

# Opera Transcriptions

## MEYERBEER, GIACOMO

### Huguenots, Les

Fantaisie. Op. 20 . . . . .

Fantaisie facile. Op. 39, No. 6 . . . . .

Grande fantaisie. Op. 44 . . . . .

do (Four Hands) . . . . .

### Prophète, Le

Coronation march . . . . .

do (Four Hands) . . . . .

do (Six Hands) . . . . .

do (Two Pianos, Eight Hands) . . . . .

### Robert le Diable

Bouquet de Mélodies. Op. 42, No. 2 . . . . .

Fantaisie dramatique. Op. 78 . . . . .

Transcription. Op. 39, No. 21 . . . . .

## MOZART, WOLFGANG AMADEUS

### Don Giovanni (Don Juan)

Fantasia. Op. 149. (Six Hands) . . . . .

do Op. 42 . . . . .

### Magic Flute, The

Divertimento. Op. 118, No. 16 . . . . .

## OFFENBACH, JACQUES

### Périchole, La

Letter song and Street-singer's duet. Op. 80, No. 3 . . . . .

## PLANQUETTE, ROBERT

### Chimes of Normandy (Bells of Corneville)

Potpourri . . . . .

do (Four Hands) . . . . .

do . . . . .

Selection of airs . . . . .

## ROSSINI, GIOACHINO

### Moses in Egypt

Prayer. Op. 30. (Paraphrase de concert) . . . . .

### Otello

Prayer. Op. 36. (For the left hand alone) . . . . .

### Stabat Mater

Paraphrase. Op. 89 . . . . .

### William Tell (Guillaume Tell)

Grande fantaisie. Op. 61 . . . . .

Transcription. Op. 39, No. 11 . . . . .

Trio with Variations. Op. 32, No. 2 . . . . .

## STRAUSS, JOHANN

### Fledermaus, Die (The Bat)

Potpourri . . . . .

Waltz . . . . .

## THOMAS, AMBROISE

### Mignon

Fantaisie transcription. Op. 116 . . . . .

Polonaise. Op. 188. (Transcription variée) . . . . .

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(For Easy Opera Transcriptions, for Opera Overtures, and for Wagner, see Separate Lists)

PRAYER  
(PREGHIERA)  
"DEH! CALMA O CIEL"  
FROM "OTELLO"

TRANSCRIPTION FOR LEFT HAND ALONE

GIOACHINO A. ROSSINI

MORITZ STRAKOSCH, Op. 36

PIANO

Maestoso

*f*

8 *loco*

8 *loco*

8 *loco*

*Ritard: assai.*

PREGHIERA.

The musical score consists of four systems of piano accompaniment. Each system is written for the right and left hands on a grand staff. The first system is marked 'PREGHIERA.' and features a melodic line in the right hand with a triplet of eighth notes. The second system includes a sixteenth-note triplet in the right hand. The third system is marked with 'pp' (pianissimo) and 'f' (forte), and contains two triplet markings in the right hand. The fourth system continues the melodic and harmonic development. The score is characterized by frequent use of triplets and a complex, rhythmic accompaniment in the left hand.

The first system of musical notation consists of two staves, treble and bass clef. The treble staff features a melodic line with several triplet markings (indicated by a '3' above a bracket) and some slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It includes dynamic markings: *pp* (pianissimo) in the first measure and *ff* (fortissimo) in the second measure. The treble staff has triplet markings and large slurs over the final two measures. The bass staff has a similar structure with slurs and chords.

The third system features a prominent octavo (*8*) marking in the treble staff, indicating an octave shift. The word *loco* is written in the treble staff, suggesting a *loco* playing technique. The bass staff continues with its accompaniment.

The fourth system concludes the piece. It features an octavo (*8*) marking in the treble staff. The treble staff has large slurs and some chordal textures. The bass staff provides a steady accompaniment.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system features a piano part with a wide intervallic leap and a string accompaniment. The second system continues the piano's melodic line with slurs and ornaments. The third system introduces a 'loco' marking and a sixteenth-note figure in the piano part. The fourth system concludes with a 'Piu mosso.' instruction and a final cadence. Various musical notations are used throughout, including slurs, ornaments, and dynamic markings.



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