poco cresc. *cresc.* *P.*

noch bewegter. *più cresc. espressivo* *molto cresc.*

Im mässigen Hauptzeitmass. *ff* *p sempre staccatissimo*

1 2 3 4 5

molto cresc.

f *dim.* *p* *sempre stacc.*

sf *p* *poco cresc.* *marcato e stacc.*

sf *p* *stacc.* *sempre un poco cresc.* *marcato*

sf *stacc.* *marcato*

5 8 5 1 1

molto cresc. *più f*

ff

P.

P.

P.

molto espressivo la melodia *p* *mf e marcato* *P.*

The musical score is arranged in six systems, each containing a treble and bass staff. The notation is as follows:

- System 1:** Treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes. Bass staff provides a steady accompaniment. A section in the treble is marked with a capital 'A'.
- System 2:** Continues the melodic development in the treble. Bass staff has some rests. Dynamic marking 'P.' is present.
- System 3:** Treble staff continues with intricate figures. Bass staff has a more active accompaniment. Dynamic marking 'P.' is present.
- System 4:** Treble staff has a melodic line with some rests. Bass staff continues. The instruction *allmählich immer stärker* is written across the system. Dynamic marking 'P.' is present.
- System 5:** Treble staff continues with melodic figures. Bass staff has a steady accompaniment. Dynamic marking 'P.' is present.
- System 6:** Treble staff begins with a *stacc.* marking. The melodic line is more rhythmic. Bass staff continues. Dynamic marking 'P.' is present.

Throughout the score, various musical notations are used, including notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The key signature changes from G major to F major.

First system of musical notation for piano accompaniment. The right hand features a rapid sixteenth-note melody. The left hand provides harmonic support with chords and moving lines. Dynamics include *P.* (piano) and *+* (crescendo).

Sehr feurig.

Second system of musical notation. The tempo/mood is indicated as *Sehr feurig.* The right hand continues with a lively melody. Dynamics include *P.* and *+*.

Third system of musical notation. The right hand has a triplet of eighth notes marked *3*. The left hand has a triplet of eighth notes marked *3*. Dynamics include *P.* and *+*.

Fourth system of musical notation. The right hand features a triplet of eighth notes marked *3*. The left hand has a triplet of eighth notes marked *3*. Dynamics include *P.* and *+*.

Fifth system of musical notation. The right hand has a triplet of eighth notes marked *3*. The left hand has a triplet of eighth notes marked *3*. Dynamics include *P.* and *+*.

Sixth system of musical notation. The right hand has a triplet of eighth notes marked *3*. The left hand has a triplet of eighth notes marked *3*. Dynamics include *P.* and *+*.

First system of musical notation. The right hand (treble clef) features a complex melodic line with a first finger fingering (1) and a trill. The left hand (bass clef) provides a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *P.* (piano). A plus sign (+) is placed below the left hand.

Second system of musical notation. The right hand is marked *marcato* and the left hand *sf* (sforzando). The phrase *sempre f* (sempre forte) is written across the system. The left hand has a *P.+* marking. A first finger fingering (1) is shown in the right hand.

Third system of musical notation. The right hand includes a trill (tr) and a first finger fingering (1). The left hand has a *P.* marking. A plus sign (+) is placed below the left hand.

Fourth system of musical notation. The right hand is marked *ff* (fortissimo). The left hand has a *stacc.* (staccato) marking. The instruction *Sehr gewichtig.* (Very weighty) is written above the system. A first finger fingering (1) is shown in the left hand.

Fifth system of musical notation. The right hand features a first finger fingering (1). The left hand has a first finger fingering (1) and a fourth finger fingering (4). A plus sign (+) is placed below the left hand.

Sixth system of musical notation. The right hand is marked *più f* (più forte). The left hand has a first finger fingering (1) and a fourth finger fingering (4). A plus sign (+) is placed below the left hand.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The score is divided into four measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change to one sharp (F#) in the final measure. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign. The title 'The Rose Tree' is written in a decorative font at the bottom.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, including a trill. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 2/4.

Erster Aufzug.

Erste Scene.

