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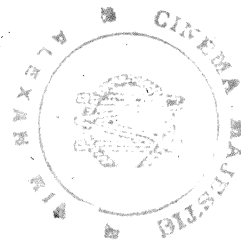
LES ŒUVRES SYMPHONIQUES  
DES MAÎTRES CLASSIQUES

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RICHARD WAGNER

Les Maîtres Chanteurs  
de Nuremberg

FRAGMENTS SYMPHONIQUES



THE MASTER SINGERS OF NUREMBURG

DIE MEISTERSINGER VON NÜRNBERG

TRANSCRIPTION ET ARRANGEMENT PAR

FRANCIS SALABERT

*La mise au point définitive des "Maîtres Chanteurs de Nuremberg", une des œuvres les plus parfaites de Richard Wagner, date de 1867, c'est-à-dire 6 ans après son retour d'exil.*

*"Les Maîtres Chanteurs" font un contraste frappant aussi bien avec "Tristan et Yseult" qu'avec les ouvrages de la Tétralogie (L'Or du Rhin, la Walkyrie, Siegfried, Le Crépuscule des Dieux), car nulle part on ne retrouve, avec une technique aussi poussée, tant de joie, de lumière et de malicieux humour.*

*Les présents fragments sont parmi les plus caractéristiques et les plus connus de cette belle partition.*

*"The Singer Masters", one of the most perfect of Wagner works, was definitively touched up in 1867, that is six years after his return from exile.*

*"The Singer Masters" make a striking contrast, as well with Tristan and Isolde as with the works of the Tetralogy (The Rhine Gold, the Walkyrie, Siegfried, The Twilight of the Gods), in none of which are to be found, with a so skilful technical, so much mirth, so much light and lively humour.*

*The present fragments are among the most characteristic and best known of this beautiful work.*

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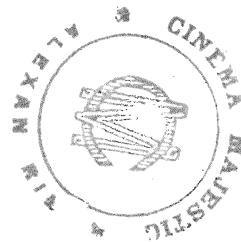
# Les Maîtres Chanteurs de Nüremberg

THE MASTER SINGERS OF NUREMBURG || DIE MEISTERSINGER VON NÜRNBERG

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES

- a) Prélude du 3<sup>e</sup> Acte  
b) Danse des Apprentis  
c) Marche des Corporations



Piano-Conducteur

arr. par

FRANCIS SALABERT

## a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto (♩ = 60)

Durée  
12'

The musical score is arranged in four systems. The first system shows the piano part with a forte (*f*) dynamic and a *vllle* (violin) marking. The second system includes the Alto part with a piano (*p espr.*) dynamic and markings for the 2<sup>o</sup> and 1<sup>o</sup> Violins. The third system features the Cui. (Cymbals) and Cors, Bon. (Horns) parts, with a *poco rall.* marking and dynamics ranging from *p* to *f*. A circled letter 'A' is placed above the Cui. part. The fourth system continues the piano part with dynamics from *f* to *pp* and includes a circled letter 'B' above the 1<sup>o</sup> Violins part.

M. Francis Salabert prie MM. les Chefs d'Orchestre de bien vouloir mettre sur les programmes les deux noms Wagner - Salabert. Condition obligatoire pour assurer ses droits à la Société des Auteurs.

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Un poco rit.

Quat  
vllc  
pp  
espr.  
pp

Fl.  
Htb. Cl.  
Htb. 2<sup>o</sup> Von  
vlls  
p  
più p  
p

Altos  
dorciss. e espr.  
dorciss. ma espr.

2<sup>o</sup> Von  
Alto  
Bon  
ppp

Cl. Cors.  
Trb.  
Cui.  
cresc.  
f  
p

Largamente

dim. *p* *ff* Quat. Cl. Vlle dim.

C.B.

①

Detailed description: This system contains the first two staves of the score. The top staff is for the piano, and the bottom staff is for the conductor. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Largamente'. The first measure is marked 'dim.' and 'p'. The second measure is marked 'ff' and 'Quat. Cl. Vlle'. The third measure is marked 'dim.'. A circled '1' is above the second measure. The conductor's staff shows a sequence of notes and rests.

Cors 1<sup>o</sup> Vons *p dolce* *cresc.* 2<sup>o</sup> Von Cl. *p dolce* 1<sup>o</sup> Von Htb. *p*

*cresc.* Cor

Detailed description: This system contains the next two staves. The top staff is for the piano, and the bottom staff is for the conductor. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Largamente'. The first measure is marked 'p dolce' and 'cresc.'. The second measure is marked 'p dolce'. The third measure is marked 'p'. The conductor's staff shows a sequence of notes and rests.

*più p* *tr* *più p* *pp*

*molto rall.*

C.B. pizz.

Detailed description: This system contains the next two staves. The top staff is for the piano, and the bottom staff is for the conductor. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Largamente'. The first measure is marked 'più p'. The second measure is marked 'tr'. The third measure is marked 'più p'. The fourth measure is marked 'pp'. The fifth measure is marked 'molto rall.'. The sixth measure is marked 'pp'. The conductor's staff shows a sequence of notes and rests.

b) DANSE DES APPRENTIS

Vivo (♩ = 63)

Bois *mf* Bois

Detailed description: This system contains the first two staves of the 'DANSE DES APPRENTIS' section. The top staff is for the piano, and the bottom staff is for the conductor. The key signature is one flat (Bb) and the time signature is 3/4. The music is marked 'Vivo (♩ = 63)'. The first measure is marked 'mf'. The conductor's staff shows a sequence of notes and rests.

Detailed description: This system contains the next two staves of the 'DANSE DES APPRENTIS' section. The top staff is for the piano, and the bottom staff is for the conductor. The key signature is one flat (Bb) and the time signature is 3/4. The music is marked 'Vivo (♩ = 63)'. The first measure is marked 'mf'. The conductor's staff shows a sequence of notes and rests.

First system of piano score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass. There are several triplet markings (3) and a circled 'G' marking.

Second system of piano score. Similar to the first, it features a grand staff with treble and bass clefs. The music continues with intricate melodic patterns and accompaniment. It includes a circled 'G' marking, a trill (tr), and a dynamic marking of *f*. There are also sextuplet markings (6) and triplet markings (3).

Third system of piano score. This system includes woodwind and string parts. The woodwind parts are: Fl. Htb. 2<sup>o</sup> Von, Cl. Alto, and Fl. Htb. Alto. The string parts are: Cl. 2<sup>o</sup> Von, Cello, and 2<sup>o</sup> Von. The Cello part starts with a dynamic marking of *p sub.* and later has a *cresc.* marking. The 2<sup>o</sup> Von string part also has a *cresc.* marking. There are triplet markings (3) and a circled 'H' marking.

Fourth system of piano score. This system includes woodwind and string parts. The woodwind parts are: Cl. Alto 2<sup>o</sup> Von, Bois, Fl. Cors, and Cuiv. The string parts are: Fl. Cors, Cuiv., and Bon Basses. The Bois part has a triplet marking (3). The Fl. Cors and Cuiv. parts have a dynamic marking of *piu f*. There is a circled 'H' marking.

This system contains a piano accompaniment and two parts for Cornet. The piano part is written in a grand staff with treble and bass clefs. The two cornet parts are written in a grand staff with two treble clefs. The music consists of several measures of chords and melodic lines.

① T<sup>o</sup> mod<sup>o</sup> di Valse (♩ = 160)

This system features a piano accompaniment and a violin part. The piano part is in a grand staff. The violin part is in a single staff with a treble clef. The tempo is marked as 'T<sup>o</sup> mod<sup>o</sup> di Valse' with a quarter note equal to 160. The music includes triplets and dynamic markings like *ff* and *sf*.

This system shows a piano accompaniment with a grand staff. It features several measures of triplets in the treble clef. The dynamic marking *sf simile* is present.

This system continues the piano accompaniment with a grand staff, focusing on triplet patterns in the treble clef.

This system includes parts for Alto and Violoncello (Vlle). The Alto part is in a single staff with a treble clef, starting with a *p* dynamic and a *simile* marking. The Vlle part is in a grand staff. The Alto part has a *cresc.* marking and ends with a *f* dynamic.

This system includes parts for Clarinet solo (Cl. solo) and Alto. The Cl. solo part is in a single staff with a treble clef, starting with a *p* dynamic and a *simile* marking. The Alto part is in a grand staff. The Cl. solo part has a *cresc.* marking and ends with a *f* dynamic. The Alto part also has a *cresc.* marking and ends with a *f* dynamic. The Vlle part is also present in a grand staff.

Glockenspiel ou Fl. *simile* Fl. Htb. Von

**K** Htb.

*cresc.*

**L** Vns Cors

*cresc.* Cor

Bon Vlle

Trb. C.B.

**M** Vlle

Alto Vlle  
2<sup>o</sup> Cor

Bon C.B.

Vlle

Cor

**N** Bois

Bon

Htb. Cl. Glock.

vns

*cresc.*

*f*

*p* Quat. pizz.  
Cors (*ten*)

Sans C.B.

vns

*f*

*p* Cors Bon

Timb.

Htb. Cl.

Alto Vlle

1<sup>o</sup> Vlon

Htb. Cl.

vns

Fl. Htb. Vons

Cors

Timb.

Bon

*cresc.*



First system of musical notation. The top staff is a vocal line with a trill (tr) at the end. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. A dynamic marking *più f* is present at the end of the system.

