

Richard Wagner

**ELSA'S PROCESSION  
TO THE CATHEDRAL**

Lohengrin, act 2, scene 4

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Concert Band

Flute 1.2.3, Oboe 1.2, Cor Anglais, Clarinet 1.2.3, Bass Clarinet, Bassoon 1.2  
Alto Saxophone 1.2, Tenor Saxophone, Baritone Saxophone  
F Horn 1.2.3.4, Trumpet 1.2.3.4, Trombone 1.2.3, Euphonium, Tuba  
Timpani, Snare Drum, Bass Drum, Cymbals

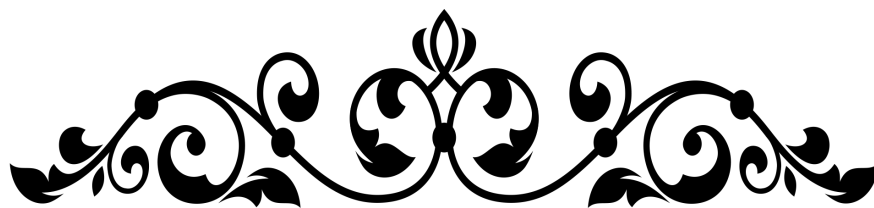
*Music*  
DISTINGUISHED REPERTOIRE FOR BAND



1850

Full Score / Partitur

Arranged by David Whitwell



# *Maxime's Music*

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## Notes

This music in the opera is virtually a band composition as it stands. After thirty-two bars one violin part joins in unison and eventually two male choirs. Curiously, the earlier band arrangement of this music overlooked one of the male choirs, which this edition includes. It is interesting that Wagner himself recommended this music as an appropriate addition to the band repertoire. In a letter to Friedrich Wilhelm Graf von Redern, dated Dresden, 26 June 1846, Wagner wrote,

While I doubt that there are many pieces in my opera that are suitable for production as military music, I permit myself to draw your attention, however, particularly to one number which has gone exceedingly well on parades here in Dresden; I refer to the first section of the fourth scene of the second Act; it is in the style of a March with chorus . . . that lends itself well to treatment as an effective piece for military band.

Wagner's use of the term "Military Band" simply reflects the large band with woodwinds and brass and does not suggest a "military" style. Quite the contrary, in another letter Wagner specifically speaks of the style he had in mind.

The particular atmosphere which my *Lohengrin* should produce is that here we see before us an ancient *German* kingdom in its finest, most ideal aspect. Here no one does anything out of mere routine and court custom, but in every encounter the participants take a direct and genuinely personal part; here there is no despotic pomp which has its "bodyguards" (oh! oh!) and orders the "people pushed back" to form a "lane" for the high nobility . . . I beg of you, for God's sake, take out that awful stuff with the masters of ceremonies, marshals, bodyguards, etc.: they must have no further place *here*. Let my *Lohengrin* be beautiful, but not ostentatious . . .

Elsa must—on the high ground before the palace—actually come to a stop. She is moved and affected, as if overcome by bliss. Only after 8 measures does she once more proceed very slowly toward the cathedral, sometimes, pausing, cordially and naively acknowledging greetings. Not only does it take shape this way, but it actually becomes what I intended it to be; namely, no march-like procession, but the infinitely significant advance of Elsa to the altar.<sup>1</sup>

David Whitwell

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<sup>1</sup>John N. Burk, *Letters of Richard Wagner* (New York: Vienna House, 1972), 333ff.



# *Maxime's Music*

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# ELSA'S PROCESSION TO THE CATHEDRAL

from Lohengrin, act 2, scene 4

Score

Richard Wagner

Duration: 6:20

Arranged by David Whitwell

## Langsam und Feierlich

Flute 1  
Flute 2  
Flute 3  
Oboe 1  
Oboe 2  
Cor Anglais  
Bb Clarinet 1  
Bb Clarinet 2  
Bb Clarinet 3  
Bb Bass Clarinet  
Bassoon 1  
Bassoon 2  
Eb Alto Saxophone 1  
Eb Alto Saxophone 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
F Horn 1  
F Horn 2  
F Horn 3  
F Horn 4  
Bb Trumpet 1  
Bb Trumpet 2  
Bb Trumpet 3,4  
Trombone 1  
Trombone 2  
Trombone 3  
Euphonium  
Tuba  
Timpani  
Snare Drum  
Bass Drum  
Cymbals