Die Bühne stellt das Innere der Katharinenkirche in schrägem Durchschnitt dar; von dem Hauptschiff, welches links ab, dem Hintergrunde zu, sich ausdehnend anzunehmen ist, sind nur noch die letzten Reihen der Kirchenstühlbänke sichtbar: den Vordergrund nimmt der freie Raum vor dem Chor ein; dieser wird später durch einen schwarzen Vorhang gegen das Schiff zu gänzlich geschlossen.

In der letzten Reihe der Kirchenstühle sitzen Eva und Magdalena; Walther von Stolzing steht, in einiger Entfernung, zur Seite an eine Säule gelehnt, die Blicke auf Eva heftend, die sich mit stummen Gebärdenspiel wiederholt zu ihm umkehrt.

First Act.

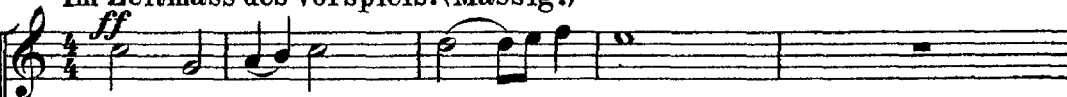
First scene.

The stage represents an oblique view of the church of St. Katharine; the last few rows of seats of the nave, which is on the left stretching towards the back, are visible: in front is the open space of the choir which is later shut off from the nave by a black curtain.

In the last row of seats Eva and Magdalena sit; Walther von Stolzing stands at some distance at the side leaning against a column with his eyes fixed on Eva, who frequently turns round towards him with mute gestures.

DIE GEMEINDE (überall vertheilt, sehr voll.)
THE CONGREGATION (distributed about, very full.)

Im Zeitmass des Vorspiels. (Mässig.)

1^{re} SOPRAN

Da zu dir der Hei - land kam,
As our Sa - viour came to thee,

2^{te} SOPRAN.

Da zu dir der Hei - land kam,
As our Sa - viour came to thee,

TENOR.



Da zu dir der Hei - land kam,
As our Sa - viour came to thee,

BASS.



Da zu dir der Hei - land kam,
As our Sa - viour came to thee,

(Walther drückt durch Gebärde eine schwachtende Frage an Eva aus.)

(Walther expresses by gestures a longing entreaty to Eva.)

Im Zeitmass des Vorspiels. (Mässig.)

PIANO.



ff (Orgel a. d. Theater.)

dolce

mf

wil - lig dei - ne Tau - fe nahm,
 by thy hand bap - tized to be,
 wil - lig dei - ne Tau - fe nahm,
 by thy hand bap - tized to be,
 wil - lig dei - ne Tau - fe nahm,
 by thy hand bap - tized to be,
 wil - lig dei - ne Tau - fe nahm,
 by thy hand bap - tized to be, (Eva's Blick und Gebärde sucht zu
 (Eva by look & gestures attempts to
 Belebend.

p cresc. f
 weih - te sich dem Op - fer -
 chose the Cross for man's re -
 p cresc. f
 weih - te sich dem Op - fer -
 chose the Cross for man's re -
 p cresc. f
 weih - te sich dem Op - fer -
 chose the Cross for man's re -
 p cresc. f
 antworten; doch beschämt schlägt sie das Auge wie- weih - te sich dem Op - fer -
 der nieder.) chose the Cross for man's re -
 answer him, but casts her eyes down again ashamed.)
 nachlassend
 piu p pp p cresc. f

tod, gab er uns des Heil's Ge -
 lease, teach - ing us his law of

tod, gab er uns des Heil's Ge -
 lease, teach - ing us his law of

tod, gab er uns des Heil's Ge -
 lease, teach - ing us his law of

tod, gab er uns des Heil's Ge -
 lease, teach - ing us his law of

(Walther zärtlich, dann dringender.)
 (Walther, tenderly, then more urgently.)
 sehr ausdrucks. molto cresc. *f* dlm.

bot, dass wir durch sein'
 peace, let us share thy

bot, dass wir durch sein'
 peace, let us share thy

bot, dass wir durch sein'
 peace, let us share thy

bot, dass wir durch sein'
 peace, let us share thy

(Eva, Walthern schüchtern abweisend, aber schnell wieder seelenvoll zu ihm aufblickend.)
 (Eva shyly repels Walther, but quickly looks up at him again with emotion.)
 cresc. *f* dim.

f

Tauf' uns weih'n, sei - nes Op - fers
 sa - cred rite and be sin - less

Tauf' uns weih'n, sei - nes Op - fers
 sa - cred rite and be sin - less

Tauf' uns weih'n, sei - nes Op - fers
 sa - cred rite and be sin - less

Tauf' uns weih'n, sei - nes Op - fers
 sa - cred rite and be sin - less

(Walther: entzückt, höchste Betheuerungen, Hoffnung.)
 (Walther: enraptured, love protestations, hope.)

