

Floyd Dorn



Richard Wagner

TRANSCRIPTIONS FOR PIANO

("RIENZI" TO "TRISTAN AND ISOLDE") *

RIENZI	NET	LOHENGRIN	NET
Rienzi's Prayer. Act V, No. 1. Trans. by Otto Singer	.35	Prelude to Lohengrin (<i>Vorspiel</i>). Trans. by Otto Singer	.35
FLYING DUTCHMAN (<i>Der Fliegende Holländer</i>)		do for Four Hands	.40
Introduction to Act II and Spinning Scene. Transcribed by Otto Singer	.50	do for Two Pianos, Eight Hands. (Arranged by Léon Roques)	.50
Spinning Chorus. Transcribed by Otto Singer	.40	Elsa's Dream, and the Arrival of Lohengrin. Act I. Transcribed by Otto Singer	.50
Spinning Chorus. Trans. for Four Hands by Wm. Dressler	.70	Elsa's Bridal Procession (<i>Elsa's Brautzug zum Münster</i>). Transcribed by Franz Liszt	.40
Spinning Song (<i>Spinnerlied</i>). Transcribed by Franz Liszt	.85	Bridal Procession and March. Trans. by Gustav Ritter	.75
do Trans. by Th. Oesten, Op. 360	.35	Bridal Chorus and March. Arranged for Six Hands by Theodor Moelling	.70
TANNHÄUSER		Bridal Chorus. Act III. Scene 1. Trans. by Otto Singer	.40
Overture to Tannhäuser	1.00	do Easy transcription by Aug. Loumey	.25
do Arranged for Four Hands	1.25	do Easy arr. for Six Hands by Aug. Loumey	.40
Chorus of Pilgrims. Easy trans. by G. Lange, Op. 231, No. 1	.40	Introduction to Act III Arranged for Four Hands	.50
Pilgrim's Chorus. Transcribed by Fritz Spindler, Op. 94	.40	Introduction to Act III and Bridal Chorus. Easy arrangement by Chas. E. Pratt	.35
do Easy arrangement by Aug. Loumey	.25	Introduction to Act III Bridal Chorus and March. Arranged for Four Hands by Charles Wels, Op. 97	.70
do And Song to the Evening Star. Arr. for Four Hands by L. Roques	.35	Wedding March. Easy transcription by Geo. W. Tryon	.40
March from Tannhäuser. Act II. Trans. by Franz Liszt	.85	Swan Song. Transcribed by D. Krug, Op. 292	.50
do Transcribed by Otto Singer	.40	Echoes of Lohengrin. Arr. by Fritz Spindler, Op. 251	.50
do Transcribed by G. Lange, Op. 231, No. 4	.50	Lohengrin, Fantasia Brillante. By J. Leybach, Op. 125	.70
do Easy trans. by D. Krug, Op. 196, No. 4	.40	Lohengrin Fantaisie. By E. Dorn, Op. 39, No. 22	.50
do Arr. for Six Hands by Th. Moelling	.70	TRISTAN AND ISOLDE	
Recollections from Tannhäuser. Arr. by F. Spindler	.50	Introduction to Tristan and Isolde. Trans. by Otto Singer	.40
Tannhäuser March. Easy arrangement	.35	Prelude to Tristan and Isolde. Arr. by Hans von Bülow	.40
Tannhäuser March and Chorus. Trans. by Fritz Spindler	.50	Isolde's Love-Death (<i>Isoldens Liebestod</i>). Act III, Scene 3. Transcribed by Otto Singer	.40
Tannhäuser Grand March. Arranged for Four Hands by Ferd. Beyer, Op. 136	.40		
O Thou Sublime, Sweet Evening Star (<i>O du mein holder Abendstern</i>). Transcribed by Franz Liszt	.40		
do Trans. by Gustave Lange, Op. 231 No. 2	.40		
Wolfram's Romance (<i>O Thou Sublime, Sweet Evening Star</i>). Transcribed by Otto Singer	.35		

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ISOLDE'S LOVE-DEATH (ISOLDENS LIEBESTOD)

From "TRISTAN and ISOLDE"
Act III, Scene III

RICHARD WAGNER
Transcribed by Otto Singer

Cominciare molto moderato
(Sehr mässig beginnend)

PIANO

pp
tremolo

cresc.
trem.

f
dim.
p
rinforz.
Ped.

