

MARCH AND CHORUS

from the OPERA

TANNHÄUSER

BY

R. WAGNER.

Arr.^d for the

ORGAN

BY

SAMUEL JACKSON.

Stackpole & Co.

Pr. 75¢ net

NEW-YORK.

G. SCHIRMER.

35 UNION SQUARE.

MARCH AND CHORUS.

TANNHÄUSER.

R. WAGNER.

Arr. for the ORGAN by
S. JACKSON.

Allegro. (♩ = 72)

ORGAN.

f (Grt. Org. Dias. and Trumpet.)

p (Ch. and Swell Coup.)

f (Grt. Org.)

p (Ch. and Swell.)

(Swell Org.)

pp

This system features a Swell Organ part. The upper staff contains a melodic line with a trill-like figure in the first measure, followed by a descending eighth-note scale. The lower staff provides a rhythmic accompaniment with eighth notes and rests. The dynamic marking is *pp*.

(Ch. Org.)

tr

p cresc. cresc. più.

(Grt. Organ. Trumpet.)

This system features a Church Organ part. The upper staff begins with a trill (*tr*) and then continues with a melodic line. The lower staff has a bass line. Dynamics include *p*, *cresc.*, and *cresc. più.*. A bracketed instruction *(Grt. Organ. Trumpet.)* is placed below the lower staff in the final measure.

poco. f dim. (Choir.)

This system continues the Church Organ part. The upper staff has a melodic line with a crescendo leading to a fortissimo (*f*) section, followed by a decrescendo (*dim.*). The lower staff has a bass line. A bracketed instruction *(Choir.)* is placed below the lower staff in the final measure.

p

This system continues the Church Organ part. The upper staff has a melodic line. The lower staff has a bass line. The dynamic marking is *p*.

(Swell both hands.)

p
ben tenuto.

p

Ch Org.
p (Swell)
Ped

(Ch. Org.)

(Sw. Org.)

p

cresc.

marcato.

ff (Gr. Org. full with Trumpet.)

(Man. et Ped.)

ff

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Time signature 4/4. Dynamics: *ff*. Pedal marking: *(Senza Ped)*.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Time signature 4/4. Dynamics: *ff*.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Time signature 4/4. Dynamics: *mf*, *p*. Performance instruction: *(Swell both hands)*.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Time signature 4/4. Performance instruction: *tr*.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Time signature 4/4.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes a *tr* (trill) marking in the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.* (crescendo). Includes a *tr* (trill) marking in the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte).

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *ff* (*Gr. Org. full.*). Includes a *(Man. et Ped.)* instruction.

Fifth system of musical notation. Treble clef, bass clef.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines in both hands.

Second system of musical notation, starting with a forte (*f*) dynamic marking. It continues the complex textures from the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring triplets and sixteenth-note runs. It includes the dynamic marking *ff marcato.* and the instruction *Ped* (pedal) in the bass staff.

Fifth system of musical notation, concluding the page with sixteenth-note runs and a final forte (*ff*) dynamic marking.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a common time signature. The piece begins with a forte (*ff*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a simple bass line.

Second system of musical notation. The right hand has a more active melodic line with slurs. The left hand features a dense texture of chords. The dynamic remains *ff*. The tempo/mood is marked *fuocoso.* (fiery).

Third system of musical notation. The right hand continues with melodic development, and the left hand maintains a complex chordal accompaniment. The *ff* dynamic is maintained.

Fourth system of musical notation. The right hand introduces sixteenth-note runs, some marked with a '6' (sixteenth notes). The left hand continues with chords. The dynamic is *ff*.

Fifth system of musical notation. Similar to the previous system, it features sixteenth-note runs in the right hand and chordal accompaniment in the left hand. The dynamic is *ff*.

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand features a series of chords. The dynamic is *fff* (fortississimo). The system concludes with a double bar line.

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