

Full Score

Richard Wagner

Meistersinger Overture
arranged for
6-Part Cello Ensemble

Synopsis and Performance Notes

In his synopsis for the Kennedy Centre, (<http://www.kennedycenter.org/>) Peter Laki writes: "The action of *Die Meistersinger von Nürnberg* ("The Master Singers of Nuremberg"), completed in 1867 and first performed the following year, revolves around a singing contest and the question of what makes a good song. The opera reveals Wagner's bright, joyful, and humorous side—qualities we don't often see in his works. There are no curses, love potions, or murders this time, only a story of rivalry between a good and a bad singer (Walther von Stoltzing and Sixtus Beckmesser, respectively) for the hand of a lovely maiden (Eva Pogner). The wise poet Hans Sachs harbours tender feelings for Eva, but willingly steps aside in favour of his young friend Walther. (Sachs, a cobbler and poet, was a historical figure who lived in Nuremberg in the 16th century; many of his works have been preserved.)

The Prelude [overture] anticipates four of the opera's main melodies. After devoting a separate section to each of them, Wagner ingeniously combines the four in a final section where they can all be heard simultaneously. The first two themes are associated with the guild of the master singers. The first a march and the second a fanfare, they are heard throughout the opera whenever Hans Sachs and the other masters enter as a group or the guild is mentioned. The third theme is a variant of the song with which Walther wins the singing contest and, with it, Eva's hand. Finally, the fourth theme is introduced in conjunction with a funny, irreverent version of the master singers' melody as the apprentices imitate the masters and poke fun at them. This episode alludes to the scene in Act III where Beckmesser presents himself as a contender in the singing contest while people in the audience shake their heads in disapproval: *Scheint mir nicht der Rechte* ("Doesn't seem the right one to me"). The combination of these four themes brings the prelude to a glorious climax that, in the opera, leads directly into the beginning of Act I (the congregation singing a chorale in church); however, it is highly effective with a concert ending, too."

The present arrangement of the Prelude/Overture for 6-part cello orchestra was made for James Halsey and the Giant Cello Ensemble to perform at the Aboyne Cello Festival in North-East Scotland, in July 2014. It uses the concert ending of the overture so that the piece can stand alone without the subsequent four and a half hour opera. All the orchestral melodic lines (modified for the cello range) and harmonies have been preserved in the arrangement but the clear separation and layering of the different musical strands will need particular attention in performance. The dynamic markings in the original score are followed closely in the arrangement. However, as large parts of the overture are marked "ff" or "sempre ff" performers will no doubt want to introduce their own variations within these dynamics. Some of the cello writing is high (e.g. in Cello 1 at the beginning). While "ossias" have been offered in some cases, the higher pitch is preferable, if possible. Bars 97-101 and 105-8 are marked as a Solo for the leader of Cellos 1 but if desired could be played Soli by all Cellos 1. In the original orchestral score these bars are played by the entire first violin section (at the same pitch as notated in the arrangement).

In the original score Wagner gives tempo and expression markings in a mixture of German and Italian. The following Italian substitutions have been made in the score and parts:
sehr- molto, immer- sempre, ausdrucksvoll- espress., zart- dolce, ein wenig- poco, markiert- marcato, allmählich- poco a poco, gebunden- legato, gehalten- sostenuto, leidenschaftlicher -appassionato, Hauptzeitmass- a tempo, feurig- fuoco. Where the translation is less obvious, the original German has been given with an attempt at an Italian translation in brackets. Additionally, in the very first bar of the original score the woodwind and brass are marked "sehr gehalten" (very sustained) and the strings are marked "seht kraftig" (very strong or very powerful). As these comments are in brackets in the original score, and as the cellos in the arrangement are acting both as wind and strings I have omitted these expression marks from the arrangement.

