

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 20<sup>th</sup>-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 Reifsnnyder, 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.

Trombones 7

# "Prelude and Love Death" from Tristan und Isolde

Wagner

Bob Reifsnyder

♩=80

*mf dim. p*

9

*pp cresc. p f crescendo*

17

*ff dim. p f*

25

*diminuendo p crescendo f diminuendo p crescendo*

32

*p mf dim. p p cresc. mp dim. p*

40

*p cresc. f dim. p mp diminuendo p cresc.*

47

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

54

*f*

60

*crescendo ff diminuendo mf*

This staff contains measures 60 through 65. It begins with a *crescendo* leading to a fortissimo (*ff*) section, followed by a *diminuendo* section ending at mezzo-forte (*mf*).

66

*f dim. mp f dim. f*

This staff contains measures 66 through 70. It features a series of sixteenth-note runs. The dynamics are *f*, *dim.*, *mp*, *f*, *dim.*, and *f*.

71

*ff*

This staff contains measures 71 through 76. It features a fortissimo (*ff*) section with various rhythmic patterns.

77

*f crescendo*

This staff contains measures 77 through 80. It begins with a fortissimo (*f*) section that gradually increases in volume, marked as *crescendo*.

81

*ff diminuendo f*

This staff contains measures 81 through 85. It starts with fortissimo (*ff*) and then gradually decreases in volume, marked as *diminuendo*, ending at fortissimo (*f*).

86

*mp dim. p p cresc. p*

This staff contains measures 86 through 92. The dynamics are mezzo-piano (*mp*), *dim.*, piano (*p*), *p*, *cresc.*, and *p*.

93

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

This staff contains measures 93 through 99. The dynamics are *crescendo*, *f*, *dim.*, *p*, *p*, *cresc.*, *mp*, *dim.*, *p*, and *crescendo*.

100

*f dim. p*

This staff contains measures 100 through 108. It starts with fortissimo (*f*), then *dim.*, and ends at piano (*p*).

♩=60

109

*pp mp*

This staff contains measures 109 through 114. It begins with pianissimo (*pp*) and ends at mezzo-piano (*mp*).



160

160-162: Bass clef, B-flat major key signature. The staff contains a continuous eighth-note triplet pattern. The word *crescendo* is written below the first few notes. The number '3' is placed under each triplet.

163

163-166: Bass clef, B-flat major key signature. The staff contains a continuous eighth-note triplet pattern. The dynamic markings *f* and *pp* are written below the staff. The number '3' is placed under each triplet.

167

167-170: Bass clef, B-flat major key signature. The staff contains eighth-note triplet patterns. The word *cresc.* is written below the staff. The number '3' is placed under each triplet. There are time signature changes to 2/4 and 4/4.

170

170-174: Bass clef, B-flat major key signature. The staff contains eighth-note triplet patterns. The dynamic marking *f* is written below the staff. The number '3' is placed under each triplet.

175

175-179: Bass clef, B-flat major key signature. The staff contains eighth-note triplet patterns. The word *diminuendo* is written below the first few notes, and the dynamic marking *p* is written below the last few notes. The number '3' is placed under each triplet.

180

180-185: Bass clef, B-flat major key signature. The staff contains eighth-note triplet patterns. The dynamic marking *pp* is written below the staff. The number '3' is placed under each triplet.

186

186-188: Bass clef, B-flat major key signature. The staff contains a few notes, including a triplet, and ends with a double bar line. The number '3' is placed under the triplet.