

Elsa's Procession to the Cathedral

from Lohengrin

Langsam und feierlich (slow and solemn)

Richard Wagner
transcribed by Gordon Cherry

This musical score is for the 'Elsa's Procession to the Cathedral' from Wagner's 'Lohengrin'. It is a transcription by Gordon Cherry, based on the original by Richard Wagner. The tempo and mood are 'Langsam und feierlich (slow and solemn)'. The score is written for ten trombone parts, arranged in two systems of five staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a slow and solemn progression. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The parts are labeled as follows: Alto trombone 1a, Alto trombone 1b, Tenor Trombone 2a, Tenor trombone 2b, Tenor trombone 3a, Tenor trombone 3b, Tenor trombone 4a, Tenor trombone 4b, Bass trombone 5a, and Bass trombone 5b. The score is marked with a 'p' (piano) dynamic at the beginning of several parts.

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Bass trombone 5b

2

p

6

10

p

14

mf

p

18

22

p

26

pp

p

30

cresc.

p

34

38

42

p subito

pp

pp

Detailed description: This is a musical score for the Bass trombone 5b part of 'Elsa's Procession to the Cathedral' from Wagner's Lohengrin. The score is in 4/4 time and begins with a key signature of three flats (B-flat, E-flat, A-flat). It consists of 42 measures. The first measure has a dynamic of *p* (piano) and a fermata. The second measure has a dynamic of *mf* (mezzo-forte). The third measure has a dynamic of *p* (piano). The fourth measure has a dynamic of *pp* (pianissimo). The fifth measure has a dynamic of *p* (piano). The sixth measure has a dynamic of *cresc.* (crescendo). The seventh measure has a dynamic of *p* (piano). The eighth measure has a dynamic of *pp* (pianissimo). The ninth measure has a dynamic of *p* (piano). The tenth measure has a dynamic of *pp* (pianissimo). The eleventh measure has a dynamic of *p* (piano). The twelfth measure has a dynamic of *pp* (pianissimo). The thirteenth measure has a dynamic of *p* (piano). The fourteenth measure has a dynamic of *pp* (pianissimo). The fifteenth measure has a dynamic of *p* (piano). The sixteenth measure has a dynamic of *pp* (pianissimo). The seventeenth measure has a dynamic of *p* (piano). The eighteenth measure has a dynamic of *pp* (pianissimo). The nineteenth measure has a dynamic of *p* (piano). The twentieth measure has a dynamic of *pp* (pianissimo). The twenty-first measure has a dynamic of *p* (piano). The twenty-second measure has a dynamic of *pp* (pianissimo). The twenty-third measure has a dynamic of *p* (piano). The twenty-fourth measure has a dynamic of *pp* (pianissimo). The twenty-fifth measure has a dynamic of *p* (piano). The twenty-sixth measure has a dynamic of *pp* (pianissimo). The twenty-seventh measure has a dynamic of *p* (piano). The twenty-eighth measure has a dynamic of *pp* (pianissimo). The twenty-ninth measure has a dynamic of *p* (piano). The thirtieth measure has a dynamic of *pp* (pianissimo). The thirty-first measure has a dynamic of *p* (piano). The thirty-second measure has a dynamic of *pp* (pianissimo). The thirty-third measure has a dynamic of *p* (piano). The thirty-fourth measure has a dynamic of *pp* (pianissimo). The thirty-fifth measure has a dynamic of *p* (piano). The thirty-sixth measure has a dynamic of *pp* (pianissimo). The thirty-seventh measure has a dynamic of *p* (piano). The thirty-eighth measure has a dynamic of *pp* (pianissimo). The thirty-ninth measure has a dynamic of *p* (piano). The fortieth measure has a dynamic of *pp* (pianissimo). The forty-first measure has a dynamic of *p* (piano). The forty-second measure has a dynamic of *pp* (pianissimo). The key signature changes to two sharps (F-sharp, C-sharp) at measure 30 and back to three flats at measure 42.