Org.

dim. *p*

f *feurig.*

p

werth zu sein.
 in his sight.

werth zu sein.
 in his sight.

werth zu sein.
 in his sight.

werth zu sein.
 in his sight.

(Eva, selig lächelnd, dann beschämt die Augen senkend.)
 (Eva, smiling blissfully, then sinking her eyes ashamed.)

espressivo

dim. *mf* *dim.* *p* *più p*

p cresc. f dim.

Ed - ler Täu - fer! Christ's Vor - läu - fer! Nimm uns
Pro - phet, preach - er, ho - ly teach - er! Bless us

p cresc. f dim.

Ed - ler Täu - fer! Christ's Vor - läu - fer! Nimm uns
Pro - phet, preach - er, ho - ly teach - er! Bless us

p cresc. f dim.

Ed - ler Täu - fer! Christ's Vor - läu - fer! Nimm uns
Pro - phet, preach - er, ho - ly teach - er! Bless us

p cresc. f dim.

Ed - ler Täu - fer! Christ's Vor - läu - fer! Nimm
Pro - phet, preach - er, ho - ly teach - er! Bless

(Walther drängend aber schnell sich unterbrechend.) (Er nimmt die dringende Gebärde wie -
(Walther, pressingly, but quickly stopping himself.) (He resumes his urgent gestures, but

p cresc. f

gnä - dig an, dort am Fluss Jor -
with thy hand, there on Jor - dan's

p cresc. f

gnä - dig an, dort am Fluss Jor -
with thy hand, there on Jor - dan's

p cresc. f

gnä - dig an, dort am Fluss Jor -
with thy hand, there on Jor - dan's

p cresc. f

uns gnä - dig an, dort am Fluss Jor -
us with thy hand, there on Jor - dan's

der auf, mildert sie aber sogleich wieder, um dadurch sanft um eine Unterredung zu bitten.)
immediately moderates them, as though to entreat tenderly for an interview.)

dan.
strand.

dan.
strand.

dan.
strand.

dan.
strand.

(Die Gemeinde erhebt sich. Alles wendet sich dem Aus-
gange zu, und verlässt unter dem Nachspiele allmählich
die Kirche. Walther heftet in höchster Spannung seinen
Blick auf Eva, welche ihren Sitz ebenfalls verlässt,
und von Magdalena gefolgt, langsam in seine Nähe
kommt.)

(The congregation rises. All turn to the door and
gradually leave the church during the voluntary.)
Walther fixes his gaze in great anxiety on Eva,
who leaves her place at the same time and, followed
by Magdalena, comes slowly towards him.)

sehr feurig.

ff f

ff

p

p

p

(sehr allmählich nachlassend.)

f espress.

mf *cresc.* *marcato*

(Da Walther Eva sich nähern sieht, drängt er sich gewaltsam durch die Kirchgänger zu ihr.)
 (Walther, seeing Eva coming, presses forcibly through the crowd to her.)

poco accel. *molto accel.* *ff*

EVA (sich schnell zu Magdalene umwendend.)
 (turning round quickly to Magdalena.)

WALTHER. *Mein Branttuch, schau!*
My kerchief, look!

Verweilt!
Oh stay!

Ein Wort!
A word!

ein einzig Wort!
one single word!

Lebhafter. *f* *dim* *p sf* *p*

EVA. *Wohl liegt's im Ort—*
'Tis left be-hind—

MAGDALENA (Sie geht nach den Kirchstühlen zurück.)
 (She goes back to the seats.)

Vergesslich Kind! Nun heisst es: such!
Forget-ful child! Now I must seek!

f *p* *f*

WALT.

Harp

Fräulein, ver-zeiht der Sit - te Bruch.
Maiden, for-give my bold ap-proach.

Ei-nes zu wissen,
Tell me but one thing,

Ei-nes zu fra-gen,
tell me, I pray you.

was müsst'ich nicht zu bre-chen wa-gen?
To learn the truth what would I dare not?

