

РИХАРД ВАГНЕР

НЮРНБЕРГСКИЕ  
МЕЙСТЕРЗИНГЕРЫ

РУССКИЙ ПЕРЕВОД

Виктора Коломийцова

ПОЛНОЕ ИЗДАНИЕ ДЛЯ ФОРТЕПИАНО И ПЕНИЯ

В АРРАНЖИРОВКЕ

Карла Клиндворта

(Увертюра — в арранжировке Бюлова-Таузига)



ГОСУДАРСТВЕННОЕ  
МУЗЫКАЛЬНОЕ  
ИЗДАТЕЛЬСТВО

МОСКВА

1931

## Действующие лица:

|   |           |               |                |              |
|---|-----------|---------------|----------------|--------------|
| Ганс Закс, башмачник . . . . .                              | }         | . . . . .     | <i>Бас</i>     |              |
| Фейт Погнер, золотых дел мастер . . .                       |           | . . . . .     | <i>Бас</i>     |              |
| Кунци Фогельгезанг, скорняк . . . . .                       |           | . . . . .     | <i>Тенор</i>   |              |
| Конрад Нахтигаль, жестяных дел мастер                       |           | . . . . .     | <i>Бас</i>     |              |
| Сикстус Бекмессер, городской писарь.                        |           | . . . . .     | <i>Бас</i>     |              |
| Фриц Котнер, пекарь . . . . .                               |           | Мастера пения | . . . . .      | <i>Бас</i>   |
| Валтасар Цорн, оловянных дел мастер .                       |           |               | . . . . .      | <i>Тенор</i> |
| Ульрих Эйслингер, торговец пряностями                       |           | . . . . .     | <i>Тенор</i>   |              |
| Августин Мозер, портной . . . . .                           |           | . . . . .     | <i>Тенор</i>   |              |
| Герман Ортель, мыловар . . . . .                            |           | . . . . .     | <i>Бас</i>     |              |
| Ганс Шварц, чулочник . . . . .                              | . . . . . | <i>Бас</i>    |                |              |
| Ганс Фольц, медник . . . . .                                | . . . . . | <i>Бас</i>    |                |              |
| Вальтер фон Штольцинг, молодой франконский рыцарь . . . . . |           | . . . . .     | <i>Тенор</i>   |              |
| Давид, ученик Закса . . . . .                               |           | . . . . .     | <i>Тенор</i>   |              |
| Ева, дочь Погнера . . . . .                                 |           | . . . . .     | <i>Сопрано</i> |              |
| Магдалена, кормилица Евы . . . . .                          |           | . . . . .     | <i>Сопрано</i> |              |
| Ночной сторож . . . . .                                     |           | . . . . .     | <i>Бас</i>     |              |

Горожане и горожанки всех цехов, подмастерья, ученики, девушки, народ

## Место действия:

Нюрнберг, в середине XVI столетия

**Первое действие:** В церкви св. Екатерины

**Второе действие:** На уличном перекрестке у домов Погнера и Закса

**Третье действие:** а) В мастерской Закса; б) в открытом поле на берегу Пегница

Рихард Вагнер

Richard Wagner.

# Нюрнбергские мастерзингеры. Die Meistersinger von Nürnberg.

Перевод Виктора Колемйцова

Russisch von Victor Kolomitzoff.

УВЕРТЮРА.

Аранж. Л. БЮЛОВА-ТАУЗИГА

VORSPIEL.

Moderato molto, sempre largamente.

PIANO.

*ff* rigoroso e molto tenuto

The musical score consists of five systems of staves. The first system includes a piano part (PIANO.) and an orchestra part. The piano part begins with a dynamic marking of *ff* and the instruction *rigoroso e molto tenuto*. The tempo is marked *Moderato molto, sempre largamente*. The score includes various musical notations such as slurs, ties, and dynamic markings like *sempre f*, *rinforzando*, and *cresc*. There are also performance instructions like *rit.* and *rit.* with asterisks. The key signature is one sharp (F#) and the time signature is 4/4.