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Meistersinger Overture

Richard Wagner

arranged by Gwyn Seymour

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Sehr massig bewegt [Molto Moderato]

Cello 1 *f* *ossia*

Cello 2 *f*

Cello 3 *f*

Cello 4 *f*

Cello 5 *f*

Cello 6 *f*

Vc1

Vc2

Vc3

Vc4

Vc5 *sempre f*

Vc6 *sempre f*

3 10

Vc1 *rinforz.*

Vc2 *rinforz.*

Vc3 *rinforz.*

Vc4 *rinforz.*

Vc5 *rinforz.*

Vc6 *rinforz.*

14 **A**

Vc1 *ff* *tr*

Vc2 *ff*

Vc3 *ff*

Vc4 *ff*

Vc5 *ff*

Vc6 *ff*

18 *tr*

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

Detailed description: This system contains measures 18 through 21. It features six staves labeled Vc1 to Vc6. Vc1 starts with a trill (tr) over a note. The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, slurs, and accidentals across all staves.



22

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

Detailed description: This system contains measures 22 through 25. It features six staves labeled Vc1 to Vc6. The key signature changes to two sharps (F# and C#). The notation includes various rhythmic values, slurs, and accidentals. A 'V' marking is present above a note in the Vc4 staff in measure 25.

5

26 **B**

Vc1 *f espress.* *piu p*

Vc2 *tr*

Vc3 *tr* *f espress.*

Vc4 *tr* *meno f* *piu p*

Vc5 *meno f* *piu p*

Vc6 *meno f* *piu p*

meno f *piu p*



30

Vc1

Vc2 *mp* *Soli*

Vc3 *mf* *dim.* *Soli*

Vc4 *mf*

Vc5 *divisi*

Vc6 *p*

poco rall. ⁶

33

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

mf

mp

dolce

mp

unis.

p

dolce

piu p

piu p

36

C a tempo

(8va lower ad lib)

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp

pp

mf

f

f

pp

dolciss.

f

pp

f

f

[Sul A]

[Sul A]

[Sul A, sounds A5]

39

Vc1 *stacc. e piu f*

Vc2 *stacc. e piu f*

Vc3 *stacc. e piu f* *ff*

Vc4 *stacc. e piu f* *ff*

Vc5 *stacc. e piu f* *ff*

Vc6 *stacc. e piu f* *ff* *non-div*

41

D *molto sostenuto*

Vc1 *ff*

Vc2 *molto sostenuto* *ff*

Vc3 *molto sostenuto*

Vc4 *molto sostenuto*

Vc5 *molto sostenuto*

Vc6 *molto sostenuto*

45

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

(non-div)

(non-div)

(non-div)

V

V

V

49

E

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

V

V

V

9 52

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

56

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

F

trm

sempre ff

divisi

sempre ff

sempre ff

sempre ff

Soli with Vc6

sempre ff
Soli with Vc5

sempre ff

espress.

sempre ff *espress.*

61 10

Vc1 *unis* *espress.*

Vc2

Vc3

Vc4

Vc5

Vc6

66

Vc1

Vc2 *f*

Vc3 *f*

Vc4 *f*

Vc5 *f* *espress.*

Vc6 *f* *espress.*

11

70 *divisi* **G** *unis.*

Vc1 *ff*

Vc2 *Soli with Vc6*
espress. *ff*

Vc3 *f*

Vc4 *ff*

Vc5 *divisi*

Vc6 *Soli with Vc2* *ff*

ff



75

Vc1

Vc2

Vc3 *Soli with Vc4*

Vc4 *Soli with Vc3*

Vc5

Vc6

80

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

f

f

f

f

f

divisi

83

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

f

f

f

f

f

tr

unis

Vc1 *div.*
 Vc2 *ff* *unis.*
 Vc3 *ff* *3*
 Vc4
 Vc5 *ff* *3* *p*
 Vc6 *ff*

p
mf
p
p
p
p
tr
p



94 **J**
 Vc1 *poco rall.*
 Vc2 *ff* *p* *f*
 Vc3 *ff* *p* *p* *f*
 Vc4 *p* *ff*
 Vc5 *ff* *mf* *f* *pizz.* *mf*
 Vc6 *ff* *p* *f*