Fl. Htb. Glock. Solo

Second system of musical notation. It begins with a circled 'P' (piano) dynamic marking. The piano accompaniment shows a crescendo (*cresc.*) and an 'Alto' section. The top staff continues with a melodic line.

Third system of musical notation. The top staff is divided into six parts for different instruments: Fl. Htb., Cl. Cor, Fl. Htb., Cl. Cor, Fl. Htb., and Bois Cors. The piano accompaniment is marked with a forte (*f*) dynamic. The bottom staff is labeled 'Cornet, Trb.'.

Fourth system of musical notation. The top staff continues the melodic line. The piano accompaniment is marked with *più f*. The bottom staff is labeled 'Timb.' and features a series of rhythmic patterns.

Fifth system of musical notation. The top staff includes parts for Trp. 3 (trumpets) and Fl. Bon (flute). The piano accompaniment is marked with *ff* (fortissimo). The bottom staff continues the rhythmic patterns from the previous system.

tr 3 3 3

**Q**

*ff* Quat. seul

C.B. Soli

Bon Cors tr

Quat.

Bois

*fp*

*f* vll

C.B.

c) MARCHE DES CORPORATIONS

**R** Moderato

2<sup>o</sup> von

1<sup>o</sup> von

2<sup>o</sup> von Altos

1<sup>o</sup> von Cl.

2<sup>o</sup> von

1<sup>o</sup> von

Cornet Solo

Bois Cors

*fp*

*f* Alto

Cors

Bon Vlle

C.B.

Cl. Cors

Bois 1<sup>o</sup> Von

Alto

Timb.

Cor

*p*

Alto

Timb.

2<sup>o</sup> Von

Alto

Trb.

*p*

Alto

1<sup>o</sup> Von

Alto

1<sup>o</sup> Von

2<sup>o</sup> Von

1<sup>o</sup> Von

Bois Cors

*p*

*cresc.*

*p*

*cresc.*

Musical score for Piano-Conductor, first system. It features a treble clef staff with a melodic line containing triplets, and a grand staff (treble and bass clefs) with harmonic accompaniment. The key signature has one sharp (F#).

Musical score for Piano-Conductor, second system. It features a treble clef staff with a melodic line starting with a circled 'S' and 'Harm. seul' marking, and a grand staff with accompaniment. Dynamics include 'ff Tutti' and 'p'. The word 'Basses' is written below the bass staff.

Musical score for Piano-Conductor, third system. It features a treble clef staff with a melodic line and a grand staff with accompaniment. Dynamics include 'cresc.', 'f con fuoco', and 'sempre f'. The word 'Trb.' is written below the bass staff, and 'Bon Cor, Trb.' is written below the grand staff.

Musical score for Piano-Conductor, fourth system. It features a treble clef staff with a melodic line and a grand staff with accompaniment. Instrument markings 'Cl.', 'Htb. Fl.', and 'Timb.' are present. A circled 'T' is above the treble staff.

Musical score for Piano-Conductor, fifth system. It features a treble clef staff with a melodic line and a grand staff with accompaniment. Dynamics include 'ff Tutti sans Fl.'. The word 'triumm' is written above the treble staff.

Fl.

*più f*

tr

Quat. seul sans C.B.

*ff détaché*

3

Timb.

*ff* Bois Cuiv.

V

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. A fermata is placed over a measure in the treble staff. A dynamic marking of *f* is present.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The piano accompaniment in the grand staff shows more complex chordal textures. A dynamic marking of *f* is present.

Third system of musical notation. The piano accompaniment in the grand staff includes a triplet of eighth notes marked with a '3' and a 'C.B.' (Crescendo) marking. A dynamic marking of *f* is present.

Fourth system of musical notation, featuring woodwind and string parts. The top staff is labeled 'Vns Fl.' (Violins and Flutes). The middle staff is labeled 'Cl. Cor, Alto' (Clarinets, Cor Anglais, and Alto Saxophone). The bottom staff is the piano accompaniment. The piano part starts with a dynamic marking of *ff* and includes a *trium* marking. A rehearsal mark '(h)' is present at the end of the system.



tr Cors

Fl. *ff* Tutti

Timb.

Quat.

Bois

Trp. Solo

Tamb.

vns

*f* Cuiv. *p*

Quat. sans C.B. *dim.*

Cuiv. Bon Timb.

Bois

Cors

Quat. *piu p*

Cuiv. Cors *pp* Bois Cors Pizz Trb.

**X** Vivace (♩ = 126)

*pp* 1° V°n Alto 1° Cor *M.G.* Cl.

Htb. *M.G.* Alto Cuiv. 2° V°n Alto

Lento e solenne (♩ = 60)

2° V°n Harm. *più f* *f* Tutti *ff* Cuiv. *ff* Tutti Cors

First system of piano score. Bass clef, key signature of one sharp (F#). Dynamics: *f* (forte) and *p* (piano). Instrumentation: C.B. (Cymbal). Musical notation includes chords and melodic lines with slurs.

Second system of piano score. Bass clef, key signature of one sharp. Dynamics: *più p* (pianissimo), *pp* (pianissimo), and *cresc.* (crescendo). Instrumentation: Cl. (Clarinete), Cors Trb. (Corni Trombe). Musical notation includes a time signature change to 2/4 and various rhythmic patterns.

Third system of piano score. Bass clef, key signature of one sharp. Dynamics: *f* (forte) and *p* (piano). Instrumentation: C.B. (Cymbal). Musical notation includes complex chordal textures and melodic fragments.

**Largamente**

Fourth system of piano score. Bass clef, key signature of one sharp. Dynamics: *ff* (fortissimo), *dim.* (diminuendo), *p dolce* (piano dolce), and *cresc.* (crescendo). Instrumentation: Cl. Bón Trb. Quat. (Clarinete Bón Trombe Quarta), Cor 1º Vón (Corni 1ª Voz). Musical notation includes a section marked 'AA' and various dynamic markings.

Fifth system of piano score. Treble clef, key signature of one sharp. Dynamics: *p dolce* (piano dolce), *più p* (pianissimo), and *trm* (trillo). Instrumentation: 2º Vón (Corni 2ª Voz), 1º Vón Htb. (Corni 1ª Voz Alto). Musical notation includes melodic lines and trills.

Sixth system of piano score. Treble clef, key signature of one sharp. Dynamics: *molto rall.* (molto rallentando), *più p* (pianissimo), and *pp* (pianissimo). Instrumentation: Cor.net (Corni net), Vns (Violini), Fl. Alto (Flauto Alto), Bón Vlle (Violoncello Bón), Cl. (Clarinete), Timb. (Tamburi). Musical notation includes a section marked 'molto rall.' and various dynamic markings.

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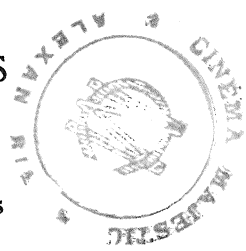
RICHARD WAGNER

FRAGMENTS SYMPHONIQUES

a) Prélude du 3<sup>e</sup> Acte

b) Danse des Apprentis

c) Marche des Corporations



Harmonium

arr. par

FRANCIS SALABERT

## a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto

Musical score for the beginning of the Prelude of Act III, featuring a piano introduction with a 'vllé' marking and a dynamic of 'p'.

Continuation of the musical score for the Prelude of Act III, marked 'poco rall.'

Musical score for the 'Solennel' section, marked 'Solennel' and 'f'. Includes a circled letter 'A' above the staff.

Musical score for the 'p dolce' section, marked 'p dolce' and 'pp'. Includes a circled letter 'B' above the staff.

Continuation of the musical score for the 'p dolce' section.

HARMONIUM

Musical notation for the first system, featuring treble and bass staves. A circled 'C' is positioned above the treble staff. The music consists of flowing eighth and sixteenth notes in both hands, with some slurs and ties.

Musical notation for the second system, continuing the piece with treble and bass staves. The melody in the treble staff continues with grace notes and slurs.

Musical notation for the third system, including a circled 'D' above the treble staff. The piece features a triplet in the treble staff and a *ppp* dynamic marking in the bass staff. A *cresc.* marking is present at the end of the system.

Musical notation for the fourth system, including a circled 'E' above the treble staff. The piece features a *f* dynamic marking in the treble staff and a *p* dynamic marking in the bass staff. The system concludes with a double bar line and repeat signs.

**E** Largamente

Musical notation for the fifth system, including *ff* and *dim.* markings. The piece is in a 3/2 time signature and features a slow, grandioso tempo. The bass staff has a *ff* dynamic marking, and the treble staff has a *dim.* marking.

Musical notation for the sixth system, including *p dolce* and *p* markings. The piece continues with a *p dolce* dynamic marking in the bass staff and a *p* dynamic marking in the treble staff.

*molto rall.*

*più p* *pp*

b) DANSE DES APPRENTIS

Ⓕ *Vivo*  $\text{♩} = 63$

*mf* 2 3 4

5 6 7 8 9 10 11 12 13

Ⓖ

*f* *p subito*

Fl. Hrb.

*più f* 3

5



I T<sup>o</sup> mod<sup>o</sup> di Valse ♩ = 160

Vns

ff sfz sfz sfz sfz

Detailed description: This system shows the Violin part. The music is in 3/4 time with a key signature of one flat. It features a series of sixteenth-note patterns, often in groups of three (trios). The dynamics are marked as fortissimo (ff) and sforzando (sfz).

Detailed description: This system continues the Violin part with similar sixteenth-note patterns and dynamic markings.

