

(Correlates with *String Explorer*, Book 1, Unit 12) Grade Level: 2

STRING EXPLORER SERIES

Pilgrim's Chorus

From *Tannhäuser*

Richard Wagner

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Viola.....	5
Violin III (Viola 	3
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

One of Wagner's most memorable themes is especially accessible for beginning string players. Each section enjoys gorgeous melodies, yet rhythms, bowings, and fingerings are playable, even by students in their first year of study. This dramatic selection will bring depth to any concert program.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

Tannhäuser, the great Romantic-era opera by Richard Wagner, combines two German epic legends—one about the medieval poet Tannhäuser, the other describing the fabled Singers' Contest at Wartburg Castle. The opera's plot focuses on Tannhäuser's passionate love for the dark, mythical Venus, contrasted with his adoration for the spiritual and sacred Elizabeth. Wagner's music richly expresses this conflict. The famous "Pilgrim's Chorus" theme represents the revered Elizabeth. It begins serenely, and crescendos with increasing dramatic tension until the music concludes in spiritual triumph in the majestic final chords.

NOTES TO THE CONDUCTOR

This arrangement of the famous theme of the same name from Wagner's opera *Tannhäuser* is markedly reduced from the original full orchestra score. Complex wind and vocal parts are suggested in very simplified accompaniments. A tempo of *Andante maestoso* is indicated, and should not feel rushed ($\text{♩} = 80$). Bowings should be played legato. Dynamic contrasts should be exaggerated to emphasize the Romantic-era drama of the piece, with care to allow the primary melodic figures—often doubled in the score—to predominate.

The 16-measure chorale theme is heard immediately at the beginning of the piece in C major, played piano, by the first violins. Dynamics should crescendo (mm. 14–16) so that upon repeat, the overall texture is mezzo forte, rising to forte at the second ending (m. 17). A subito piano leads to a harmonic extension of the theme (mm. 18–22) and a modulation and crescendo to G-major. The theme is similarly stated again, with repeat, this time in lower strings (mm. 23–38). The 8th-note accompanying pattern in the violins during this section—which should always be played broadly and legato—is meant to emulate the original setting in the *Tannhäuser* overture. The theme extension is heard once again (mm. 40–45), this time leading to a slower, *maestoso* coda (mm. 46–53) with dramatic final chords to close the arrangement. The last, accented chord is played up-bow, to end with a flourish.

Pilgrim's Chorus

From Tannhäuser

CONDUCTOR SCORE

Duration - 3:00

Richard Wagner

Arranged by Andrew H. Dabczynski (ASCAP)

Andante maestoso (♩ = 80)

Violins

Violins I and II, Viola (Violin III), Cello, and String Bass staves. Includes dynamics *p*, *mf*, and *legato*. Includes markings "Lo 2" and "4".

String Bass

Piano Accompaniment

Piano Accompaniment staff. Includes dynamics *p*, *mf*, and *legato*. Includes markings "1", "2", "3", and "4".

Vlins.

Violins I and II, Viola (Vln. III), and Cello staves. Includes dynamics *p*, *mf*, and *legato*. Includes markings "4".

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Piano Accompaniment staff. Includes dynamics *p*, *mf*, and *legato*. Includes markings "5", "6", "7", and "8".

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Hi 2

9 10 11 12 13

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

1. *mf*

2. *f*

p sub.

4

14 15 16 17

18

Vlns. I *cresc.* V Lo 2 V Hi 2 V

Vlns. II *cresc.* V V

Vla. (Vln. III) *cresc.* 4 V V o

Cello *cresc.* V 3 V V

Str. Bass *cresc.* V V V V

Pno. Accomp. *cresc.*

18 19 20 21 22

23

Vlns. I *f* V 4 V

Vlns. II *f* V

Vla. (Vln. III) *f* V

Cello *f* V

Str. Bass *f* V

Pno. Accomp. *mf*

23 24 25 26

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

27 28 29 30

mf

mf

mf

mf

mf

mp

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

31 32 33 34

35

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *mf*

35 36 37 38

39

Vlns. I *mp* *cresc.*

Vlns. II *mp* *cresc.*

Vla. (Vln. III) *mp* *cresc.*

Cello *mp* *cresc.*

Str. Bass *mp* *cresc.*

Pno. Accomp. *p* *cresc.*

40 41 42 43

46 Slower (molto maestoso) (♩ = 60)

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

rit.

ff broadly

ff broadly

ff broadly

ff broadly

ff broadly

Pno. Accomp.

rit.

44 45 46 47

ff broadly

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

rit.

ff broadly

Pno. Accomp.

48 49 50 51 52 53