

DIE

Meistersinger von Nürnberg

VON

Richard Wagner.

I
Choral, (1. Akt.)
P. M. 75.

II
Chor: „Wach auf“ (3. Akt.)
P. M. 50.

für die **ORCEL** bearbeitet

VON

ALBRECHT HÄNLEIN

Eigenthum der Verleger. Eingetragen in das Archiv der Union.

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DIE MEISTERSINGER VON NÜRNBERG

VON

R. WAGNER.

Chor: „Wach' auf, es naht gen den Tag“

aus dem 3. Akt,

für die Orgel bearbeitet

VON ALBRECHT HÄNLEIN.

Maestoso.
Volles Werk.

ab: || die Mixturen u. 2' Stimmen

MANUAL.

ff

Man. I. *f*

(lang aushalten)

PEDAL.

ff

f

ziehen: || Cornett u. Octav 2'

ff

ff

ff

Die Angabe der Register kann nur annähernd als massgebend betrachtet werden.

ab: || Cornett, die Zungenstimmen,
die Mixturen 2' und 4' Stimmen.

ziehen: || Flöte 4'
Octave 4'

The first system of the musical score is written for a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The time signature is 4/4. The music begins with a *mf* (mezzo-forte) dynamic marking. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and moving lines. The system concludes with a *f* (forte) dynamic marking.

Volles Werk

The second system of the musical score continues the piece. It is marked *ff* (fortissimo) and includes the instruction *poco ritenuto* (slightly ritardando). The treble clef staff features a trill (*tr*) on a note. The bass clef staff has a similar *poco ritenuto* marking. The music is characterized by dense chordal textures and rhythmic patterns.

The third system of the musical score is divided into two parts: the first ending (*1no*) and the second ending (*2do*). Both endings lead to a final cadence. The notation includes various chordal figures and melodic lines in both the treble and bass clefs. The system ends with a double bar line and a final cadence symbol.

Fine.