J simile

p Alto

Vlle

cresc. f

Detailed description: This system shows the Alto and Violoncello parts. The Alto part has a melodic line with a dynamic marking of piano (p), while the Vlle part provides harmonic support. The dynamics for the Alto part increase from p to f through a crescendo (cresc.).

Cl. Solo. simile

Detailed description: This system shows the Clarinet Solo part. It features a melodic line with a dynamic marking of piano (p) and a simile instruction.

Glock ou Fl. .

K

p subito

cresc. f

Detailed description: This system shows the Glockenspiel or Flute part. It consists of a series of chords with a dynamic marking of piano subito (p subito) and a crescendo (cresc.) leading to fortissimo (f).

p

cresc.

Detailed description: This system continues the Glockenspiel or Flute part with a dynamic marking of piano (p) and a crescendo (cresc.).

L

f

Detailed description: This system shows the final part of the Glockenspiel or Flute part, starting with a dynamic marking of fortissimo (f).

First system of musical notation for Harmonium, consisting of a grand staff with treble and bass clefs. The music features a series of chords and moving lines in both hands.

Second system of musical notation, including a circled letter 'M' above the treble staff and a dynamic marking 'ff' with an accent (>) below the bass staff.

Third system of musical notation, continuing the piece with various rhythmic patterns and chordal textures.

Fourth system of musical notation, featuring a circled letter 'N' above the treble staff and a dynamic marking 'pp' with the instruction 'Cors Trb.' below the bass staff.

Fifth system of musical notation, showing a continuation of the harmonic and melodic development.

Sixth system of musical notation, with some notes in the treble staff marked with 'A' above them.

Seventh system of musical notation, including a circled letter 'O' above the treble staff and a dynamic marking 'cresc.' below the bass staff.

First system of musical notation for harmonium, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, including the instruction *cresc.* (crescendo).

Third system of musical notation, including dynamic markings *f*, *più f*, and *p*, and a circled *P* marking.

Fourth system of musical notation, including the instruction *cresc.* and the marking *Fl. Htb.* (Flute Harmonium).

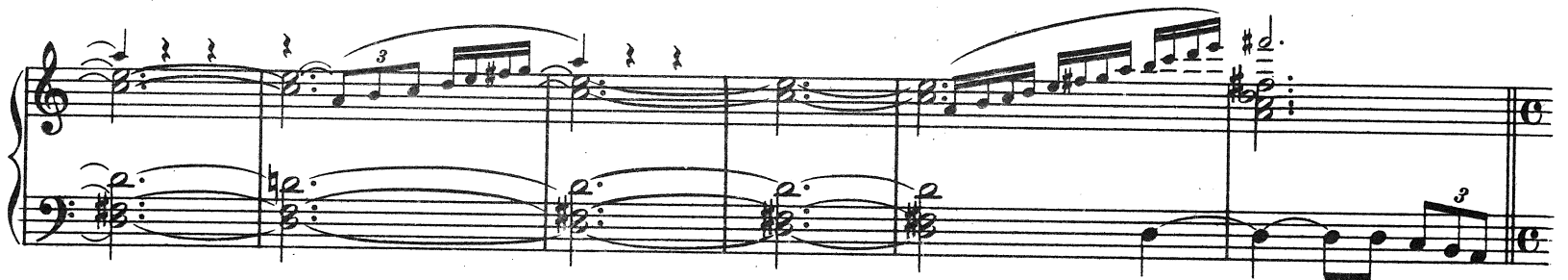
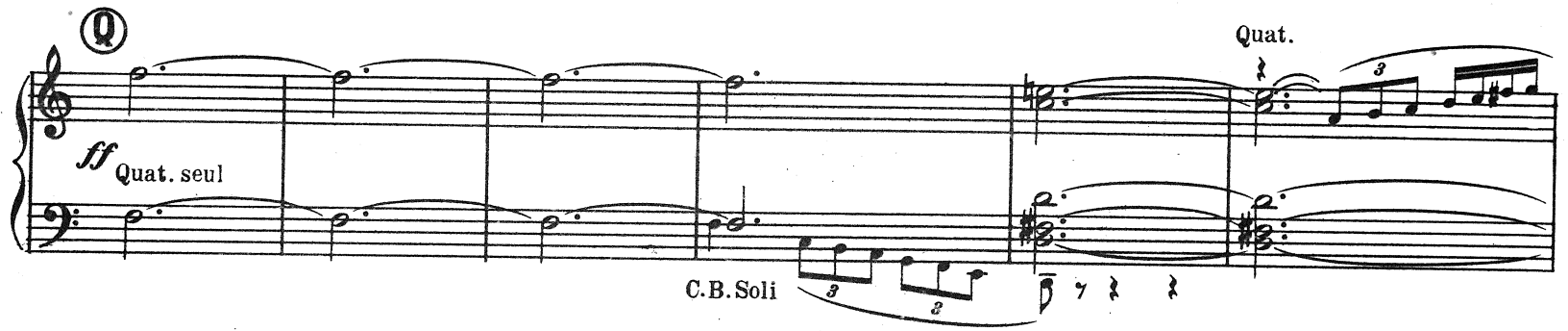
Fifth system of musical notation, including the dynamic marking *più f*.

Sixth system of musical notation, including the dynamic marking *ff* (fortissimo).

① *ff* Quat. seul

Quat.


C.B. Soli



c) MARCHE DES CORPORATIONS

Ⓜ Moderato ♩ = 104

*fp*



Timb.

*p*



Harmonie

*ff* *p*

*cresc.* *f con fuoco* *sempre f*

Trb. Bon  
Cors

*ff*

**T**

U

*ff* Quat. seul

3

8

8

Timb.

*ff*

V

9

*f*

10

C.B.

*ff*

*piu f*



W

*ff*

Violons

*p*

*f*

*p*

Quatuor

*f*

*p*

Quat.

*pp*

(X) Vivace ♩ = 126

10 vns

Lento e solenne ♩ = 60

*pp* *cresc.*

*f* *p*

**AA** Largamente

*ff* *dim.*

*p dolce* *cresc.* *dolce*

*p dolce* *più p*

*molto rall.* *più p* *pp*

# Les Maîtres Chanteurs de Nüremberg

THE MASTER SINGERS OF NUREMBURG || DIE MEISTERSINGER VON NÜRNBERG

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES

a) Prélude du 3<sup>e</sup> Acte

b) Danse des Apprentis

c) Marche des Corporations



1<sup>rs</sup> Violons

arr. par

FRANCIS SALABERT

a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto (♩ = 60)

*Durée 12'*

Vlle  
*f espress.* *p*

Alto  
*p espress.* *p espress.* Obl.  
*dim. poco rall.*

Cors Solennel (A)

*p* *f* *p* *f* *p*

Trb. *f* *p*

2<sup>e</sup> Cor Cors

(B) Un poco rit.

*f* *piu p* *pp* Obl. *pp*

2<sup>e</sup> Violon

*dolce* *piu p* *p* *dim.* *p*

(C)

Htl. *pp* Obl. *pp dolciss. espr.*

Fl. Solo *pp* Alto *pp* Cl. *pp* 2<sup>e</sup> Violon

M. Francis Salabert prie MM. les chefs d'Orchestre de bien vouloir mettre sur les programmes les deux noms Wagner - Salabert. Condition obligatoire pour assurer ses droits à la Société des Auteurs.

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*p* *più p* *mod<sup>to</sup> dolciss. sempre*

Alto

Alto *più p*

2<sup>o</sup> Von

**D** Cor, Cl. *pp* *ppp* *3* *crese.*

Cor, Cl.

**E** *Largamente* Alto *sul G* *ff espress.* *dim.*

Trb.

*p dolce* *p* *p dolce*

vlle Alto 2<sup>o</sup> Von Cl. 2<sup>o</sup> Vns

Htb. Obl.

*molto rall.* *pp* *più p* *pp*

b) DANSE DES APPRENTIS

**F** **Vivo** (♩. = 63)

Viol. I: *vllle*, *f*, *6*, *6*, *Bois*, *3*

Bois: *mf*, *tr*, *tr*, *tr*, *tr*

Obl.: *f*, *tr*, *DIV.*, *tr*, *tr*

Corns: *tr*, *tr*, *f*, *DIV.*, *3*, *UNIS*, *DIV.*, *3*

Obl.: *tr*, *tr*

Obl.: *UNIS*, *6*

Fl. Htb. 2° Von: *f*, *6*, *tr*

Obl.: *tr*, *tr*

Cl. 2° von détaché: *p subito*, *p subito*

Fl. Htb. 2° Von: *cresc.*

Alto Cl.: *cresc.*

Alto Fl. Htb.: *tr*

2° Von Alto Cl.: *tr*

DIV.: *tr*, *tr*, *tr*, *tr*

piuf: *tr*, *tr*, *tr*, *tr*

ff: *tr*



1<sup>rs</sup> VIOLONS

T<sup>o</sup> mod<sup>o</sup> di Valse (♩ = 160)

① *ff détaché sfz* *sfz simile* *sfz*

*sfz* *sfz* *sfz*

② *dim.* *p.* *simile*

*cresc.* *f* *p subito* *Cl.* *cresc.*

③ Htb. Glockenspiel ou Harpe ou Piano *f* *p* *simile* *cresc.* *f*

*p sub.* *PIZZ.* *cresc.*

ARCO *p détaché* *cresc.* *f*

④ *f sempre*

*p.*

⑤ *marcato* *ff sempre*

⑥ *Fl.* *tr*

2<sup>o</sup> Viol

1<sup>rs</sup> VIOLONS

Bois (N) Glockens. Solo Htb

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

Cors *p* *cresc.* *f* *3* *p* *p* *PIZZ.*

Cl. *cresc.* *f* *p*

Htb. Cl. *cresc.* *f* *p*

Obl. *p* *ARCO* *f* *3* *p*

Alto Vlle

*p* *cresc.* *f* *più f*

Alto Vlle

*p* *cresc.* *f* *più f*

F1. Htb. Glock. (P)

*p* *cresc.* *ARCO* *p* *cresc.*

*PIZZ.*

F1. Htb. Cl. Cor F1. Htb. Cl. Cor F1.