Fl. 1 **A** *Tutti* *cresc.* *dim.* *pp*

Fl. 2 *cresc.* *dim.* *pp*

Fl. 3 *cresc.* *dim.* *pp*

Ob. 1 *Solo* *p* *pp*

Ob. 2

C. A. *p espr.* *pp*

Cl. 1 *p espr.* *pp* *solo* *pp*

Cl. 2 *p espr.* *pp*

Cl. 3 *pp* *pp*

Bs. Cl. *Bs. Cl.* *p espr.* *pp*

Bsn. 1 *p espr.* *pp*

Bsn. 2 *p* *pp*

Alto Sax. 1 *p* *pp* *Cor. Ang.* *pp*

Alto Sax. 2 *p* *pp*

Ten. Sax. *p* *pp*

Bari. Sax. *p* *pp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1

Tpt. 2

Tpt. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Eupho.

Tba.

Timp.

8 9 10 11 12 13 14 15 16 17 18 19 20 21

rit. **C** a tempo

**D**

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, C. A., Cl. 1, Cl. 2, Cl. 3, Bs. Cl., Bsn. 1, Bsn. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3.4, Tbn. 1, Tbn. 2, Tbn. 3, Eupho., Tba., Timp.

*p*, *mf*, *pp*, *tutti*, *a 2*

The score is arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Saxophones) and strings (Horns, Trumpets, Trombones, Euphonium, Tuba, Timpani) are listed on the left. The music is in 4/4 time and features a key signature of two flats. The score is divided into two sections, C and D, with a tempo change from 'rit.' to 'a tempo' at the start of section C. Dynamics range from piano (p) to fortissimo (mf) and pianissimo (pp). A 'tutti' marking is present in the Clarinet 1 part. A '3' in the top right corner indicates the page number.

This page of the musical score, numbered 4, contains parts for the following instruments: Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Cor Anglais (C. A.), Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet (Bs. Cl.), Bassoon 1, Bassoon 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3 & 4 (Tpt. 3,4), Trombone 1, Trombone 2, Trombone 3, Euphonium (Eupho.), Tuba (Tba.), and Timpani (Timp.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The page is numbered 35 through 46 at the bottom.



Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
C. A.  
Cl. 1  
Cl. 2  
Cl. 3  
Bs. Cl.  
Bsn. 1  
Bsn. 2  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3 & 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Eupho.  
Tba.  
Timp.

47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62

**G** Allargando e cresc. poco a poco

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 1 *p*

Ob. 2 *p*

C. A. *p*

Cl. 1 *pp*

Cl. 2

Cl. 3

Bs. Cl. *ff*

Bsn. 1 *pp*

Bsn. 2 *ff*

Alto Sax. 1 *pp*

Alto Sax. 2 *pp*

Ten. Sax. *p*

Bari. Sax. *ff*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1

Tpt. 2 *p*

Tpt. 3,4 *p*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Eupho. *pp*

Tba. *pp*

Timp.

63 64 65 66 67 68 69 70 71 72 73 74

Fl. 1 *piu f* *ff*

Fl. 2 *piu f* *ff*

Fl. 3 *piu f* *ff*

Ob. 1 *piu f* *ff*

Ob. 2 *piu f* *ff*

C. A. *piu f* *ff*

Cl. 1 *piu f* *ff*

Cl. 2 *piu f* *ff*

Cl. 3 *piu f* *ff*

Bs. Cl. *piu f* *ff*

Bsn. 1 *piu f* *ff*

Bsn. 2 *piu f* *ff*

Alto Sax. 1 *fff*

Alto Sax. 2 *fff*

Ten. Sax. *piu f* *fff*

Bari. Sax. *piu f* *ff*

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3 *fff*

Hn. 4 *fff*

Tpt. 1 *piu f* *ff*

Tpt. 2 *piu f* *ff*

Tpt. 3,4 *piu f* *ff* *a2*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Eupho. *ff*

Tba. *ff*

Timp. *f* *cresc.*

Sn. Dr. *f* *cresc.*

Bs. Dr. *f* *cresc.* *ff*

Cym. *f* *cresc.* *ff*