Massig im Hauptzeitmass [Tempo Primo, moderato]

97 **Solo dolce e espress. (bowing ad lib.)**

Vc1 *p*

Vc2 *p dolce*

Vc3 *p dolce*

Vc4 *p*

Vc5 *p pizz.*

Vc6 *p arco*

100 **Tutti**

Vc1

Vc2 *p*

Vc3

Vc4

Vc5

Vc6 *mf*

103

Solo

Vc1 *mf* 3

Vc2

Vc3 *p dolce* 3

Vc4 *p dolce* 3

Vc5 *divisi*

Vc6 *p dolce* 3

106

Vc1 *f* 3 *p dolce*

Vc2 *f* *p*

Vc3 *f* 3 *p3 dolce* 3

Vc4 *f* *p espress.* 3

Vc5 *f* *unis.* *p dolce*

Vc6 *f* *p dolce*

17

109 **K** Tutti

Vc1 *p* *f* *f* *3*

Vc2 *mf* *f* *3* *3*

Vc3 *p* *f* *div.*

Vc4 *p* *f* *div.* *unis*

Vc5 *f*

Vc6 *f* *3* *3*



112

Vc1 *p* *f* *3* *div.* *pp sotto voce!*

Vc2 *p* *f* *pp dolce unis* *3*

Vc3 *p* *f* *p dolce* *3*

Vc4 *p* *f* *p dolce* *3*

Vc5 *p* *f* *p dolce* *3* *Soli with Vc6*

Vc6 *p* *f* *mf dolce* *3* *Soli*

115

unis

Vc1 *cresc.*

Vc2 *cresc.*

Vc3 *poco cresc.*

Vc4 *piu p*

Vc5 *cresc.*

Vc6 *cresc.*

117

noch bewegter [sempre piu agitato]

Vc1 *mf piu cresc.*

Vc2

Vc3 *cresc.* *mf piu cresc.*

Vc4 *cresc.* *non-div.* *mf piu cresc.*

Vc5 *mf piu cresc.*

Vc6 *mf piu cresc.*

119

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mf

molto cresc.

molto cresc.

molto cresc.

molto cresc. non-div.

molto cresc.

molto cresc.

L Im massigen Hauptzeitmass
[Tempo Primo, moderato]

122

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

ff

ff

ff *Soli* *p* *sempre staccato*

ff *p* *sempre staccato*

ff *p* *sempre staccato*

ff *p* *sempre staccato*

125

Vc1 *p cresc.* *f*

Vc2 *p cresc.* *f* *p stacc.*

Vc3 *p* *cresc.* *f* *p*

Vc4 *p* *f* **Soli**

Vc5 *p sempre staccato*

Vc6 *p stacc.*

128

Vc1

Vc2

Vc3 *tr* *tr* *stacc...*

Vc4

Vc5

Vc6

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6



Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Soli

mf

f p

f

p

tr

f

fp

f

f

f

135

Vc1 *f*

Vc2 *f* 3

Vc3 *f* div. trill

Vc4

Vc5 div.

Vc6 *f* 3 3 divisi

138 **M**

Vc1 *p* div. *p*

Vc2 trill *pp*

Vc3 *p* *sf* *p*

Vc4 *p* *sf* *p*

Vc5

Vc6 unis *p stacc.* *sf* *p*

Musical score for measures 140-141, measures 1-2 of a system. The score is for six violas (Vc1-Vc6) in a 12/8 time signature with a key signature of two flats. Measure 140 (measure 1 of the system) features Vc2 with a *p* dynamic and trills, Vc3 with a *p* dynamic, Vc5 with *p stacc.*, and Vc4 with a *p* dynamic. Measure 141 (measure 2 of the system) features Vc2 with *sf* and *p* dynamics, Vc4 with *div.* and *p* dynamics, and Vc5 with *sf* and *p* dynamics. A repeat sign is at the end of the system.