*f* *f* *f* *f* *f*

Htb. Fl. *più f*

Fl. B<sup>on</sup> *tr* *ff* Bois *simile* *tr*

Bois *tr* *ff* Trb. Cors *p* *f* *cresc*

*cresc.* *tr* *ff*

c) MARCHÉ DES CORPORATIONS

Bois, Cors

Mod<sup>to</sup> (♩ = 104)

Cornet Solo *f* *mf*

Obl. *tr*

2<sup>o</sup> Viol<sup>on</sup> *p* *3* *6* *7* 2<sup>o</sup> Viol<sup>on</sup> Alto *p* *3* *7*

Alto *p* *3* *6* *7* Timb. *6* *6* *6* *6*

B<sup>on</sup> Basses

1<sup>rs</sup> VIOLONS

2<sup>o</sup> Trb. ou Cornets *p* Bois *p*  
 2<sup>o</sup> V<sup>on</sup> Alto 2<sup>o</sup> V<sup>on</sup> Alto Alto *p*

*cresc.* *cresc.* Obl. *p*

(S) Harm. *f* *p*

Cor *p* *cresc.* *f* *con fuoco*

*sempre f* *pù f*

(T) Alto 2<sup>o</sup> Cor *p* *cresc.*  
 Cui. *cresc.*

2<sup>o</sup> Violon Cor Alto, 2<sup>o</sup> Cor

*piu f*

*piu f*

*tr*

U *détaché*

*ff* 3

*f* Cornets

V

*f* Cornets

*f* Cornets

Cornets

*sempre f*

*tr*

1<sup>rs</sup> VIOLONS

10

1<sup>rs</sup> VIOLONS

*f* *10* *f* *f* *tr*

*ff*

*tr* *tr* *tr* *tr* *tr* *tr* *W* *ff*

*più f*

Cornet Solo *ff* *3* Fl. Solo Harm.

*détaché*

Cuiv. *f*

Bois Cors Htb. *p* *8* Cuiv. *p* Htb. *8* Bois *3* *più p*

*dim.* *p*

Cuiv. *più p* Htb. Fl. *tr* *tr* *tr*

Cors *PIZZ.* *p*



**(X)** Vivace (♩ = 126)

ARCO

Lento e solennel (♩ = 60)

# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES

2<sup>ds</sup> Violons

arr. par  
FRANCIS SALABERT



a) PRÉLUDE DU III<sup>e</sup> ACTE  
Un poco sostenuto  $\text{♩} = 60$

9 *p* *più p* *poco rall.*

Solennel 1 (A) 7 (B) 2 *pp* *dolce* *più p* *Un poco rit.*

*p* *più p* *p*

(C) *dolciss. e espress.* *dolciss.*

(D) 5 1 (E) *Largamente* *ff*

1 *Alto* *p* *p dolce*

*più p* *più p* *pp* *molto rall.*

b) DANSE DES APPRENTIS

(F) *Vivo*  $\text{♩} = 63$  3 *f* *tr* *tr* *tr* *tr* *f* 3

3 *f* 3

(G) *f*

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line starting with a half note G4, followed by a quarter note F#4, and then a series of eighth notes. The dynamics are marked *p détaché* and *cresc.*

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a trill marked with a circled H. The dynamics are marked *più f*.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with trills marked with a circled I. The dynamics are marked *ff* and *sfz*. The tempo is marked *T<sup>o</sup> mod<sup>to</sup> di Valse*.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with triplets and accents. The dynamics are marked *sfz* and *simile*.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with triplets and accents. The dynamics are marked *sfz* and *dim.*

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with triplets and accents. The dynamics are marked *p* and *cresc.*

Musical staff 7: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a pizzicato section marked with a circled K. The dynamics are marked *f*, *p subito*, and *cresc.*

Musical staff 8: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a section marked *ARCO*. The dynamics are marked *f*, *p détaché*, and *cresc.*

Musical staff 9: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a section marked with a circled L. The dynamics are marked *f sempre*.

Musical staff 10: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a section marked with a circled M. The dynamics are marked *ff sempre*.

Musical staff 11: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a section marked with a circled M. The dynamics are marked *ff sempre*.

2ds VIOLONS

Musical staff 1: Treble clef, key signature of two flats. Notes include a dotted quarter note with an accent (>), a quarter note with a flat and accent (>), a dotted quarter note with a flat and accent (>), a quarter note with a flat and accent (>), a quarter note with a flat and accent (>), a quarter note with a flat and accent (>), a quarter note with a flat and accent (>), and a quarter note with a flat and accent (>). A trill (tr) is marked over the final note. A circled 'N' and the number '7' are at the end of the staff.

Musical staff 2: Treble clef, key signature of two flats. Starts with 'PIZZ.' and a dynamic of 'p.'. Notes are grouped with fingerings 2, 3, 4, 5, 6, and 7. A 'cresc.' marking is present. Dynamics include 'f' and 'p'.

Musical staff 3: Treble clef, key signature of two flats. Starts with a circled '1'. A circled 'O' and 'ARCO' are marked. Dynamic is 'p'.

Musical staff 4: Treble clef, key signature of two flats. Notes are grouped with slurs. Dynamic is 'p'.

Musical staff 5: Treble clef, key signature of two flats. Notes are grouped with slurs. Dynamics include 'p' and 'cresc.'.

Musical staff 6: Treble clef, key signature of two flats. Notes are grouped with slurs. Dynamics include 'f' and 'piu f'.

Musical staff 7: Treble clef, key signature of two flats. Starts with a circled 'P' and 'Cors'. 'Obl.' is marked. Dynamics include 'p', 'cresc.', and 'f'.

Musical staff 8: Treble clef, key signature of two flats. Notes are grouped with slurs.

Musical staff 9: Treble clef, key signature of two flats. Notes are grouped with slurs. Dynamic is 'piu f'.

Musical staff 10: Treble clef, key signature of two flats. Notes are grouped with slurs. Dynamic is 'ff'.

Musical staff 11: Treble clef, key signature of two flats. Starts with a circled 'Q' and 'tr'. Dynamics include 'ff', 'p', and 'f'. A triplet of eighth notes is marked with a '3'.

*cresc.* *ff* *tr.*

c) MARCHE DES CORPORATIONS

Ⓜ Mod<sup>to</sup> ♩ = 104

*p*

*p*

*p* *cresc.*

*p*

*p*

*f* *p* Ⓢ

*f con fuoco* *sempre f*

*più f* *ff* Ⓣ

*p* *cresc.* *tr.*

*più f* *ff* *tr.*

**U** *détaché*  
*ff*

**V**  
*f*

**1**  
*f*

*tr*

*f*  
**1**  
*f*  
**10**

*f*

*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
**W**  
*pù f*  
*ff*

**3**  
*détaché*



dim. p

piu p

1 PIZZ. p (X) Vivace = 126 ARCO p détaché

cresc.

Lento e solennel = 60 piu f 6 3 f 7 (Y) ff sost. très long

(Z) 1 7 (AA) Largamente ff

1 Alto p dolce

piu p molto rall. pp pp

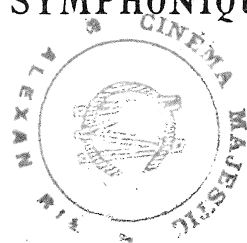
# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

## FRAGMENTS SYMPHONIQUES

Altos

arr. par  
FRANCIS SALABERT



### a) PRÉLUDE DU III<sup>e</sup> ACTE Un poco sostenuto ♩ = 60

4

*f espr.* *p espress* *p*

*poco rall.* *più p* *DIV.* Trb. (A) 2<sup>e</sup> Trb. *p* *p*

Trb.

*f* *p* *f* *p* *dolce*

Un poco rit. Obl. (B) *pp* *dolce* *più p*

2 (C) 1 *p dolciss e espr.*

*più p*

*mod<sup>to</sup> dolciss. sempre* *più p* *ppp*

(D) 2<sup>e</sup> Cor *cresc* *f* 2 1

(E) **Largamente** *ff* *dim.* *p*

*tr* *p* *più p* *più p* *pp* *molto rall.*

b) DANSE DES APPRENTIS

**F** Vivo  $\text{♩} = 63$

3 *tr.* *tr.* *tr.* *tr.* *PIZZ.* *f*

*ARCO* *PIZZ.* *ARCO* *PIZZ.* *f*

*ARCO* **G** *tr.* *f*

6 *p subito* *cresc.*

*détaché* **H** *tr.* *tr.* *tr.* *più f*

*tr.* *tr.* *tr.* *tr.* *tr.* **I** **Tº modº di Valse** **11** **J** **2** *ff* *p*

3 4 5 6 7 2 3 4 5 6 7 *cresc.* *f subito* *cresc.* *f*

**K** 2 3 4 5 6 7 *p subito* *cresc.* *f p*

**L** *cresc.* *f sempre*

Musical score for Altos, page 3. The score consists of ten staves of music. The first staff is marked with a circled 'M' and 'ff'. The second staff is marked with a circled 'N' and 'PIZZ.', with fingerings 2, 3, 4, 5, 6, 7. The third staff is marked with a circled 'O' and 'ARCO', with fingerings 1, 1. The fourth staff is marked '2º Cor Solo'. The fifth staff is marked 'p' and 'cresc.'. The sixth staff is marked 'f', 'tr', 'più f', and 'PIZZ.', with a circled 'P' and '1'. The seventh staff is marked 'ARCO', 'cresc.', and 'f'. The eighth staff is marked 'più f'. The ninth staff is marked 'ff'. The tenth staff is marked with a circled 'Q', 'tr', 'ff', 'p', and 'f'.