Un poco più mosso
L.H. R.H. *sempre tranquillo*

p
dolce
col Ped.

p

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and includes various rhythmic patterns, including triplets and sixteenth notes. A large slur covers the entire system.

Second system of musical notation. The upper staff begins with the dynamic marking *p* and the instruction *dolce*. It features a melodic line with slurs and triplets. The lower staff provides harmonic accompaniment with chords and moving lines.

Third system of musical notation. The upper staff continues the melodic line with *dolce* markings. The lower staff includes triplets and other rhythmic figures. The dynamic marking *p* is present at the start of the system.

Fourth system of musical notation. The upper staff has *dolce* markings. The lower staff features a triplet and a section marked *dim.* (diminuendo). There are also some markings like *p* and *Ed.* (likely *Ed.* for *Ed.* or *Ed.*).

Fifth system of musical notation. The upper staff begins with *dolce* and *p*. The lower staff starts with *pp* (pianissimo) and includes triplets and other rhythmic patterns. The system concludes with a final melodic phrase in the upper staff.

p *cresc.* *pp* *trem.*
col Ped. sempre

poco cresc.

dim. *pp*

espr. *dolce*
Ped.

più p
Ped.

morendo *trem.* *pp* *cresc.*

This system contains the first two measures of the piece. The treble staff begins with a melodic line marked *morendo* and *trem.* (trémolo). The bass staff features a rhythmic accompaniment of chords, marked *pp* (pianissimo) and *cresc.* (crescendo). There are 'x' marks above some notes in both staves.

The second system continues the piece. The treble staff has a melodic line with some notes marked with 'x'. The bass staff continues the accompaniment, with a *Ped.* (pedal) instruction and asterisks below it. There are also 'x' marks above notes in the treble staff.

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

col Ped. sempre

The third system consists of six measures. The treble staff has a melodic line with triplets and notes marked with 'x'. The bass staff has a rhythmic accompaniment with dynamic markings *f* (forte) and *p* (piano) alternating. A *col Ped. sempre* instruction is present at the beginning of the system.

The fourth system continues the piece. The treble staff has a melodic line with notes marked with 'x'. The bass staff has a rhythmic accompaniment with fingerings (1, 2, 4) indicated below the notes.

cresc.

The fifth system continues the piece. The treble staff has a melodic line with notes marked with 'x'. The bass staff has a rhythmic accompaniment with fingerings (1, 4, 3, 1, 5, 4) indicated below the notes. A *cresc.* instruction is present at the beginning of the system.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains several triplet markings (indicated by a '3' above the notes) and some notes marked with an 'x'. The lower staff is in bass clef and includes fingerings '1' and '5' for various notes.

The second system continues the musical piece. It features similar triplet markings in the upper staff. The lower staff includes a dynamic marking of *pp* (pianissimo) and fingerings '1' and '5'.

The third system shows a progression in the music. The upper staff has a dense texture of notes. The lower staff includes a dynamic marking of *cresc.* (crescendo) and fingerings '1' and '5'.

The fourth system features a change in time signature to 3/4. The upper staff has a complex melodic line with some notes marked with an 'x'. The lower staff includes fingerings '1' and '5'.

The fifth system concludes the page. It features a final melodic flourish in the upper staff and a sustained chord in the lower staff. Fingerings '1' and '5' are present.

8

ff

Ped.

8

dim.

Ped.

8

trem.

pp dolce

L.H. più p

Ped.

Ped.

** Ped. Ped. Ped. **

pp

pp rall.

col Ped.

Ped. tenuto



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