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of a complex rhythmic pattern with many beamed notes and rests.

Piano accompaniment and Flute (Fl.) part for the second system. The piano part continues with complex rhythmic patterns. The flute part enters with a melodic line, marked with dynamics: *espr.*, *tranquillo*, and *meno fe legatissimo*. Fingerings 5, 24, and 8 are indicated for the flute.

Piano accompaniment and Oboe (Ob.), Clarinet (Cl.), and Violoncello (Ve.) parts for the third system. The piano part includes a *trm* (trill) marking. The oboe part is marked *mf* and *espr.*. The clarinet part is marked *espr.*. The cello part is marked *più p* and *ten.*. Dynamics include *dim.* and *sempre dim.*. Fingerings 12 and 51 are indicated.

Piano accompaniment and Violin (Vi.), Horn (Cor.), and Bassoon (Fag.) parts for the fourth system. The piano part continues with complex rhythmic patterns. The violin part is marked *espr.*. The horn part is marked *dolce*. The bassoon part is marked *più p*. Dynamics include *dim.* and *poco rall.*. Fingerings 7 and 4 are indicated.

Piano accompaniment and Horn (Cor.) and Violin (Vi.) parts for the fifth system. The piano part continues with complex rhythmic patterns. The horn part is marked *Tempo*. The violin part is marked *f*. Dynamics include *cresc.* and *rf*. Fingerings 7 and 7 are indicated.

Tr. e Aipa

*più f sempre staccato*

*bon tenuto*

*f brillante*

Trb.

This system contains the musical notation for the Tr. e Aipa instrument. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music is marked with a forte dynamic and includes performance instructions such as 'più f sempre staccato' and 'bon tenuto'. A 'brillante' section is indicated with a flourish and a '7' time signature.

Viol.

This system contains the musical notation for the Violin. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music includes performance instructions such as 'bon tenuto' and 'f'.

*f*

This system contains the musical notation for the Piano. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music is marked with a forte dynamic and includes performance instructions such as 'f'.

*trm*

This system contains the musical notation for the Piano. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music includes performance instructions such as 'trm' and '5'.

*trm*

*ff*

*sempre ben ten.*

*espr*

La. \* La. \*

La. \* La. \*

This system contains the musical notation for the Piano. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music includes performance instructions such as 'trm', 'ff', 'sempre ben ten.', and 'espr'. The system concludes with the notes 'La. \* La. \*' in both staves.

Fl.

Fl.

5

12

La. \* La. \* La. \* La. \*

*espressivo cantabile*

*espr.*

La. \* La. \* La. \* La. \*

*sempre ff*

La. \* La. \*

*più f*

*ff*

La. \* La. \* La. \* La. \* La. \* La. \* La. \* La.

*poco ritenuto*

*marcatissimo*

La. \* La. \* La. \* La. \* La. \* La. \* La. \*

Animato, ma sempre un poco largamente.

*a tempo* *ten.* *tr* *molto espress.*

*espr.* *ff* *f* *ten.* *ffz dimin.* *p*

*ff dim.* *p* *ffz dimin.*

*pp \** *pp \** *pp \** *pp \**

*poco rall.* *Moderato, Tempo I.* *dolcissimo ed espressivo*

*Cl.* *Viol.* *ff dim. p* *una corda*

*Cor* *Ob.* *Fl.* *p dolce* *più p*

*pp \** *pp \** *pp \** *pp \**





Tempo I.

Ob.  
*ff*  $\frac{3}{2}$  molto staccato  
 Cl.  
 Fag.  
 Vcl.  
 cresc.  
 legatissimo

Ob e Cl  
*p*  
*f*  
*p*  
 3  
 3  
 3  
 5/4  
 2

cresc.  
*f*  
*p* cresc.  
 tr.  
 2 4 a  
 2 1 6  
 3  
 3  
 Vcl.  
 Ra.\*

molto cresc.  
*f* dim. ritard.  
 Ra.\*  
 \* Ra.\*  
 Ra.\*  
 3  
 3  
 3  
 5

Fl. Cl. *p* *sf* *p* *poco cresc.* *sempre stacc.* Ob. Viol.

