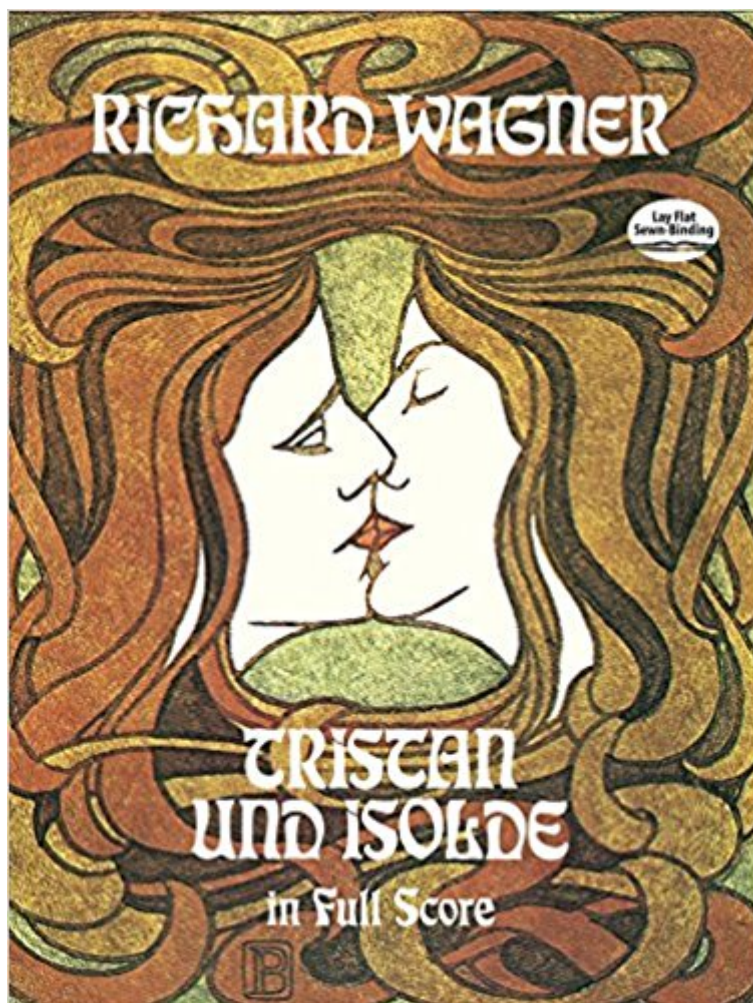


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# Tristan Und Isolde In Full Score (Dover Music Scores)



## Synopsis

Among musicologists and serious lovers of music, Wagner's *Tristan und Isolde* is generally considered the high point of orchestration in the musical tradition of nineteenth-century Europe. It shows in most successful form Wagner's unsurpassed gift for using the instruments of the orchestra, and generations of students have worked with it to learn its technique. *Tristan und Isolde* also has a remarkable historical position. It was the opera that most of the post-Wagnerians used to build upon, and it was also the opera that the anti-Wagnerians seized upon very frequently for their attacks and for their attempts to move musically away from Wagnerism. Accepted or rejected, it has been the work with which late nineteenth- and early twentieth-century musicians had to come to terms, and much musical history of this period can be understood through it. This edition reproduces the full orchestral score in a clear, modern engraving for easy reading and piano study, with large legible notation. Do not confuse this with a piano rendering; it is a full orchestral score. In addition to its obvious uses for study, this score is also an indispensable associate for anyone listening to recordings. In no other manner can the listener keep full awareness of the incredible orchestral richness of this opera.

## Book Information

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## Customer Reviews

Composer and conductor Richard Wagner (1813–1883) is best known for his four-opera classic, *The Ring*. Unlike most other composers, Wagner wrote both the scenario and libretto for his

operas.