*p* *3* *cresc.* **1** *tr* *2.* *ff*

c) MARCHE DES CORPORATIONS

Ⓜ Mod<sup>to</sup> ♩ = 104

**1** *p* *tr* *p* *3* *tr*

*p* *3*

*p* *3* *3* *cresc.*

*3*

*3*

**Ⓢ** *f* *3* *p*

*f con fuoco* **DIV** *sempre f*

**Ⓣ** *UNIS* *ff*

*p* *cresc.*

*più f* *tr* *ff*

U  
*ff détaché*

V  
*f*

1 9  
*f*

*tr*

1 10  
*f*

10 *ff*

*tr* DIV. *più f*

W  
*ff* *détaché*

3



ALTOS

*dim.* *p* *più p*

1 *PIZZ.*

(X) **Vivace** ♩ = 126  
*ARCO*

*p* *détaché* *cresc.*

**Lento e solennel** ♩ = 60

*più f* *f* *ff sost.*

*très long*

Trb.

(Y)

2<sup>e</sup> Trb.

*f* *p* *dolce*

Trb.

(Z)

2<sup>e</sup> Cor

*cresc.*

(AA) **Largamente**

2 *ff* *tr*

*p* *più p*

**molto rall.**

*più p* *pp*

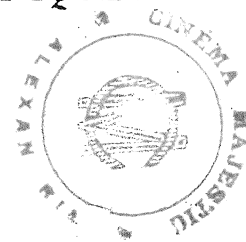
# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

## FRAGMENTS SYMPHONIQUES

### Violoncelles

arr. par  
FRANCIS SALABERT



#### a) PRÉLUDE DU III<sup>e</sup> ACTE Un poco sostenuto ♩ = 60

**SOLI**  
*f espress* *p*

**Alto Obl.**  
*p* *p* *poco rall.*  
*più p*

**Solennel**  
.. Cuiv.  
**(A) Bon** **Trb.**  
*f* *p* *f* *p* *f*

**(B)** **Obl.** **Alto Obl.**  
*p* *p espr.*

*pp* *p*

**(C)** **2<sup>o</sup> Cl. Obl.** **Obl.**  
*più p* *p dolciss. e espress.* *più p*

**(D)** **Trb.**  
*mod<sup>to</sup> dolciss. sempre* *più p* *ppp*

*cresc.* *f* *p* **2<sup>o</sup> Cor** **Trb.**

VIOLONCELLES

Largamente

Alto Obl.

ff espress. double Corde dim. p molto rall.

p più p pp

b) DANSE DES APPRENTIS

Vivo  $\text{♩} = 63$

mf Cor Obl. f ARCO PIZZ. PIZZ. ARCO

f p subito

cresc. più f

ff

T<sup>o</sup> mod<sup>o</sup> di Valse  $\text{♩} = 160$

11 2 3 4 5 6 7 2 3

4 5 6 7 2 3 4 5 6 7

p cresc. f p subito f p subito

p cresc. f sempre

*ff sempre*

Trb. 2 3 4 5 6 7 Obl. 2 3 4 5 6 7  
*p* Bon *cresc. - f p cresc. - f*

*p* Bon ARCO *p*

*f* *più f*

*p* ARCO

3. Trb. *cresc. - f* *ff* Obl.

*f* *p* *p* 3

VOLONCELLES

c) MARCHE DES CORPORATIONS Alto Obl.

(R) Modto ♩ = 104

U *détaché*

*ff* 3

V Obl.

*f* 9

Cuiv. *sempre* Obl.

Obl. *f* 10

Obl. *f* 3

*ff*

*p* *più f* W *ff*

*détaché* 3

Bon *p*

Detailed description of the musical score: This page contains ten staves of music for the cello. The first staff begins with a circled 'U' and the instruction 'détaché'. It features a triplet of eighth notes marked 'ff'. The second staff continues the melodic line. The third staff has a circled 'V' and 'Obl.' above it, with a triplet of eighth notes marked 'f'. The fourth staff also has 'Obl.' above it and a triplet marked 'f'. The fifth staff includes 'Cuiv.' and 'sempre' above it, and 'Obl.' above a triplet marked 'f'. The sixth staff has 'Obl.' above it and a triplet marked 'f'. The seventh staff is marked 'ff'. The eighth staff has 'più f' below it, a circled 'W' above it, and 'ff' below it. The ninth staff is marked 'détaché' and has a triplet marked '3'. The tenth staff ends with 'Bon' above it and 'p' below it.



Obl. *dim.* *p* *più p* *Bon* *PIZZ.* *p*

**(X)** **Vivace**  $\text{♩} = 126$   
*détaché*  
*ARCO* *p* *cresc.*

*più f* *Alto* *f* *ff* *Lento e solenne* *Obl.* *Cuiiv.*

*très long.* *ff sost.* *Bon* **(Y)** *f* *p* *f* *Trb.* *2º Cors*

**(Z)** *più p* *cresc.* *Trb.*

*f* *p* *2º Cor* *Trb.*

**(AA)** *Largamente* *ff espress.* *dim.* *(double corde)*

*Alto Obl.* *p* *più p* *tr*

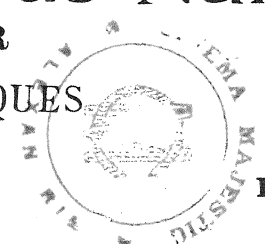
*molto rall.* *più p* *pp* *pp*

# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES

Contrebasses



arr. par

FRANCIS SALABERT

## a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto  $\text{♩} = 60$

CONTREBASSES

ARCO. *Obl.* **G** *Obl. ARCO* *f*

*p subito* *cresc.*

**H** *più f* *ff*

T<sup>o</sup> mod<sup>o</sup> di Valse ♩ = 160

**I** 11 **J** *vllle* *p* *cresc.* *f p subito* *cresc.*

**K** *Obl.* *p subito* *cresc.* *f p* *cresc.*

**L** *DIV. (2<sup>o</sup> Obl.)* *f sempre*

**M** *ff sempre*

**N** *Bon* *p* *cresc.* *f*

*Bon (ARCO)* *PIZZ. Bon* *Trb.* *PIZZ. p* *vllle* *cresc.* *f p*

**O** *Obl. ARCO* *p tenuto* *(2<sup>o</sup> Obl.)* *Bon Obl.*

*cresc.* *f* *più f*

CONTREBASSES

**(P)** Bon Obl. *ARCO*  
*p* *p cresc.* *f*

Timb. Solo  
*cresc.* *ff* *p*

**(Q)** 3

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

**C) MARCHE DES CORPORATIONS**

**(R)** Mod<sup>to</sup> ♩ = 104

*fp* *p* *p*

*cresc.*

**(S)** Bon 3<sup>e</sup> Trb. Obl.  
*f* *p*

*cresc.* *f con fuoco* *f*

**(T)** Obl.  
*ff* *p* *cresc.*

*più f*

**(U)** 3  
*ff* *ff*

CONTREBASSES

(V) Trb. Bon ou Vlle  
 Obl. Timb. Trb. Bon ou Vlle  
 Timb. Trb. Bon ou Vlle Obl. Trb. Bon ou Vlle  
 Obl. Obl. Obl.  
 ff  
 (W) ff  
 f Timb. Obl.  
 1 p Timb. 1 1  
 più p  
 Trb. (X) Vivace ♩ = 126  
 p p cresc.  
 Lento e solennel ♩ = 60 très long p (Y) Obl.  
 f ff sost. Bon ou Vlle f p p  
 p f p dolce (Z) più p pp  
 Obl. Bon Obl. Obl.  
 cresc. ff p  
 (AA) Largamente dim. p  
 Vlle à déf d'Alto molto rall.  
 p più p PIZZ. pp

# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

## FRAGMENTS SYMPHONIQUES

Flûte

arr. par  
FRANCIS SALABERT



### a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto  $\text{♩} = 60$

Solennel

Un poco rit

SOLO

14 Cor **(A)** 7 **(B)** 2 7 *pp*

**(C)** 8 **(D)** 6 1 **(E)** 4 *mp* *dolce espress.* Largamente Cor Solo ou Cornet

Cl. *p dolce* Htb. *p dolce* *molto rall.* 1 2

### b) DANSE DES APPRENTIS

**(F)** Vivo  $\text{♩} = 63$

*mf* *tr.* 1 *f*

*tr.* 2 3 4 5 6 7 8 *ff*

*tr.* **(G)** *f* *p subito*

*stacc.* *p cresc.* 3 3

**(H)** *più f* 2 3 4 5 6 7 *ff* *ff*



FLÛTE

T<sup>o</sup> mod<sup>o</sup> di Valse ♩ = 160

Glockenspiel Solo ou Harpe ou Piano *simile*

11 (I) 14 (J) (K) *p* *cresc.*

Obl. *f p stacc. cresc.*

(L) 15 (M) *f marcato*

(N) *p cresc.*

Glockenspiel Solo ou Harpe ou Piano

*f p cresc. f*

Cor Obl. *mp* (O)

