

4[□]Mus.pr. No 264(2)

LYRISCHE STÜCKE
aus
R. WAGNER'S OPERN
übertragen für
VIOLONCELLE
mit Pianoforte-Begleitung
VON
FR. von WICKEDE

N^o 1. Walther vor der Meisterzunft, *B. M 1, 25*
N^o 2. Walther's Preislied, " " *1, 50*
N^o 3. Siegmund's Liebeslied, " " *1, 50*

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LYRISCHE STÜCKE

aus R. Wagner's Musikdramen.

Nº 2. Aus den **MEISTERSINGERN** von **NÜRNBERG.**
(Walther's Preislied.)

übertragen von FR. von WICKEDE.

VIOLONCELLO.
ou
VIOLON.

PIANO.

Sehr mässig.

sehr lang.

p
Ped

cresc.

dim.

p
Ped

p

Sehr getragen und innig.

p dolce.

anschwellend.

cresc.

molto cresc.

f

dim.

molto cresc.

f

dim.

Ein wenig zurückhaltend.

p wie entrückt.

sehr zart.
Ein wenig zurückhaltend.

p cresc. rit. mp

Allmählig wieder im etwas bewegteren ersten

cresc. rit. p

f rit. mf rit. zart.

tempo.

f rit. Ped 6 3 dim. tr p dol. rit. p dolcissimo.

poco cresc. dim. più p pp rit.

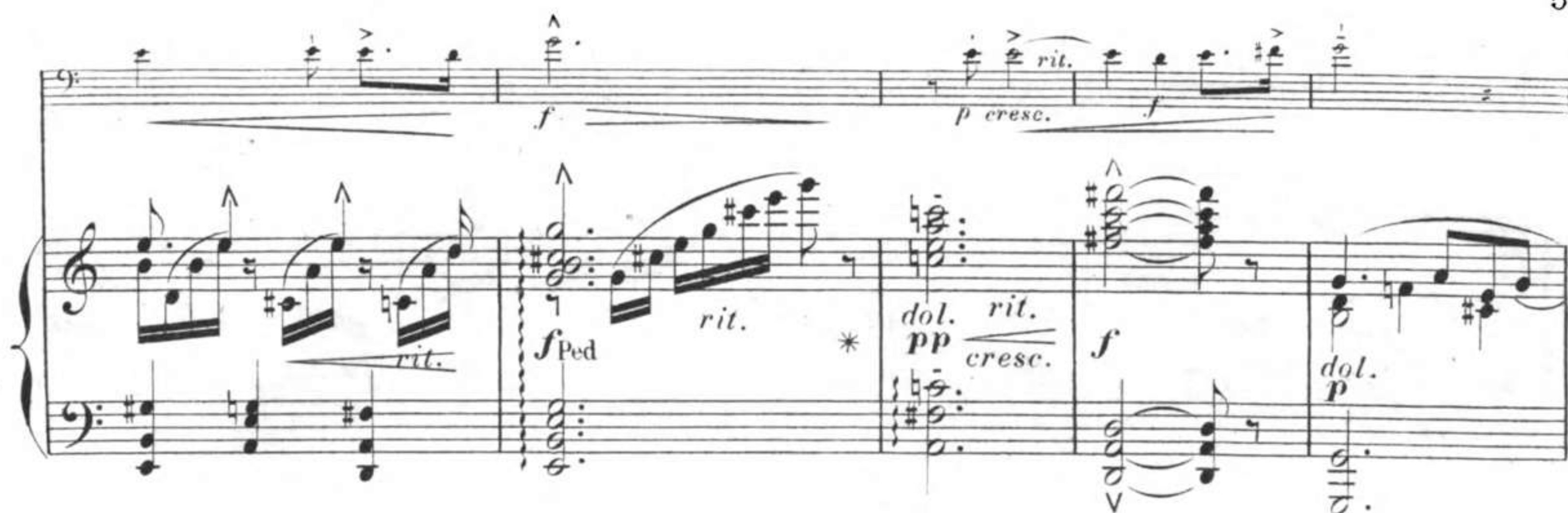
Pespr. *cresc.*

p *p cresc.*

f *dim.* *zurückhaltend.* *pp rit.*

cresc. *cresc.*

rit. *p* *cresc.*



First system of musical notation. The top staff is a single melodic line with notes and rests, featuring dynamics *f*, *p cresc.*, and *f*. The bottom staff is a grand staff (treble and bass clef) with complex chordal and melodic textures. Dynamics include *rit.*, *f*, *dol. pp*, *rit. cresc.*, *f*, and *dol. p*. A *Ped* (pedal) marking is present in the middle of the system.



Second system of musical notation. The top staff continues the melodic line. The bottom staff features sustained chords and moving lines. Dynamics include *p dol.*, *p dol.*, and *cresc.*.



Third system of musical notation. The top staff has a few notes with the instruction *Sehr feurig.* and dynamics *mp espr.* and *cresc.*. The bottom staff is more active with many notes. Dynamics include *poco rit.* and *p espr.*.



Fourth system of musical notation. The top staff has notes with dynamics *f*, *dim.*, and *mp*. The bottom staff is highly active with many notes and slurs. Dynamics include *p* and *p*.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various dynamics and articulations:

- System 1:** The left hand (L.H.) starts with *cresc.* and *p cresc.*, followed by *f espr.* and *dim.*. The right hand (R.H.) is marked *R.H.* and *dim.*.
- System 2:** The L.H. is marked *molto espr.*, *dol.*, and *cresc.*. The R.H. is marked *p espr.*, *cresc.*, and *mf*.
- System 3:** The L.H. is marked *mf dol.* and *p*. The R.H. is marked *p dol.* and *p*.
- System 4:** The L.H. is marked *cresc.*, *dol.*, and *mp cresc.*. The R.H. is marked *p cresc.*, *cresc.*, and *p cresc.*.

rf *p dol.*

p cresc. *f* *p dol.*

mp *cresc.* *p dol.* *cresc.*

molto cresc. *rit.*

p molto cresc. *dim. rit.* *f* *p*

mf dolceiss. *dim.* *pp rall.* *tr*

Fine.

LYRISCHE STÜCKE

aus R. Wagner's Musikdramen.

Nº 2. Aus den **MEISTERSINGERN** von **NÜRNBERG**.

(Walther's Preislied.)

übertragen von FR. von WICKEDE.

VIOLONCELLO.

Sehr mässig. *Sehr getragen und innig.*

3 *p dol.* *anschwellend.* *molto cresc. f*

dim. *Ein wenig zurückhaltend.* *p wie entrückt.* *p*

cresc. *rit.* *mp* *Allmählig wieder im etwas bewegteren ersten tempo.* *f rit.* *mf* *zart.* *rit.*

7 *p espr.* *cresc.* *f*

dim. *p* *zurückhaltend.*

cresc. *p* *rit.* *f*

rit. *cresc. f* *Sehr feurig.* *7* *mp espr.* *cresc.* *dim.* *mp*

cresc. *f espr. dim.* *molto espr. dol. cresc.* *mf dol.*

p *cresc. dol.* *mp cresc.* *mf*

espr. *p dol.* *mp* *molto cresc.* *rit.* *6*

Fine.