Musical score for measures 142-143, measures 3-4 of a system. The score is for six violas (Vc1-Vc6) in a 12/8 time signature with a key signature of two flats. Measure 142 (measure 3 of the system) features Vc1 with *p* and *poco a poco cresc.*, Vc3 with *p stacc.* and *poco a poco cresc.*, and Vc6 with *divisi* and *p*. Measure 143 (measure 4 of the system) features Vc1 with *poco a poco cresc.*, Vc3 with *sf*, Vc5 with *poco a poco cresc.*, and Vc6 with *poco a poco cresc.*

144

tr

Vc1 *poco a poco cresc.*

Vc2 *p poco a poco cresc.*

Vc3

Vc4 *p stacc. poco a poco cresc.*

Vc5

Vc6 *unis. p poco a poco cresc.*



N

146

Vc1 *mf*

Vc2 *mf*

Vc3 *mf*

Vc4 *mf*

Vc5 *mf*

Vc6 *mf*

25

148

Vc1 *2 1 2 φ 2*
 Vc2 *2 1 2 φ 2*
 Vc3
 Vc4 *tr*
 Vc5
 Vc6 *div.*



150

Vc1 *ff div.*
 Vc2 *ff*
 Vc3 *ff marcato*
 Vc4 *fff*
 Vc5 *ff*
 Vc6 *fff marcato*

152

Musical score for measures 152-154. The score is for six violas (Vc1-Vc6). Vc1 is in treble clef, while Vc2-Vc6 are in bass clef. Vc2 has a key signature change from C major to F major. Vc3 has a complex rhythmic pattern of eighth notes. Vc4 has a long note in the first measure followed by eighth notes. Vc5 has a complex rhythmic pattern of eighth notes. Vc6 has a simple eighth-note pattern.

155

Musical score for measures 155-156. The score is for six violas (Vc1-Vc6). Vc1 is in treble clef, while Vc2-Vc6 are in bass clef. Vc1 has a trill and a fortissimo (fff) dynamic. Vc2 has a trill and a fortissimo (fff) dynamic. Vc3 has a trill, fortissimo (fff) dynamic, and non-diviso (non-div) marking. Vc4 has a fortissimo (fff) dynamic and a long note in the second measure. Vc5 has a fortissimo (fff) dynamic and a complex rhythmic pattern of eighth notes. Vc6 has a fortissimo (fff) dynamic and a simple eighth-note pattern.

27

157

Vc1 *p scherzando* **O** (*sotto voce*)

Vc2 *unis.* (*sotto voce*)

Vc3 *p scherzando* (*sotto voce*)

Vc4 *p scherzando*

Vc5 (*molto espress.*)

Vc6 (*molto espress.*)

mf (molto marcato)

160

Vc1 *leggero*

Vc2 *leggero*

Vc3 *leggero*

Vc4

Vc5

Vc6

163

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

leggero

165

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

P

p

sempre piu agitato

poco a poco cresc.

168

Vc1 *poco a poco cresc.*

Vc2 *poco a poco cresc.*

Vc3 *poco a poco cresc.*

Vc4

Vc5

Vc6

170

Vc1

Vc2

Vc3

Vc4 *divisi*

Vc5 *unis.*

Vc6

172

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

f

Q

174

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

con fuoco

f

f

(non-div.)