Obl. *p*

2<sup>o</sup> Cl. Obl. *p cresc. p*

2<sup>o</sup> Cl. Obl. *f* SOLO Obl. (P) *f p*

*cresc. f*

c) MARCHE DES CORPORATIONS

FLÛTE

Obi. *ben tenuto*

**V** *f*

*tr*

*tr* *ff*

*fff* **W** *fff*

*fff* **SOLO**

*ff* *dim.* *p* **Obl.**

*mp* *p* *mp* *tr*

*tr* **X** *Vivace* ♩ = 126 *Cl.* *mp cresc.* *più f*

*très long*

*Lento e solennel* ♩ = 60 *f* *sosten.* **Y** 7 **Z** 1 7 1

**AA** *Largamente* 4 *Cor Solo ou Cornet* *Cl.* *mp dolce espr*

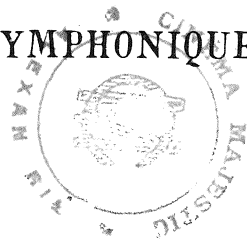
*molto rit.* 1 2 *pp*

# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER  
FRAGMENTS SYMPHONIQUES

Hautbois

arr. par  
FRANCIS SALABERT



a) PRÉLUDE DU III<sup>e</sup> ACTE  
Un poco sostenuto  $\text{♩} = 60$

14 Trb. Solennel (A) 1 Cornet 5 (B) 2

Un poco rit.

8 (C) 6  
pp dolciss. espress. p

Largamente

(D) 4 2<sup>o</sup> Cornet 1 (E) 8  
f p dolce

b) DANSE DES APPRENTIS  
molto rall. (F) Vivo  $\text{♩} = 63$

1 2 (F) 3 4  
mf tr. Cornet f

2<sup>o</sup> Cl. Obl. Obl. Obl.

3 3 3 2 3 4  
f ff

tr 5 6 7 8 tr (G) tr  
6 f

tr stacc. p subito p cresc.

(H)

3 3 2 3 4  
piu f

T<sup>o</sup> mod<sup>to</sup> di valse  $\text{♩} = 160$

2 3 4 (I) 11 (J) 13  
ff

HAUTBOIS

① *stacc.* *simile*  
*f* *p subito* *cresc.*

*stacc.*  
*f* *p subito* *cresc.* *f* *tr*

② 13 ③  
*f* *f marcato*

*tr* *bs.*

④  
*p* *cresc.*

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

Cornet  
*p* *p* ⑤ 1

1 *p* *p*

1 *p* *p* *cresc.*

1 *f* ⑥ *p*

2 3 4 *cresc.* *f*

Musical staff with notes and dynamics. Dynamics include *piu f*.

Musical staff with fingerings (2, 3, 4, 4, 2, 3, 4, 5, 6) and trills (*tr*). Dynamics include *ff*, *p*, *cresc.*, and *ff*. A circled letter **Q** is present.

c) MARCHE DES CORPORATIONS

**(R)** Mod<sup>to</sup> ♩ = 104

Musical staff with *f* and *p* dynamics. Markings include "1 Cornet Solo" and "Cornet Solo" with a circled letter **R**.

Musical staff with *p* and *cresc.* dynamics. Marking includes "SOLO".

Musical staff with notes and rests.

Musical staff with *ff* and *p* dynamics. Marking includes a circled letter **S**.

Musical staff with notes and *f* dynamics.

Musical staff with notes and *f* dynamics.

Musical staff with *ff*, *p*, and *cresc.* dynamics. Marking includes a circled letter **T**.

Musical staff with notes and *piu f* dynamics.

Musical staff with notes, trills (*tr*), and a circled letter **U**.



HAUTBOIS

3 (V) Obl. Cornets

Obl. *sempre f*

Obl. *ff*

(W) *ff* *fff* Cornet Solo Obl.

*ff* Obl. *dim.* 2° Cornet Solo

*p* *mp* *p* *p*

Vivace ♩ = 126 (X) 3 *p cresc.* *più f*

Lento e solennel *f* *ff* *sosten* (Y) 1 Cornet 5 *f > p*

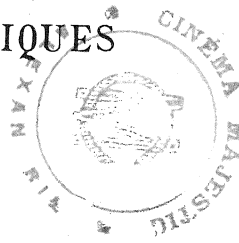
(Z) 1 5 2° Cornet 1 (AA) 8 *Largamente*

*p dolce* *mf* *molto rall.* Cornet Solo *pp* 1 2 2

# Les Maîtres Chanteurs de Nuremberg

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES



1<sup>re</sup> Clarinette en Sib

arr. par FRANCIS SALABERT

## a) PRÉLUDE DU III<sup>e</sup> ACTE Un poco sostenuto $\text{♩} = 60$

14 Cors Solennel (A) dolce

(B) *più p* *pp*

Un poco rit. 7 Htb. (C) *pp* *p dolce* *più p* *pp*

5 (D) *pp* *cresc.*

(E) Largamente *f* *più f* *dim.* *p* *ff* *dim.* *molto rall.*

*p* *p dolce* *p*

(F) b) DANSE DES APPRENTIS  
Vivo  $\text{♩} = 63$  *tr* *tr* *tr* 1 3 3

*mf* *f*

*tr* 2 3 4 5 6 7 8 *tr* (G) *tr* *f*

*ff* 6

*tr* *stacc.* *p subito* *cresc.*

(H) 2 3 4 5 6 7 8 *più f* *ff*

3

1<sup>re</sup> CLARINETTE SI $\flat$

① T<sup>o</sup> mod<sup>to</sup> di Valse  $\text{♩} = 160$  11  $\text{♩} = 7$  SOLO  
*p stacc.* *cresc.* *f*

② *p subito*  
 Cor *p* *cresc.* *f p sub.* *cresc.*

③ *f* *f marcato*

④ *f marcato*  $\flat_2$

$\flat_2$   $\flat_2$  N SOLO *p*

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

Cor ou Fl. Obl. *f* *p* *p*  
 2<sup>o</sup> Cornet Obl.

⑤ 1 *p* 1 *p*

Cors 2<sup>o</sup> Obl. *p* *cresc.*

*f* *piu f* *p* ⑥ Cor Obl.

tr tr  
*p cresc. - - f*

*più f ff* 2 3 4

Q 4 tr 2 3 4 5 6 tr tr  
*p cresc. - - ff*

c) MARCHE DES CORPORATIONS

R Mod<sup>to</sup> ♩ = 104 SOLO  
2 4 *p cresc.*

S *ff p*

Htb. Obl. Htb.  
*f f*

Obl. T *più f ff p cresc.*

Htb. Obl. *tr più f*

U *ff*

1<sup>re</sup> CLARINETTESIB

3  
2<sup>o</sup> Cornet

V Obl. *f*

Obl. *sempre f*

Obl. *ff*

W *ff*

*fff*

Obl. *ff* *p* *mp* *p*

2<sup>o</sup> Trb. Solo

Cors *p* *p*

X **Vivace** ♩ = 126  
1 B<sup>o</sup> ou Cornet Obl.

*p* *p cresc.*

Trb. (Obl. à déf. de Cor) *très long* Y

*più f* *f* *ff* *sosten* *p*

Z

*pp* *pp* *cresc.* *f* *più f*

AA **Largamente**

*dim.* *p* *ff* *dim.* *p*

*p dolce* *più p* *pp*

2 **molto rall.** 2

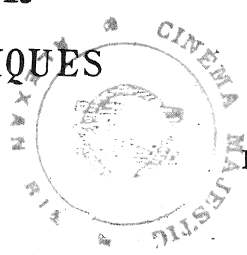
# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

## FRAGMENTS SYMPHONIQUES

2<sup>e</sup> Clarinette en Si<sup>b</sup>

arr. par FRANCIS SALABERT



### a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto  $\text{♩} = 60$

Solennel

14 2<sup>o</sup> Cor

(A)

(B) *p dolce*

Un poco rit. 7 (C) 8 (D) 4 2<sup>o</sup> Cor 2<sup>o</sup> Trb.

(E) Largamente *ff espress.* *dim.* *p* *pp*

3 molto rall. 2

### b) DANSE DES APPRENTIS

(F) Vivo  $\text{♩} = 63$  *tr.*

*mf*

*più p*

1 3

3 *tr.* 2 3 4 5 6 7 8

*ff*

(G) *tr.* *f* *stacc.* *p subito*

*cresc.* 3 3

(H) 2 3 4 5 6 7 8

*più f* *ff*



2° CLARINETTE SI $\flat$

I T<sup>o</sup> mod<sup>o</sup> di Valse  $\text{♩} = 160$

11 (J) 14 (K) 14 (L) 14 (M) *f marcato*

(N) 6 *f*

13 (O) 13 *p cresc.*

(P) 4 *f piu f p*

*tr p cresc. f*

*tr piu f*

(Q) 4 *ff p*

*tr 2 3 4 5 tr ff*

*cresc.*

c) MARCHE DES CORPORATIONS

(R) Mod<sup>o</sup>  $\text{♩} = 104$

2 4 *p*

*cresc.*

*ff* *p*

2º Cor *cresc.*

*f* Cor 1

*più f* *ff* 2º Trb.

