



# Richard Wagner

## TRANSCRIPTIONS FOR PIANO

("THE MASTERSINGERS OF NUREMBERG" TO "PARSIFAL")

### THE MASTERSINGERS OF NUREMBERG

(*Die Meistersinger von Nürnberg*)

Overture.	Transcribed by Otto Singer	1.00
Quintet (Dazzling as the Dawn).	Act III, Scene 4. Transcribed by Otto Singer	.50
Walter before the Master's Guild ( <i>Am stillen Herd</i> ).	Act I, Scene 3.	Transcribed by Otto Singer .50
Walter's Prize Song ( <i>Walter's Preliud</i> ).	Act III, Scene 5.	Transcribed by Otto Singer .50
do	Transcribed by F. Bendel	.50
do	Simplified arr. by W. J. B.	.50

### THE VALKYR (*Die Walküre*)

Siegmann's Love Song (Winter Storms have Waned)	Act I, Scene 3.	Transcribed by Otto Singer .50
do	Transcribed by Gustav Lange, Op. 143	.50
Ride of the Valkyrs.	Act III, Scene 1.	Transcribed by Otto Singer .50
Wotan's Farewell and Magic Fire Scene.	Act III, Scene 3.	Transcribed by Otto Singer 1.00
Magic Fire Scene ( <i>Feuersauber</i> ).	Trans. by Louis Brassin	.75

### SIEGFRIED

Siegfried forging the Sword.	Act I, Scene 3.	Transcribed by Otto Singer 1.00
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### THE DUSK OF THE GODS (*Die Gotterdammerung*)

Morning Dawn and Siegfried's Rhine Journey.	Transcribed by Otto Singer	.75
Siegfried's Funeral March.	Act III, Scene 2.	Transcribed by Otto Singer .50

### PARSIFAL

Prelude ( <i>Vorspiel</i> ).	Transcribed by Otto Singer	.50
do	For Four Hands. Transcribed by Engelbert Humperdinck	1.00
Sacred Relics, The ( <i>Das Heilwurt</i> ).	Act I. For Four Hands. Transcribed by Engelbert Humperdinck	.50
Swan, The ( <i>Der Schwan</i> ).	Act I. For Four Hands. Transcribed by Engelbert Humperdinck	.50
Parsifal and the Flower Maidens ( <i>Die Blumenmädchen</i> ).	Act II. Transcribed by Otto Singer	.75
do	For Four Hands. Transcribed by Engelbert Humperdinck	1.25
Good Friday Spell ( <i>Charfreitagssauben</i> ).	Act III, Scene 1. Transcribed by Otto Singer	.50
do	For Four Hands. Transcribed by Engelbert Humperdinck	1.00
Amfortas' Lament.	Act III. Arranged by C. F. M.	.40
Transformation and Closing Scene.	Act III. Transcribed by Otto Singer	.75
Closing Scene ( <i>Die Erlösung</i> ).	Act III. Four Hand arrangement by Engelbert Humperdinck	1.00
Easy Transcription from Parsifal by F. Beyer.	Op. 36	.50
Transcription by L. Gobbarts.	Op. 149	.50
Potpourri.	Arranged by Henri Cramer	.75
Selections for Piano Solo. (In book form.)	Arranged by Otto Singer.	Paper .50
Selections for Piano Four Hands. (In book form.)	Arranged by Engelbert Humperdinck.	Paper 1.00

\* For "Rienzi" to "Tristan and Isolde," see list on back of cover.

## Boston, OLIVER DITSON COMPANY

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# SIEGMUND'S LOVE SONG

## WINTER STORMS HAVE WANED

From  
"THE VALKYR"  
(Die Walküre)  
Act I, Scene III

(Winterstürme wichen dem Wonnemond)

RICHARD WAGNER  
Transcribed by Otto Singer

PIANO

*Molto vivace*  
(Schr lebhaft)

*ff*

*dim.*

*p*

*pp*

*Moderato*  
(Mässig bewegt)

*pp dolce*

espress.

*pp*

3

3

3

This system contains the first two staves of music. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with eighth-note chords and triplets. The tempo marking 'espress.' is placed above the first measure of the upper staff, and the dynamic marking '*pp*' is placed above the first measure of the lower staff. The number '3' appears three times above the lower staff, indicating triplet rhythms.

This system contains the third and fourth staves of music. The upper staff continues the melodic line with slurs and eighth-note patterns. The lower staff continues the harmonic accompaniment with eighth-note chords. The music maintains the same rhythmic and melodic motifs as the previous system.

This system contains the fifth and sixth staves of music. The upper staff continues the melodic line with slurs and eighth-note patterns. The lower staff continues the harmonic accompaniment with eighth-note chords. The music maintains the same rhythmic and melodic motifs as the previous system.

