

Tristan und Isolde
Prelude and Love Death
(abridged)

Richard Wagner

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

REVOLUTIONARY BONE COLLECTION

VOLUME FIVE

About the Composer

"Tristan und Isolde" of Richard Wagner (1813-83) was composed between 1857 and 1859, but did not receive its premiere until 1865 in Munich, under the patronage of King Ludwig of Bavaria. It was completed at approximately the same time as Berlioz' "Les Troyens" (1856-58), Verdi's "Simon Boccanegra" (1857) and Gounod's "Faust" (1859). There was an attempt to mount a production of the opera in the early 1860s in Vienna, but the project was abandoned after it was labeled "unperformable" by its participants. The first tenor to sing "Tristan" died after a few performances of the work, with many in the company thinking that the strain of the role was the reason for his demise. Even today, only the bravest of tenors attempt the role; many have had to rely on an understudy for the last act.

The second measure of the Prelude introduces the famous "Tristan" chord, which many music historians credit as the first link to the "modern" music of the 20th-century. Almost every composer who followed him in the next 50 years was influenced by this musical event, either for or against. In reality, it is just a half-diminished chord, which regularly appeared in music as early as Bach and is the normal spelling of the seventh degree of the scale in both major and minor keys. Wagner, however, was using it as a dramatic device, creating a harmony that failed to resolve, which ran counter to all current practices. It illustrates perfectly the tragic circumstances of a couple who are sworn enemies falling hopelessly in love after drinking a magic potion. In this story, just like the chord, there can be no resolution.

About the arranger

Bob Reifsnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** There is some octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice.
4. **Range-** The basic range of these transcriptions is from high D to low B. For each of the three quartets, the ideal mix would be alto, .525 bore tenor, .547 bore tenor and bass trombone.
5. **Breathing and Articulation-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations. Performers are also encouraged to add slurs whenever it is deemed appropriate.

"Prelude and Love Death" from Tristan und Isolde

Wagner

Bob Reifsnyder

♩=80

Measures 1-8: *mf* *p*

Measures 9-16: *pp* *cresc.* *p* *f* *crescendo*

Measures 17-22: *ff* *dim.* *p* *crescendo* *f* *dim.* *p*

Measures 23-29: *crescendo* *f* *f* *diminuendo*

Measures 30-36: *p* *cresc.* *f* *diminuendo* *p* *crescendo* *f* *dim.* *p*

Measures 37-44: *p* *cresc.* *mp* *dim.* *p* *p* *cresc.* *f* *dim.* *p*

Measures 45-52: *mp* *diminuendo* *p* *cresc.* *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *f* *dim.*

Measures 53-59: *p* *crescendo* *mp* *cresc.* *f*

59 *crescendo ff f*

65 *mf p crescendo f*

69 *f crescendo*

74 *ff f*

79 *crescendo ff*

82 *diminuendo f*

86 *mp dim. p p crescendo*

94 *f dim. p cresc. mp dim. p crescendo f dim. p*

101

This musical score is for the piano part of the 'Prelude and Love Death' from Wagner's Tristan und Isolde. It consists of nine staves of music, each beginning with a measure number. The key signature is D major (two sharps). The time signature is 3/4. The notation includes various dynamic markings (ff, f, mf, p, mp, cresc., dim., diminuendo) and articulation marks (accents, slurs). The music features a mix of eighth, sixteenth, and thirty-second notes, often beamed together. The final staff (101) shows a series of whole rests.

"Prelude and Love Death" from Tristan und Isolde

3

♩=60

110

pp

117

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

123

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic marking. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a repeat sign.

125

125

128

128

131

cresc. mf dim. p cresc.

135

mf *p* *crescendo* *pp*

141

crescendo *mp* *dim.* *p* *mp*

145

145

148

pp crescendo

Musical staff 148-152: Treble clef, key of D minor. Measures 148-152. Dynamics: *pp*, *crescendo*.

153

f p cresc. f p cresc. f p

Musical staff 153-156: Treble clef, key of D minor. Measures 153-156. Dynamics: *f p cresc. f p cresc. f p*.

157

crescendo

Musical staff 157-160: Treble clef, key of D minor. Measures 157-160. Dynamics: *crescendo*.

161

f pp

Musical staff 161-163: Treble clef, key of D minor. Measures 161-163. Dynamics: *f pp*.

164

cresc.

Musical staff 164-166: Treble clef, key of D minor. Measures 164-166. Dynamics: *cresc.*.

167

f

Musical staff 167-169: Treble clef, key of D minor. Measures 167-169. Dynamics: *f*.

170

diminuendo p

Musical staff 170-174: Treble clef, key of D minor. Measures 170-174. Dynamics: *diminuendo p*.

175

pp

Musical staff 175-179: Treble clef, key of D minor. Measures 175-179. Dynamics: *pp*.