2º Cor Trb. *tr*

2º Trb. *ff*

2<sup>e</sup> CLARINETTE SI $\flat$

3 (V) Obl. 2<sup>o</sup> Trb. *f*

Obl. *sempre f*

Obl. *ff*

(W) *ff*

*fff*

Obl. Trb. *mp* *p*

2<sup>o</sup> Cor *p* *tr* *tr* (X) **Vivace** ♩ = 126 *p cresc.*

**Lento e solenne** ♩ = 60 *più f* *f* *ff* *sosten* (Y) 2<sup>o</sup> Cor *f*

(Z) *più p* 4

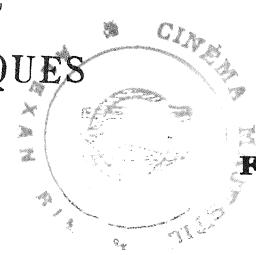
2<sup>o</sup> Cor 2<sup>o</sup> Trb. 1 (AA) **Largamente** *ff espr.* *dim.* *p* *pp*

*più p* *pp* 3 2

# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES



Basson

arr. par  
FRANCIS SALABERT

## a) PRÉLUDE DU III<sup>e</sup> ACTE Un poco sostenuto $\text{♩} = 60$

14 Solennel (A)

*p* *f* *p* *f* *p*

(B)

*f* *p dolce* *più p* *pp*

Un poco rit. 10 (C) 7 (D)

*pp* *cresc.*

(E) Largamente

*f* *più f* *dim.* *p* *ff* *dim.*

*p* *p* *più p* *pp* *molto rall.* 2 2

## b) DANSE DES APPRENTIS

(F) *Vivo*  $\text{♩} = 63$

*mf* *tr.* *tr.* *tr.* *tr.* 3 *tr.* *tr.* 2 *tr.* 3

*ff*

*tr.* 4 *tr.* 5 *tr.* 6 *tr.* 7 *tr.* 8 *tr.* 9 (G) *tr.*

*f*

(H)

*più f* *ff* *cresc.*

BASSON

T<sup>o</sup> mod<sup>o</sup> di Valse ♩ = 160

① 11 J 14 K 1 2 3 4 5 6 7

*p* *cresc.*

L

*f subito* *cresc.* *f* *f sempre*

M 1 2 3 4 5

*f marcato*

6 1 2 3 4 5 6 7 8

N 2 3 4 5 6 7 2 3 4 5 6

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

7 O

*f p*

*p* *cresc.*

P

*f* *più f* *p*

*cresc.* *f*

1  
*piu f*  
*ff* *tr.*  
① 4 *tr.* 2 3 4 5 6 7 *tr.*  
*p* *cresc.* *ff*

c) MARCHE DES CORPORATIONS

① Mod<sup>to</sup> ♩ = 104  
*p subito* *p* *cresc.* *ff* *p* *mp*  
② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨  
*cresc.* *f*  
2 3 4 5 6 ①  
*piu f* *ff* *p* *cresc.*  
②  
③ 3  
④

BASSON

Trb. *f* **(V)** Obl. *f* Obl. *f*

Obl. *f* *sempre f*

Obl. *ff* Obl. *ff*

*ff* **(W)**

*fff*

Trb. *ff* Obl. *dim.* *p* *mp* *p*

*p* **(X)** *Vivace* ♩ = 126 *p* *cresc.*

*più f* *f* *ff* *sosten* *p* *très long.* **(Y)**

*f* *più p* **(Z)**

*pp* *cresc.* *f* *più f*

**(AA)** *Largamente* *dim.* *p* *ff* *dim.* *p*

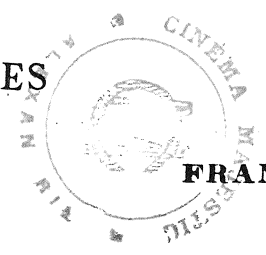
*più p* *pp* *molto rall.* *pp*



# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES



arr. par FRANCIS SALABERT

Cors en Fa

## a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto  $\text{♩} = 60$

Solennel (A)

dolce

14

*p* *f* *p* *f* *p*

*f* *p dolce* (B)

Un poco rit. 9 (C) 7 (D) *pp* *cresc.*

*f* *dim.*

(E) Largamente *più f* 3 1<sup>o</sup> SOLO *p dolce espress.*

*più p* *dolce* 2 2 *molto rall.*

## b) DANSE DES APPRENTIS

(F) Vivo  $\text{♩} = 63$

*mf* 3 *ff*

(G) *f* *tr*

*tr* *p* *cresc.*

(H) *più f* *ff*

T<sup>o</sup> mod<sup>o</sup> di Valse

♩ = 160 11

① 11 J 14 K 2 3 4 5 6 7

2 3 4 L à 2

M

N 2 3 4 5 6 7 2 3 4

5 6 7

O

P

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic markings: *p* *più f* *ff*. Includes fingerings 2, 3, 4.

Musical staff with notes, rests, and dynamic markings: *p* *cresc.* *ff*. Includes circled letter Q and fingerings 4, 2, 3, 4, 5, 6, 7.

c) MARCHE DES CORPORATIONS

Musical staff with notes, rests, and dynamic markings: *p* *Soli à 2* *p*. Includes circled letter R and tempo marking Mod<sup>to</sup> ♩ = 104.

Musical staff with notes, rests, and dynamic markings: *cresc.* *à 2*.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic markings: *ff* *p*. Includes circled letter S.

Musical staff with notes and rests. Includes dynamic marking *più f*.

Musical staff with notes, rests, and dynamic markings: *ff* *p* *cresc.*. Includes circled letter T.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic markings: *tr* *U* *3* *2<sup>o</sup> et 3<sup>o</sup> Trb.*

CORS en FA

(V) Obl. *f* Obl. Obl.

*sempre f* Obl.

*ff*

1<sup>o</sup> *ff*

(W) *ff* à 2

*dim.* *p* *p*

(X) *p* **Vivace**  
**2<sup>o</sup> SOLO**

*cresc.* *più f* *f* *ff* *très long*  
**Lento e solennel** ♩ = 60 *très long*

(Y) *f*

(Z) *più p* *pp* *cresc.*

(AA) **Largamente** *f* *dim.* *più f* *molto rall.*

3 1<sup>o</sup> SOLO *p dolce espress* *più p dolce* 2 4

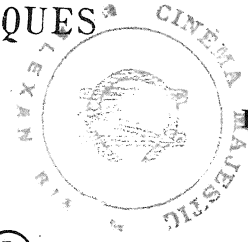
# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

## FRAGMENTS SYMPHONIQUES

Trompettes  
ou Cornets en Si $\flat$

arr. par  
FRANCIS SALABERT



### a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto  $\text{♩} = 60$

Solennel

14 Cors (p) Obl. (f) (A) 1 2

1<sup>o</sup> Obl. (p) 2 (B) 2 10 (C) 7 2<sup>o</sup> Cor (D) (pp)

Obl. (p) (mf) (p) *cresc.*

### (E) Largamente

4 Cor Solo

molto rall.

(pp) *dolce espress.* 2 2

### b) DANSE DES APPRENTIS

(F) Vivo  $\text{♩} = 63$

à 2 Obl.

(p) Cor (f) (mf) Cor

### (G) tr

(mf)

tr

### (H)

(pp)

*cresc.*

*più f*

*f*

pp cresc. più f f

T<sup>o</sup> mod<sup>to</sup> di Valse

$\text{♩} = 160$

11

(J) 14

più f

TROMPETTES  
ou CORNETS SI $\flat$

(K) *pp* 2 3 4 5 6 7 *cresc.* *f pp subito* 2 3 4 *cresc.*

(L) Cors *mf* *mf marc*

(M) 2 Cor *mf* 2 Cor

1<sup>o</sup> Obl. (N) Obl. 2 3 4 5 6 7 *mf* *pp* *cresc.* *mf*

*pp* 2 3 4 5 6 7 *cresc.* *mf pp*

2<sup>o</sup> Cor (O)

1<sup>o</sup> Cor Cors 2<sup>o</sup> Obl. *pp* *cresc.*

(P) Obl. *mf* *più f* *pp*

*cresc.* *mf*

2<sup>o</sup> Cor 1<sup>o</sup> *più f*

TROMPETTES  
ou CORNETS SI b

Obl.

*f*

4

Bon Cors

*pp*

*cresc.*

c) MARCHE DES CORPORATIONS

**(R)** Mod<sup>to</sup>  $\text{♩} = 104$  1<sup>o</sup> SOLO

*mf*

*pp*

Cors

3

2<sup>o</sup> et 3<sup>e</sup> Trb.

*p*

Cor ou Trb.

*cresc.*

Cors

*p*

*f*

*p*

2<sup>o</sup> Cor Obl.

Obl.

*cresc.*

5

**(T)**

*f*

*p*

*cresc.*

1<sup>o</sup> SOLO

2<sup>o</sup> Cor

*f*

1<sup>o</sup> Obl.