Ob Le-ben o - der
If life be mine or

Tod? Ob Se-gen o - der Fluch? Mit ei-nem Wor-te sei mir's ver-traut: mein Fräulein,
death, if blest I be or banned! One sin-gle word will my fate de-cide: - fair maiden,

EVA.

MAGD. (wieder zurückkommend.)
(returning again.)

Oh weh! die Spange.
A-las! the buckle.

(Sie geht abermals zurück
nach hinten.)
(She goes again to the back.)

Hier ist das Tuch.
Thy kerchief's here.

Fielsiewohl ab?
Lost is that, too?

sagt ...
say ...

Ob
If

WALT.

Licht und Lust, o-der Nacht und Tod? Ob ich er-fahr' wo-nach ich ver-
light and life, or night and death_ whether I learn the tid-ings I

lan-ge, ob ich ver-neh-me, wo-vor mir graut:_ mein Fräulein,
hope for, whether I hear what sore-ly I dread:_ fair maid-en

MAGD. (Wieder zurückkommend.)
(Returning again.)

Da ist auch die Spange...
There hast thou the buckle...

Komm, Kind! Nun hast du Spang' und Tuch...
Come child! Now hast thou clasp and scarf...

sagt...
say...

(Sie geht nochmals eilig nach hinten.)
(She goes again hastily to the back.)

O wehl! da ver-gass ich selbst mein Buch!
A-lack! now I have for-got my book!

WALT.

Dies ei - ne Wort, ihr sagt mir's nicht ? Die Syl - be die mein Urtheilspricht? Ja oder
The word I crave, you speak it not - the word that will fore-cast my lot! Yes or

fp *cresc.*

(entschlossen und hastig.)
 (resolutely & quickly.)

nein! ein flücht'ger Laut: mein Fräulein, sagt, seid ihr schon Braut ?
no - a fleet-ing sound: are you as bride by promise bound ?

f *dim.* *cresc.* *R*

MAGD. (die wieder zurückgekehrt ist, und sich vor Walthern verneigt.)
 (who has again returned, curtsying to Walther.)

Sie da! Herr Rit - ter, wie sind wir hoch - ge - ehrt:
Sir knight, I thank you. great hon-our, faith, is ours:

p *poco cresc.*

mit Ey'chens Schutze habt ihr euch gar be-schwert. Darf den Be-such des
for E - ra's es-cort receive our hearty thanks. May I make known your

p *p*

MAGD.

Hel-den
com-ing

ich Meister Pogner mel-den? **WALT.** (bitterleidenschaftlich) Ei! Jun-ker, was
as guest to Master Pog-ner? (with passionate bitterness.) Sir knight, ah, what

O, be-trat ich doch nie sein Haus!
Would that neer I had seen his house!

dolce

p

cresc. espress.

dim.

P.

P.

P.

sagt ihr da aus?
words do I hear?

In Nürnberg eben nur an gekom-men, war't ihr nicht freundlich
In Nüremberg tho' so new a com-er, have you not found all

p

p dolce

P.

P.

auf-genommen?
friendly welcome?

Was Küch' und Keller, Schrein und Schrank euch bot, ver-dient' es keinen
What kitchen, cellar, hearth and house could give, doth that deserve no

P.

EVA.

Gut Len'chen, ach das meint er ja nicht, doch von mir wohl wünscht er Be-richt, — wie sag' ich's
Good Lene, ah, he means it not so; but from me now fain would he know, 'tis hard to

Dank?
thanks?

mf

dim.

p espress.

EVA.

schnell? Ver-steh' ich's doch kaum! Mir ist, als wär' ich gar wie im
say! be-wildered I seem! Me-thinks a-round me all is a

poco cresc. *mf* *dim.*

Traum! Er - fragt, — ob ich schon
dream! He asks, — am I be -

p

Braut. trothed. MAGD. (heftig erschrocken.)
(in great alarm.)

Hilf Gott! Sprich nicht so laut! Jetzt lass uns nach Hau - se
Oh God! Speak not so loud! Let us now be-take us

f *f* *f* *p*

geh'n, wenn uns die Leut' hier seh'n!
home. If folk should see us here!

WALT.

Nicht eh'r bis ich Al - les
Not yet till you tell me

f *p* *P*

EVA (zu Magdalena.)
(to Magdalena.)