(non-legato, sostenuto)

(like a fanfare)

177

Vc1 *ff* (like a fanfare)
Vc2 *ff* *div.* (like a fanfare)
Vc3 *ff* (like a fanfare)
Vc4
Vc5 *piu f*
Vc6 *piu f*

||

180

sempre staccato

Vc1 *ff*
Vc2 *ff sempre staccato*
Vc3
Vc4
Vc5 *ff*
Vc6 *ff*

182 **R**

Vc1 *sempre ff*

Vc2 *ff*

Vc3 *ff*

Vc4 *ff*

Vc5 *ff*

Vc6 *ff*

184 **divisi**

Vc1 *e piu f*

Vc2 *e piu f*

Vc3 *e piu f*

Vc4 *e piu f*

Vc5 *e piu f*

Vc6 *e piu f*

186 unis.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

tr

ff

ff



189

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

non-div

$\frac{0}{3}$

V

V

V

192

Vc1

Vc2

Vc3

Vc4 *divisi*

Vc5

Vc6

Detailed description: This system contains measures 192, 193, and 194. Vc1 starts with a whole rest in measure 192, then enters in measure 193 with a treble clef and plays a melodic line. Vc2, Vc3, Vc4, Vc5, and Vc6 play various rhythmic and melodic patterns. Vc4 is marked 'divisi' in measure 192. The key signature has one sharp (F#).

S Sehr Gewichtig [Molto Pesante]

195

Vc1

Vc2

Vc3

Vc4 *unis.*

Vc5

Vc6

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

Detailed description: This system contains measures 195, 196, and 197. Vc1 is in treble clef, Vc2 and Vc3 are in bass clef, and Vc4, Vc5, and Vc6 are in bass clef. Vc4 is marked 'unis.' in measure 195. All strings are marked 'sempre ff' (sempre fortissimo) from measure 195 onwards. Vc5 and Vc6 play dense, rhythmic patterns. Vc2 and Vc3 have accents (V) in measure 197. The key signature has one sharp (F#).

35 198

Vc1

ossia

Vc2

Vc3

Vc4

Vc5

Vc6

201

Vc1

T

ff

Vc2

divisi

ff

Vc3

divisi

ff

unis

Vc4

ff

Vc5

ff

molto sostenuto

Vc6

ff

molto sostenuto

204

Vc1 V

Vc2

Vc3

Vc4

Vc5 3

Vc6 3

207

Vc1 tr

Vc2

Vc3

Vc4 non-div

Vc5

Vc6

U

ff

212

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

fff

fff

fff

fff

fff

fff

1 2 3 φ II φ 2 I φ 3

Detailed description: This system contains measures 212 through 215. Measure 212 features a triplet of eighth notes in the first violin (Vc1) and a similar triplet in the second violin (Vc2). The other strings play sustained notes. Measure 213 continues the triplet in Vc1 and Vc2, with a forte (*fff*) dynamic marking. Measure 214 shows the triplet in Vc1 and Vc2, with a fermata over the first violin's notes. Measure 215 concludes the triplet. Fingerings 1, 2, and 3 are indicated for the triplet notes in Vc1. Roman numerals II, I, and II are also present above the notes.



216

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

non-div.
0 3

Detailed description: This system contains measures 216 through 218. Measure 216 shows a rhythmic pattern in Vc1 and Vc2, with a triplet of eighth notes in Vc4. Measure 217 continues the pattern, with a forte (*fff*) dynamic marking and a triplet of eighth notes in Vc4. Measure 218 features a triplet of eighth notes in Vc4, with a 'non-div.' (non-divided) marking and a '0 3' below it. The first violin (Vc1) has a fermata over its notes in measure 218.

219

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

This system contains measures 219 and 220. It features six staves labeled Vc1 through Vc6. Vc1, Vc2, and Vc3 are in bass clef and play melodic lines with various accidentals. Vc4 is in treble clef and plays chords. Vc5 and Vc6 are in bass clef and play rhythmic accompaniment. The music is divided into two measures by a vertical bar line.



221

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

This system contains measures 221, 222, and 223. It features six staves labeled Vc1 through Vc6. Vc1, Vc2, and Vc3 continue their melodic lines. Vc4, Vc5, and Vc6 play chords and rhythmic accompaniment. Measure 221 includes a 'V' marking above the staff. The music is divided into three measures by vertical bar lines.