



PRELUDE TO DIE MEISTERSINGER

RICHARD WAGNER

Arranged by

Robert D. McCashin

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

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The Arranger

Robert D. McCashin, DMA, is Professor Emeritus and former Director of Orchestras and Professor of Conducting at James Madison University. He recently retired from academe after a 43-year career of conducting and applied string teaching at the college/university level. He was awarded JMU's Distinguished Teacher Award for the College of Visual and Performing Arts in 2015. From 1992 through 2016, Dr. McCashin was Music Director for the JMU Symphony, Chamber Orchestra and Opera Orchestra. He taught all relevant orchestral conducting and academic courses within the MM and DMA orchestral conducting curricular core, as well as applied studio strings.

Dr. McCashin, a violinist, has been a successful writer and arranger of educational publications, having now published some 90 works for the Grade I through V educational performance levels. He has been a regular guest conductor for a variety of orchestral ensembles, including regional and all-state orchestras across the U.S. as well as regional professional orchestras. He has been invited to present more than 30 conducting workshops and seminars for national and state level teacher conferences throughout the U.S. Dr. McCashin is a Founder, Past President and former National Board member for the College Orchestra Directors Association.

About the Music

At first glance, *Die Meistersinger* is a comic drama about a medieval song contest, where good prevails over evil. Delving a bit deeper, however, we see that it is a story about Wagner unmasking one of his critics, Eduard Hanslick, a famous German-Austrian music critic who hated the music of Wagner, but was most favorable to Brahms and Schumann. Wagner broke strongly from tradition in replacing the overture with the prelude and calling his staged works music-dramas, rather than operas. It is highly likely that Wagner enjoyed the inside joke, excoriating his critic/detector, that he staged for all to see!

The basic storyline for the music-drama is about the Guild of the Mastersingers, who purported to preserve the highest levels of music tradition. The prize, for the winner of the Summer Song contest, is the hand of Eva—the very attractive daughter of the town's goldsmith. In the end, it is the more modern contestant, Walther (possibly representing Wagner?), who wins. The Prelude to *Die Meistersinger* is a world-renowned work, which contains four primary themes from the staged work: a march and then a fanfare, with a third melodic portion that represents the lovely Eva, and the fourth, poking fun at the Masters.

- Dr. Robert McCashin

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PRELUDE TO DIE MEISTERSINGER

RICHARD WAGNER
Arranged by
 ROBERT D. McCASHIN
 (ASCAP)

Massive, broad, and weighty ($\text{J} = 88-92$)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

ff

ff

ff

ff

2

3

4

5

8

sempre f

sempre f

sempre f

sempre f

6

7

8

9

10



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Musical score for strings (Vln. 1, Vln. 2, Vla., Vcl., D.B.) showing measures 11 through 15. The score includes dynamic markings such as *ff* (fortissimo) and *v* (volume). Measures 11-13 show eighth-note patterns. Measure 14 begins with a forte dynamic (*ff*) and includes slurs and grace notes. Measure 15 concludes the section.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vcl., D.B.) showing measures 16 through 20. Measures 16-18 show eighth-note patterns. Measures 19-20 show sixteenth-note patterns. A large red watermark "Preview Use Requires Purchase" is diagonally across the page.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vcl., D.B.) showing measures 21 through 25. Measures 21-25 show sixteenth-note patterns. A large red watermark "Preview Use Requires Purchase" is diagonally across the page.

27 **Meno mosso ($\text{J}=76-80$)**

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

26 28

mf espressivo *piu p*

mf espressivo *piu p*

mf espressivo *piu p*

mf espressivo *piu p*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

30 31 32 33

poco rall.

37 **A tempo ($\text{J}=88-92$)**

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

34 35 36 37

2

3

3

Musical score for strings (Vln. 1, Vln. 2, Vla., Vcl., D.B.) from measures 38 to 40. The score shows dynamic markings *f* for Vln. 1 at measure 38, *f* for Vln. 2 at measure 39, and *f* for Vla. and Vcl. at measure 40.



Musical score for strings (Vln. 1, Vln. 2, Vla., Vcl., D.B.) from measures 41 to 44. Measure 41: Vln. 1, Vln. 2, Vla., Vcl. play *ben tenuto*. Measure 42: Vln. 1, Vln. 2, Vla., Vcl. play *ben tenuto*. Measure 43: Vcl. has a grace note. Measure 44: Vcl. has a grace note, dynamic *f*.



Musical score for strings (Vln. 1, Vln. 2, Vla., Vcl., D.B.) from measures 45 to 49. Measures 45-48: Vln. 1, Vln. 2, Vla., Vcl. play eighth-note patterns. Measure 49: Vln. 1, Vln. 2, Vla., Vcl. play eighth-note patterns, dynamic *f*.

53

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

50 51 52 53

sempre f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

54 55 56 57 58

cresc.

cresc.

cresc.

cresc.

62

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

59 60 61 62

tr (V)

ff

ff

ff

ff

ff

Musical score for strings and double bass. The score consists of five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The music is in common time. Measures 63-66 are shown. The parts play eighth-note patterns, with some notes tied over between measures.



Musical score for strings and double bass. The score consists of five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The music is in common time. Measures 67-70 are shown. The parts play eighth-note patterns, with some notes tied over between measures. Measure 69 is boxed.



Musical score for strings and double bass. The score consists of five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The music is in common time. Measures 71-75 are shown. The parts play eighth-note patterns. Measure 71 starts with a dynamic of *molto rall.*. Measures 74 and 75 feature dynamic markings of *fff*.