*sfz* *p* *p* *ma un poco cresc.* *sfz* Cl. Fag. VI.

Ob. Cl. *p* *ma sempre cresc.* Vc.

*f* *molto cresc.*

*più f* *molto espressivo* *ff* Tr. Trbn. *ff*

marcatissimo  
ten.

Ra. \* Ra. \*

dim.

Viol. molto espress.  
cresc.  
Fiatti.  
p  
leggiero marc.  
ten.

pp mf Ra. \* pp mf Ra. \* Ra. \*

*sempre più animato e poco a poco più forte*

*mf*

*pp*

*pp*

Two systems of musical notation. The first system has a treble clef staff with a mezzo-forte (*mf*) dynamic and a bass clef staff with piano (*pp*) dynamics. The second system continues with piano (*pp*) dynamics in both staves. There are repeat signs with first endings marked with an asterisk (\*) and a 'Coda' symbol (Cw.) at the end of the system.

*poco a poco cresc.*

*quasi trillo*

Two systems of musical notation. The first system shows a piano (*p*) dynamic with a 'poco a poco cresc.' instruction. The second system features a 'quasi trillo' instruction over a series of notes. The system concludes with a 'Coda' symbol (Cw.) and an asterisk (\*) marking a repeat sign.

*con fuoco*

*f*

*ben tenuto ma non legato*

Two systems of musical notation. The first system is marked with a forte (*f*) dynamic and the instruction 'con fuoco'. The second system is marked 'ben tenuto ma non legato'. The system ends with a 'Coda' symbol (Cw.) and an asterisk (\*) marking a repeat sign.

*ff*

*più f*

Two systems of musical notation. The first system is marked with fortissimo (*ff*) dynamics. The second system is marked 'più f' (more forte). The system concludes with a 'Coda' symbol (Cw.) and an asterisk (\*) marking a repeat sign.

Two systems of musical notation. The first system continues the melodic and harmonic development. The second system concludes the piece with a 'Coda' symbol (Cw.) and an asterisk (\*) marking a repeat sign.

ff  
Tua. Cor. Bassi.  
ten.

Re. \*

sempre più f  
ff

Re. \* Re. \*

Tr.  
ff  
stacc.  
simile

Re. \* Re. \*

Re. \* Re. \*  
Re. \* Re. \* Re. \* Re. \*

Re. Re. Re. \* Re. \* Re. \* Re. \*

*più f possibile*

*pesante e stacc.*

*ff con Pedale*

*marcato*

*ff*

*La.*

*martellato*

*col 8<sup>ve</sup> ad lib.*

*col 8<sup>ve</sup> ad lib.*

*ff*

*stacc.*

The musical score is arranged in three systems, each with two grand staves (treble and bass clef). The first system includes the instruction 'più f possibile' in the treble staff and 'pesante e stacc.' in the bass staff. The second system features 'ff con Pedale' and 'marcato' in the bass staff. The third system contains 'ff' in the bass staff, followed by 'La.' and 'martellato col 8<sup>ve</sup> ad lib.' in the bass staff, and 'col 8<sup>ve</sup> ad lib.' in the treble staff. The final measure of the third system has 'ff' and 'stacc.' in the bass staff. The score is filled with complex piano textures, including chords, arpeggios, and melodic lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *ff*.

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings.

Third system of musical notation, featuring a prominent tremolo effect in the upper voice and dynamic markings like *fff*. The lower voice has a steady accompaniment.

Fourth system of musical notation, showing intricate melodic lines in both hands with dynamic markings such as *ff*.

Fifth system of musical notation, characterized by rapid sixteenth-note passages in the upper voice and dynamic markings like *ff*.

Sixth system of musical notation, concluding the piece with complex rhythmic figures and dynamic markings.