*poco marc.*

This system contains the seventh and eighth staves of music. The upper staff continues the melodic line with slurs and eighth-note patterns. The lower staff continues the harmonic accompaniment with eighth-note chords. The tempo marking '*poco marc.*' is placed below the first measure of the lower staff.

*dolce*  
*espress. sempre*

*mp*

This system contains the ninth and tenth staves of music. The upper staff continues the melodic line with slurs and eighth-note patterns. The lower staff continues the harmonic accompaniment with eighth-note chords. The tempo marking '*dolce*' and '*espress. sempre*' are placed above the first measure of the upper staff, and the dynamic marking '*mp*' is placed above the first measure of the lower staff.

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The music is in a minor key and 3/4 time.

Second system of the piano piece. The right hand continues the melodic development with some rests, and the left hand maintains the eighth-note accompaniment. A dynamic marking of *p* (piano) is present.

Third system of the piano piece. The right hand has more complex chordal textures and rests. The left hand continues the accompaniment. A dynamic marking of *marc.* (marcato) is present.

Fourth system of the piano piece. The right hand features a melodic line with some rests. The left hand continues the accompaniment. Dynamic markings include *cresc.* (crescendo) and *f* (forte).

Fifth system of the piano piece. The right hand has a melodic line with some rests. The left hand continues the accompaniment. Dynamic markings include *p* (piano) and *sempre cresc.* (sempre crescendo).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a flowing melody in the right hand and a steady accompaniment in the left hand. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation. The right hand begins with a *pp* dynamic marking, followed by a *f* dynamic marking. The left hand includes a *dim.* marking. A pedal instruction *col Ped. sempre* is written below the bass staff.

Third system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Fourth system of musical notation. The right hand starts with a *p* dynamic marking. The left hand features a prominent bass line with a *p.* marking.

Fifth system of musical notation. The right hand is marked *dolce* and *pp*. The left hand continues with its accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a *pp* dynamic marking. The left hand (bass clef) has a bass line with a *piu p* dynamic marking and a crescendo hairpin.

Second system of musical notation. The right hand continues the melodic line with a *pp* dynamic marking. The left hand continues the bass line with a crescendo hairpin.

Third system of musical notation. The right hand features a triplet of eighth notes marked with a '3' above the notes and a *cresc.* dynamic marking. The left hand continues the bass line with a crescendo hairpin.

Fourth system of musical notation. The right hand features a melodic line with a *piu cresc.* dynamic marking. The left hand continues the bass line with a crescendo hairpin.

Fifth system of musical notation. The right hand features a melodic line with a *ff grandioso* dynamic marking and a triplet of eighth notes marked with a '3' below the notes. The left hand continues the bass line with a crescendo hairpin.

First system of musical notation. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes. A triplet of eighth notes appears in the final measure of the bass line.

Second system of musical notation. Treble clef continues the melodic line. Bass clef features a rhythmic pattern with a *p* dynamic marking. A *dolce* marking is present in the bass line. A *L.H.* marking is at the end. A triplet of eighth notes is in the bass line.

Third system of musical notation. Treble clef has a *cresc. molto* marking and contains a series of chords with a triplet of eighth notes. Bass clef has *marc.* markings and contains a rhythmic pattern with a triplet of eighth notes. A *ff* marking is in the bass line, followed by a *dim.* marking.

Fourth system of musical notation. Treble clef contains a melodic line with eighth notes. Bass clef has a *p* dynamic marking and contains a rhythmic pattern with a triplet of eighth notes. A *marc.* marking is in the bass line.

Fifth system of musical notation. Treble clef contains a melodic line with eighth notes. Bass clef has a *pp* dynamic marking and contains a rhythmic pattern with a triplet of eighth notes. *marc.* markings are in the bass line.

# RICHARD WAGNER

## TRANSCRIPTIONS FOR PIANO

### RIENZI

Rienzi's Prayer. Act V, No. 1. Trans. by Otto Singer .40

### FLYING DUTCHMAN (*Der Fliegende Holländer*)

Introduction to Act II and Spinning Scene. Transcribed by Otto Singer .75

Spinning Chorus. Trans. for Four Hands by Wm. Dressler .75

Spinning Song (*Spinnerlied*). Transcribed by Franz Liszt 1.00

do Trans. by Th. Oestén, Op. 363 .40

### TANNHÄUSER

Overture to Tannhäuser .125

do Arranged for Four Hands 2.00

Chorus of Pilgrims. Easy trans. by Gustav Lange, Op. 251 .50

Pilgrim's Chorus. Transcribed by Fritz Spindler, Op. 94 .50

do Easy Arrangement by Aug. Loumey .30

March from Tannhäuser. Act II, (*Einzug der Gäste auf Wartburg*). Transcribed by Franz Liszt 1.00

do Transcribed by Otto Singer .50

do Transcribed by Gustav Lange, Op. 281 .75

do Easy trans. by D. Krug, Op. 156, No. 4 .40

do Arranged for Six Hands by Theodor Moelling 1.00

Tannhäuser March Easy Arrangement .40

Tannhäuser March and Chorus. Trans. by Fritz Spindler .75

Tannhäuser Grand March. Arranged for Four Hands by Ferd. Beyer, Op. 126 .60

O Thou Sublime, Sweet Evening Star (*O du mein holder Abendstern*). Transcribed by Franz Liszt .60

do Trans. by Gustav Lange .60

Wolfram's Romance (O Thou Sublime, Sweet Evening Star). Transcribed by Otto Singer .50