'sist leer, die Leut sind fort.
'Tis safe, the folk are gone.

MAGD.

WALT.

D'rum e - ben wird mir heiss! Herr Rit-ter,
Just that 'tis, makes me fear. Not now, Sir,

weiss!
all!

p

(bittend zu Magdalena.)
(appealingly to Magdalena.)

Dies Wort!
This word!

(David tritt aus der Sakristei ein, und macht sich darüber her, die schwarzen Vorhänge zu schliessen.)

(David enters from the sacristy and busies himself with closing the black curtains.)

an and' - rem Ort!
some o - - ther time! (dringend.)
(urgently.)

Nein! Erst dies Wort!
No! First this word!

p

staccato

MAGD. (die sich bereits umgewendet, erblickt David, und hält an.)
(who has turned round, sees David and pauses.)

(zärtlich für sich.)
(aside tenderly.)

Da - vid?
Da - vid?

Ei?
Ei?

Da - vid hier?
Da - vid here?

(zu Magdalena)
(to Magdalena)

EVA.

Was sag' ich? Sag' du's mir!
How tell him? Speak thou then!

MAGD. (sie wendet sich wieder zurück, und zu Walther.)
(she turns back again & towards Walther.)

sempre p

MAGD. (zerstreut, oft nach David sich umsehend.)
(at a loss, frequently looking round towards David.)

Herr Rit-ter, was ihr die Jung-fer fragt, das ist so
The ans-wer you now would have, Sir knight, no sin-gle

leicht-lich nicht ge-sagt.
word can give a-right.

Für-wahr ist Ev'-chen
For though be-trothed is

stacc.

EVA (lebhaft unterbrechend.)
(quickly interrupting.)

Doch hat noch kei-ner den Bräut-gam er-schant!
Still hath no man yet the bridegroom be-held!

Pog-ner Braut-
E-va held-

Den Bräut-gam
None knows, in

mf

f

MAGD.

wohl noch Nie-mand kennt, bis morgen ihn das Ge-richt er-nennt, das dem Mei - - ster-
truth the bridegroom's name, un-til to - morrow shall sound his fame, when a mas - - ter-

p *marcato* *p* *staccato*

EVA (enthusiastisch)
 (enthusiastically)

Und selbst die Braut ihm reicht das Reis.
And him the bride her - self will crown.

sin-ger er-theilt den Preis...
sin-ger the prize hath won...

cresc. *f* *p staccato*

EVA.

(bang.)
 (anxiously)

WALT. (verwundert)
 (surprised)

Seid ihr das nicht?
Are you not that?

Dem Mei - ster-sin-ger?
A mas - ter-sin-ger?

MAGD.

WALT.

Vor Wett - ge - richt.
Be - fore the guild.

Ein Werb-gesang?
A tri-al song?

Den Preis_ ge-winnt?
The prize_ is won?

EVA (sich vergessend.)
(*forgetting herself.*)

Euch — o - der
You — *and none*

Wen die Mei - ster mei-nen.
By the mas - ters' fa-vour.

Die Braut dann wählt?...
The bride will choose?.. (Walther wendet sich,
Walther turns away,

kei-nen!
o-ther!

Gut' Le - ne,
Good Le - ne,

~~MAGD.~~

Was, Ev' - chen! Ev'-chen! Bist du von Sinnen?
What, E - - va! E - va! Lost are thy senses?

in grosser Aufregung auf und abgehend, zur Seite.)
walking up and down in great excitement.)

EVA.
 lass mich den Ritter ge-winnen!
help but my lov-er to win me!

MAGD.
 Sah'st ihn doch gestern zum er-sten Mal?
Yes-ter-day first didst thou hear his name?

dim. *p* *p* *P* *+*

schuf mir so schnell - - le Qual, dass ich schon längst ihn im Bil - de
once was my heart in flame; long had I looked on his im-age

f *p* *f* *p* *f* *dim.* *P* *+*

sah! Sag',- trat er nicht ganz wie Da-vid nah? (höchst verwundert.)
fair! Say,- doth he not stand like Da-vid there? (in great astonishment.)

Bist du toll! Wie
Art thou mad? Like

p *f* *mf* *sf*

EVA.

Wie Da-vid im Bild!
Like Da-vid the King!