2<sup>o</sup> Trb. 2<sup>o</sup> Cor

*f*

**(U)**

3



# TROMPETTES ou CORNETS SI $\flat$

**V**

*f* Obl. 2<sup>o</sup> Trb. Obl. Obl. *sempre f*

*ff* *f* *ff* 1<sup>o</sup> SOLO 2<sup>o</sup>

**W** *ff* *f* 1<sup>o</sup> SOLO 2<sup>o</sup>

1<sup>o</sup> *f* *p* *pp* *p* *pp*

*piu p* *pp* Cors *p* Trb. **X** *pp* Cors *très long.* *crese* Cor

**Lento e solennel** = 60 *m* 2<sup>o</sup> Trb. *f* *ff* *sost.* **Y** 1

Obl. 2 1<sup>o</sup> Obl. 2 **Z** 1 Cors 2<sup>o</sup> Cor *pp* *crese*

Obl. *p* *mf* *p* 1 **AA** **Largamente**

Cor Solo. *pp dolce espr.* *ppp* *molto rall.* 2 2

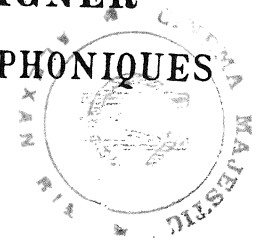
# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES

1<sup>er</sup> et 2<sup>me</sup> Trombones

arr. par  
**FRANCIS SALABERT**



### a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto  $\text{♩} = 60$  Solennel

14 1<sup>o</sup> (A) f p p f

1<sup>o</sup> (B) Un poco rit. 8 pp

2<sup>o</sup> Cl. (C) 8 (D) 2 2<sup>o</sup> p cresc.

(E) Largamente molto rall. 10 2 p mf p dim. -pp f p

### b) DANSE DES APPRENTIS

(F) Vivo  $\text{♩} = 63$  (G) 2

(H) 6 (I) 11 (J) 14 (K) 2 mf cresc.

T<sup>o</sup> mod<sup>to</sup> di Valse f pp 2<sup>o</sup> Cor

3 4 5 6 7 2 3 4 cresc. mf p subito cresc. mf

(L) 15 (M) 15 Cors pp 2 3 4 5 6 7 pp 2 Cors cresc. mf

3 4 5 6 7 Cors pp 4 cresc. mf

1<sup>er</sup> et 2<sup>e</sup> TROMBONES

① 24 2<sup>o</sup> Cor  
*pp* *cresc.* *mf*

4 1<sup>o</sup> 2 1<sup>o</sup> 2 3 4  
*mp* *f*

② 4 Cors 2 3 4 5 6 7  
*pp* *cresc.* *f*

c) MARCHE DES CORPORATIONS

③ Mod<sup>to</sup> ♩ = 104 2<sup>o</sup> Cor SOLI  
*pp* *p*

1<sup>o</sup> 6 ④  
*p* *f* *p*

*p* 5

⑤ 4 1<sup>o</sup>  
*f* *p* *cresc.* *f*

2<sup>o</sup> ⑥ 3  
*f*

⑦

2<sup>o</sup> *sempre f*

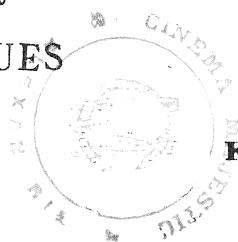


# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES

3<sup>e</sup> Trombone



arr. par FRANCIS SALABERT

### a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto  $\text{♩} = 60$

Solennel

14

*p* *f* *p* *f* *p*

**A** **B**

*f* *p dolce* *più p* *pp*

Un poco rit.

9 7

*pp* *cresc.*

**C** **D**

*mf* *f* *dim.* *pp*

Largamente

Bon

molto rall.

6 2

*f* *p* *p dim.* *p*

**E** **F**

### b) DANSE DES APPRENTIS

Vivo  $\text{♩} = 63$

2<sup>o</sup> Cor

3 2<sup>o</sup> Cor

*p* *mf*

**G** **H**

*mf* *pp* *cresc.* *più f*

**I** **J**

*f* *T<sup>o</sup> mod<sup>to</sup> di Valse*

11 14

3<sup>e</sup> TROMBONE

① K 2 3 4 5 6 7

*pp* *cresc.* *mf pp subito*

② L 2 3 4

*cresc.* *mf* *mf*

2 3 4 2 3 4 2 3 4

③ M Bon 2 3 4 5 6

5 ④ N

*pp* *cresc.* *mf pp*

*cresc.* *mf pp*

⑤ 2 3 4 5 6 7 8 9

2 3 4 5 6 7

*p* *cresc.*

8 9 10 11 ⑥ P

*f* *pp* *cresc.*

*mf*

①

c) MARCHE DES CORPORATIONS

② Modto ♩ = 104

③

④

⑤



3<sup>e</sup> TROMBONE

⑤ *f*

*sempre f*

*ff*

⑥ *ff*

2<sup>o</sup> Cor. Obl. *f p p p piu p*

2<sup>o</sup> Cor. Obl. *pp pp* **(X) Vivace** ♩ = 126 *p Cor Solo Obl. ppp cresc. mf*

**Lento e solennel** ♩ = 60 *très long* **(Y)** *f ff sost. p f p*

**(Z)** *f* *più p pp*

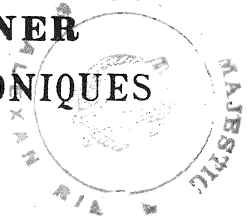
*mf < f dim. pp*

**(AA) Largamente** *f p p dim. pp p* **molto rall.** 6 4

# Les Maîtres Chanteurs de Nuremberg

RICHARD WAGNER

FRAGMENTS SYMPHONIQUES



Timbales Fa-Si $\flat$   
et Batterie

arr. par  
FRANCIS SALABERT

a) PRÉLUDE DU III<sup>e</sup> ACTE  
Un poco sosten. Solennel

molto  
Largamente rall.

15 1 (A) 7 (B) 12 (C) 8 (D) 6 1 (E) 12 2

b) DANSE DES APPRENTIS

T<sup>o</sup> mod<sup>o</sup> di Valse

Glockenspiel (Trgl. à déf.)

(F) Vivo 17 (G) 10 (H) 9 (I) vns seuls 11 (J) 14 (K)

Trgl. Obl. 2 3 4 5

Glockenspiel Solo (Trgl. à déf.)

(L) 16 (M) 15 (N) 7

Timb.

(O)

2 3 4 5 6 7 8 9

(P) Trgl.

Glockenspiel

6 Trgl. 2 3 4 5 6 2 3 4 (Q) 12

Timb. p cresc.

Changez en Sol-Do

c) MARCHÉ DES CORPORATIONS

(R) Mod<sup>o</sup> 2 Trgl.

1 Timb.

*poco a poco cresc.*

*f* (S)

3 1 2 3 4 5 6 *f* *cresc.*

(T) 12 (U) 5 (V) *f*

2 *mf* *f*

2 3 *f* *cresc.*

(W) *ff* Trgl. *ff* Tamb. *f* Cymb.

*f* Cymb. *p*

1 *p* *più p* 1 *p* laissez vibrez

(X) Vivace ♩ = 126 4 *p* *cresc.* *mf* Lento e solennel 1 *ff* *sempre* (Y) 7 *très long*

(Z) 1 7 1 (AA) 12 2 *pp* Largamente molto rall.

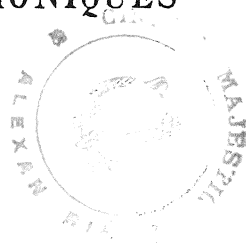
# Les Maîtres Chanteurs de Nüremberg

RICHARD WAGNER

## FRAGMENTS SYMPHONIQUES

**Harpe ou Piano**  
(à déf. de Glockenspiel seulement)

arr. par  
**FRANCIS SALABERT**



### a) PRÉLUDE DU III<sup>e</sup> ACTE

Un poco sostenuto

Solennel

(A)

(B)

Un poco rit.

(Accordez en Si<sup>b</sup> majeur)

15                      1                      7                      2                      10

(C)                      (D)                      (E) Largamente                      molto rall.

8                      Bois 6                      1                      Cordes 12                      2

### b) DANSE DES APPRENTIS

(F) Vivo

(G)

(H)

(I) T<sup>o</sup> mod<sup>o</sup> di Valse

(J)

Bois (trilles) 17                      10                      9                      Vns seuls 11                      Cordes 7                      Cl. Solo 7

Glockenspiel Solo

(K)

*p*                      *cresc.*

Musical notation for harp. The first staff shows a melodic line with a dynamic marking *f*. The second staff shows a bass line. Above the second staff are four measures with circled letters L, M, N and numbers 7, 16, 15, 7 respectively, indicating fingerings or positions.

Glockenspiel Solo Obl.

Musical notation for Glockenspiel Solo. The first staff shows a melodic line with a dynamic marking *p*. The second staff shows a bass line. The word *cresc* is written in the third measure of the first staff.

Musical notation for harp. The first staff shows a melodic line with dynamic markings *f* and *p*. The second staff shows a bass line. Above the second staff are two measures with circled letter O and numbers 6, 24 respectively, indicating fingerings or positions.

Glockenspiel Solo

Musical notation for Glockenspiel Solo. The first staff shows a melodic line with a circled letter P and a dynamic marking *p*. The second staff shows a bass line. The word *cresc* is written in the third measure of the first staff.

Musical notation for harp. The first staff shows a melodic line with a dynamic marking *f*. The second staff shows a bass line. The instruction *le reste Tacet* is written in the third measure of the first staff.