### THE MASTERSINGERS OF NUREMBERG

(*Die Meistersinger von Nürnberg*)

Overture. Transcribed by Otto Singer 1.00

Quintet (Dazzling as the Dawn). Act III, Scene 4. Transcribed by Otto Singer .50

Walter before the Master's Guild (*Am stillen Herd*). Act I, Scene 3. Transcribed by Otto Singer .50

Walter's Prize Song (*Walters Preislied*). Act III, Scene 2. Transcribed by Otto Singer .60

do Transcribed by F. Bendel .60

### THE VALKYR (*Die Walküre*)

Siegmund's Love Song (Winter Storms have Waned) Act I, Scene 3. Transcribed by Otto Singer .50

do Transcribed by Gustav Lange, Op. 143 .60

Ride of the Valkyrs. Act III, Scene 1. Transcribed by Otto Singer .50

Wotan's Farewell and Magic Fire Scene. Act III, Scene 2. Transcribed by Otto Singer 1.00

Magic Fire Scene (*Feuertänzer*). Trans. by Louis Brassin .75

### SIEGFRIED

Siegfried forging the Sword. Act I, Scene 3. Transcribed by Otto Singer 1.00

### THE DUSK OF THE GODS (*Die Götterdämmerung*)

Morning Dawn and Siegfried's Rhine Journey. Transcribed by Otto Singer .75

Siegfried's Funeral March. Act III, Scene 2. Transcribed by Otto Singer .50

### LOHENGRIN

Prelude to Lohengrin (*Vorspiel*). Trans. by Otto Singer .50

do for Four Hands .50

do for Two Pianos, Eight Hands. (Arranged by Leon Koopes) .75

Elsa's Dream, and the Arrival of Lohengrin. Act I. Transcribed by Otto Singer .75

Elsa's Bridal Procession (*Elsa's Brautzug zum Münster*). Transcribed by Franz Liszt .50

Bridal Procession and March. Trans. by Gustav Ritter .60

Bridal Chorus and March. Arranged for Six Hands by Theodor Moelling 1.00

Bridal Chorus. Act III, Scene 1. Trans. by Otto Singer .50

do Easy transcription by Aug. Loumey .30

do Easy arr. for Six Hands by Aug. Loumey .50

Introduction to Act III and Bridal Chorus. Easy arrangement by Chas. H. Pratt .40

Introduction to Act III and Wedding March. Arranged for Four Hands by F. L. Schubert 1.00

Wedding March. Easy transcription by Geo. W. Tryon .50

Swan Song. Transcribed by D. Krug, Op. 292 .60

Lohengrin, Fantasia Brillante. By J. Leybach, Op. 125 1.00

### TRISTAN AND ISOLDE

Introduction to Tristan and Isolde. Trans. by Otto Singer .50

Prelude to Tristan and Isolde. Arr. by Hans von Bülow .50

do Four Hand arrangement by Hans von Bülow .75

Love Duet. Act II. Transcribed by Otto Singer .50

Isolde's Love-Death (*Isoldens Liebestod*). Act III, Scene 3. Transcribed by Otto Singer .50

### PARSIFAL

Prelude (*Vorspiel*). Transcribed by Otto Singer .60

do For Four Hands. Transcribed by Engelbert Humperdinck 1.00

Sacred Relics, The (*Das Heilthum*). Act I. For Four Hands. Transcribed by Engelbert Humperdinck .50

Swan, The (*Der Schwan*). Act I. For Four Hands. Transcribed by Engelbert Humperdinck .50

Parsifal and the Flower Maidens (*Die Blumenmädchen*). Act II. Transcribed by Otto Singer .75

do For Four Hands. Transcribed by Engelbert Humperdinck 1.25

Good Friday Spell (*Das Freitagszauber*). Act III, Scene 1. Transcribed by Otto Singer .60

do For Four Hands. Transcribed by Engelbert Humperdinck 1.00

Amfortas' Lament. Act III. Arranged by C. F. M. .40

Transformation and Closing Scene. Act III. Transcribed by Otto Singer .75

Closing Scene (*Die Erlösung*). Act III. Four Hand arrangement by Engelbert Humperdinck 1.00

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OLIVER DITSON COMPANY

## Scanning Target

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