MAGD.

Da-vid?
Da-vid?

Ach!
Him

meinst
mean'st

du den Kō-nig mit der
thou, with harp and crown and

f dim.

p

p

Nein! der, dess'
No! he who

Har-fen und langem Bart in der Mei-ster Schild?
scep-tre and flowing beard on the Masters' shield?

P.

Kie - sel den Go-li - ath war-fen, das Schwert im Gurt, die
bold - ly Go-li - ath vanquished: with sword at side and

p

cresc.

f

P.

P.

EVA.

Schleuder zur Hand, das Haupt von lichen Lockenumstrahlt, wie ihn uns Meister
slung in hand his head be-dight with locks of gold, as drawn by Master

dim. *p* *dolce*

P. + P. + P. +

Dü - rer ge-malt!
 Dü - rer of old!

MAGD. (laut seufzend.)
 (sighing aloud.)

Ach, Da - vid! Da - vid!
 Ah, Da - vid! Da - vid!

DAVID (der hinausgegangen und jetzt wieder zurückkommt, ein Lineal im Gürtel und ein grosses Stück
 (who has gone out and now returns, with a rule in his belt and a large piece of white chalk swing-

Da
 Here

cresc. *f* *dim.*

P. + P. +

MAGD.

Ach, Da-vid! Was ihr für Un - glück schuft!
 Ah, Da-vid! Ill luck e - nough thou mak'st!

weisser Kreide an einer Schnur schwenkend.)
 - ing by a string.)

bin ich; wer ruft?
 am I; who calls?

p *sempre stacc.*

MAGD. (bei Seite.) (aside.) (laut.) (aloud.)

Der lie - be Schelm! Wüsst' er's noch nicht? Ei seht, da
The pret-ty rogue! Knows he not yet? Ah, see, I
leggiere

f *p* *fp* *P.* *P.*

hat er uns gar ver-schlo-ssen? Dastreu-e Ge-
trow we are locked in pris-on. DAV. (zärtlich.) (tenderly.) *How true is his*

In's Herz — euch al-lein!
But you — in my heart!

poco cresc. *f* *P.* *+*

sicht! Ei, sagt! Wastreibt ihr hier für Pos-sen?
face! Nowsay! What mumming here goes for-ward?

Be - De -

stacc. *dim.* *p* *1* *2* *3* *4*

DAV.

hüt' es, fend us! Pos-sen? mumming! Gar ern - ste Ding: für die Mei-sterhier
Right weight-y work: for the Masters here

poco cresc. mf

MAGD.

Wie? Gäh' es ein Sin-gen? What? Will there be singing?

richt' ich den Ring. mak - ing the ring. Nur Frei-ung heut: But trial to - day:

p p p

P. +

der Lehr-ling wird da los - ge-spro-chen der nichts wi-der die Ta-bu-la-tur ver-
the pu - pil here will be made free, if his voice fail not and never a rule be

p f

P. +

bro - chen bro - ken. Mei - - - ster wird, wen die Prob' nicht
bro - ken. Mas - - - ter too, if the test goes

p cresc. f

P. +

MAGD.

DAV. Da wär der Rit - ter ja am rech - ten Ort... Jetzt Evchen,
So then the Knight has found his time and place... Now E - va,

reut.
well.

p *cresc.*

komm! Wir müssen fort.
come! We must a - way.

WALTH. (schnell zu den Frauen sich wendend.)
(turning quickly to the women.)

Zu Meister Pog - ner lasst mich euch ge - lei - ten.
To Master Pogner's door now let me lead you.

p

hier, er ist bald da. Wollt ihr Evchens Hand er - streiten, rückt
here, he soon will come. If 'tis E - va's hand you sue for, then

p

P. *+*

(Zwei Lehrsingen kommen dazu, und tragen Bänke herbei.)
(Two prentices enter, carrying benches.)

Zeit und Ort das Glück euch nah. — Jetzt ei - lig von
take the time and place that serve. — *poco accel.* Now, hence let us

cresc.

P. *+*

MAGD.

hin-nen!
hasten!

Lasst Da-vid euch
Let Da-vid now

WALTH.

Was soll ich be - gin - nen?
Say, what is to do, then?

poco rallent.

P.

P.

P.

leh - ren, die Frei-ung be - geh - ren.
teach you the rules of the tri - al.