This Dover publication offers a complete orchestral and vocal score of one of the most complex and difficult musical works ever written, one that is even now ahead of other contemporary operatic works in its total effectiveness and impact. It requires large orchestral and vocal contributions, and its score offers nearly as much music as Beethoven's 9 symphonies. The Dover edition is a thick 655 page volume in which there are as many as 24 separate instrumental lines for the 100 orchestral players, plus three or four for the singers. It is 655 pages long, 8.5 by 11 inches in extent, roughly the size of the Tampa Bay Metro (pop 3.3 million) phone book. Its size allows the type to be easily read and the music to be followed when listening to a recorded source, for example, and to be easily read and understood in almost any context, other than that of actually conducting a performance. It is obviously not intended for the local high school musical, though (and I am not just making this up) an amateur Tarpon Springs (pop.20,000) music group recently staged a complete performance of Wagner's four Ring Operas, with piano musical accompaniment this year! If you're determined to go this route with Tristan, you need this score, badly! I have found it useful in my role as record reviewer, in resolving certain difficult questions I have come up against here and there in this deep and difficult work. Indeed, it is fine for anyone who has any unresolved question about the music. It is sturdily paperbound, and it is well worth the modest asking price. Much of the text, however, is reprinted directly from German sources, so an elementary understanding of that language is helpful. That is all I can think of on the downside, and in summary I found this work not only authoritative but also user-friendly. There is one final matter to be noted. The source copy for this edition was originally the property of the well-known 19th century conductor Felix Mottl. Mottl made a comprehensive series of suggestions to enhance the effectiveness of presentation of the music in actual performances. These helpful suggestions are systematically identified by the letter B in this edition of the score. You can use them or not, your choice, but they are there, identified throughout by that letter B.

Clear to read, easy to understand, and great binding to help open the book all the way. I'd recommend for any Wagnerian.

I just start to listen this opera recently. and i found this book online, it's a beautiful book! reasonable price, perfect!

The only reason I can't give this volume a full 5 stars is the ordering of the staves in each system: not only (as with Schott's other 1st-edition-scores of Wagner's works) is it occasionally inconsistent from system to system; it also still insists on NOT separating the woodwinds from the brass (and, worse yet, mixes them around!); furthermore, it's awkward to have to look for the violins and viols as being ABOVE the voice-parts instead of below. Otherwise, it's a steal and absolutely a MUST-GET for any serious musician who cares about his craft (whether conductor, singer or instrumentalist)!!! Not only is it a very reliable edition (typical with C.F. Peters), it also is that much the more valuable for including the editorial markings and suggestions of an important Wagnerian conductor of 100 years ago by the name of Felix Mottl; it's very obvious that he knew his stuff!!!! To boot, the fonts and engravings are such that one just CAN'T fault it other than what I've described above. Very warmly recommended!! [For those who want a fully-modern edition featuring all of what I'd like, one has to get Schott's current edition which, although indeed the very best one for both study and for conducting from (especially in terms of size - though it's amply possible to direct from this edition, so clear it happens to be!), is also fantastically expensive! Also worth mentioning is that this Dover republication has been on the market for around 35 years...]

Tristan und Isolde is quite possibly Wagner's finest achievement. In fact, it holds a unique place in operatic history; it has inspired the thinking of philosophers, even scientists, just as works such as Oedipus Rex, Hamlet and Don Giovanni had done before. No opera lover's book shelf is complete without a copy of this score. Dover's edition is a reprint of the reliable C.F. Peters edition from the early twentieth century. The scholarship is highly reliable as is generally true with Peters, especially with Peters' German scores. There is an English translation of all German frontismatter, but no glossary of German musical terms. The cover art for this edition is *Der Kuss* in Gustav Klimt, an art work as erotic and disturbing as this Opera is. The score is too big, and the book too small for podium use, but it is perfect for at home. Many of the innovations of twentieth century music and drama, indeed all twentieth century culture, may never have occurred if this opera had not been written. If that sounds far-fetched, buy this score, and a good recording, and see why I make that assertion.

This book was touching and adventure filled. It was very touching to see how the Tristan & Isolde fought for their love and had to part. But found ways to still keep their love. The adventures involved Tristan and his many battles to win glory and peace. I thought that the book was well written to the point where I found myself crying in the end with grief for the two lovers. But to not give any thing

away i can not tell you why, read the book and find out!

I am 12 years old and this book touched me and so did the movie!!!! In fairytales the end is happy and everyone lives happily ever after. Whatever! That hardly ever happens. This story tells the truth that not all relationships are perfect. I found myself crying at the end because I want to love someone like Tristan and Isolde loved each other!!!! I recomend buying this and the 2006 movie Tristan and Isolde. Their both GREAT!!!!

there is absolutely no music notation displayed in the sample making it pretty worthless for deciding whether or not to purchase an expensive title

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