Da-vid - chen! hör, mein lie - ber Ge -
Da-vid, give ear, and heed what I
poco riten.

p

sell': den Rit - ter hier be - wahr' mir wohl zur Stell'!
tell: this stranger here now help and coun-sel well.

a tempo!

Was
Some

riten.

dolce

p

Fein's aus der Küch'
sweet-meats fine

be - wahr' ich für dich, und mor - gen be - gehr' du noch
as fee shall be thine, to - morrow thy suit may run

p stacc.

cresc.

MAGD.

dre-i-ster, wird hier der Jun - ker heut' Mei - - - -
 fas - ter, if here this Knight be made Mas - - - -

f *p* *cresc.*

P. + 5

Belebt. (♩ schneller als zuvor.)
EVA.

Seh' ich euch wie - der?
 When shall I see you?

MAGD. (Sie drängt Eva zum Fortgehen.)
 (She urges Eva to go away.)

ster!
 ter!

WALTH. (Sehr feurig.)
 (With much fervour.)

Belebt. (♩ schneller als zuvor.) Heut' A - bend ge - wiss! Was ich will
 This ev'n - ing, be sure! Nought shall dis -

molto cresc. *f*

5 3

wa - gen, wie könn't' ich's sa - gen? Neu ist mein Herz, neu mein
 may me, no pow - er stay me! New is my heart, life is

f

5 3 1

WALTH.

Sinn!
new!

Neu
New

ist mir Al - les,
now are all things

was ich be -
I think and

ff dim. - p

P. P.

ginn!
do!

Ei - nes nur weiss ich,
One bliss be - fore me,

Ei - nes be -
on - ly doth

cresc. f p

P.

poco rall. molto rallent. Adagio. a tempo (lebhaft)

greif' ich: mit al - len Sin - nen euch zu ge - win - nen! Ist's mit dem Schwert nicht
lure me: one great en - deavour, on - ly and e - ver! If sword a - vail not

poco rall. molto rall. Adagio. a tempo (lebhaft)

p f sehr ausdrucksvoll dim. p f

un poco riten. (etwas nachlassend) poco riten. riten.

muss es ge - lin - gen, gilt es als Mei - ster euch zu er -
in bat - tle ring - ing, then as a Mas - ter I'll win by

etwas nachlassend poco rit.

dim. p dolce

P. P. P.

WALTH.

sin - - - - gen.
sing - - - - ing.
a tempo.

Für Euch Gut und
For thee goods and

EVA (mit grosser Wärme.)
(with great warmth.)

Mein Herz,
My heart's

sel' - ger Gluth, für
love un - told with

WALTH.

Blut,
gold,

für
all

Euch
wealth of

Dich - ter's
po - et's

heil' - - - ger
heart - - - for

EVA.

poco rallent.

molto riten.

Euch lie - bes - heil' - - - ge
ho - ly rap - ture gloms - - - for

MAGD.

molto riten.

Schnell heim!
Now home!

Schnell heim! Sonst geht's nicht gut, sonst geht's nicht
or e - vil I fore - see, yes I fore -

WALTH.

Muth!
thee!

Für
All

Euch
wealth -

Dich - ter's
of po - et's

heil' - ger
heart for

EVA.

Muth!
thee!(Magdalena zieht Eva eilig durch die Vorhänge nach sich fort.)
(Magdalena hurriedly pulls Eva away through the curtains.)gut!
see!(Walther wirft sich, aufgeregt
(Walther throws himself, excited)

WALTH.

Muth!
thee!DAV. (der Walther verwunderungsvoll gemessen.)
(who has watched Walther with astonishment.)Gleich Meister! O - ho! viel Muth!
A master! O - ho! so soon!

на р

f

P.

✦

P.

✦

P.

✦

P.

✦

und brütend, in einen erhöhten, kathederartigen Lehnstuhl, welchen zuvor zwei Lehrbuben von der
and brooding, into a high ecclesiastical chair, which two of the prentices have previously moved from

P.

✦

P.

✦

P.

✦

P.

✦

Wand ab, mehr nach der Mitte zu, gerückt haben.)
the wall towards the middle of the stage.)

P.

✦

P.

✦

P.

✦

P.

✦

*dolce**dim. -**p**più p*

P.

✦

P.

✦