

Bridal Chorus

Richard Wagner
(1813-1883)

Alla marcia

2

32 $\frac{6}{6}$ CIX $\frac{4}{6}$ CVII

37 $\frac{6}{6}$ CII $\frac{6}{6}$ CII

41 $\frac{4}{6}$ CII $\frac{4}{6}$ CII $\frac{4}{6}$ CV $\frac{4}{6}$ CVII

46 $\frac{4}{6}$ CVII $\frac{4}{6}$ CIV $\frac{4}{6}$ CII

50 $\frac{4}{6}$ CII $\frac{4}{6}$ CII $\frac{6}{6}$ CIX

55 $\frac{4}{6}$ CV $\frac{4}{6}$ CII rit.

Bridal Chorus

Richard Wagner
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Measures 1-6 of the Bridal Chorus. The music is in D major (two sharps) and 2/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody includes various ornaments and fingerings. The bass line is primarily octaves and single notes. Measure numbers 1 through 6 are indicated above the staff. The guitar tablature below the staff shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Measure	T	A	B
1	0	2	2
2	5	2	0
3	5	2	0
4	5	2	0
5	0	2	0
6	0	7	0

Measures 7-11 of the Bridal Chorus. The melody continues with more complex ornamentation. The bass line remains simple. Measure numbers 7 through 11 are indicated above the staff. The guitar tablature shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Measure	T	A	B
7	5	6	0
8	7	4	4
9	5	5	0
10	7	2	0
11	0	2	0

Measures 12-16 of the Bridal Chorus. The melody features a triplet in measure 15. The bass line has some octaves. Measure numbers 12 through 16 are indicated above the staff. The guitar tablature shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Measure	T	A	B
12	5	2	0
13	0	2	4
14	0	6	0
15	12	9	9
16	9	7	0

Measures 17-21 of the Bridal Chorus. The melody concludes with a triplet in measure 20. The bass line has octaves. Measure numbers 17 through 21 are indicated above the staff. The guitar tablature shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Measure	T	A	B
17	10	7	0
18	9	9	7
19	7	7	9
20	9	5	7
21	10	9	7

22 $\frac{6}{6}$ CVII HB II $\frac{6}{6}$ CII $\frac{6}{6}$ CII

TAB

27 $\frac{6}{6}$ CII $\frac{6}{6}$ CIV $\frac{3}{6}$ CII

TAB

32 $\frac{6}{6}$ CIX $\frac{4}{6}$ CVII

TAB

37 $\frac{6}{6}$ CII $\frac{6}{6}$ CII

TAB

41

4/6 CII

4/6 CII

4/6 CV

4/6 CVII

TAB

0	5	5	5	0	0	7	4	5	5	10
2	2	2	2	2	2	7	3	2	5	7
2	2	2	2	2	2	7	2	2	6	6
0	0	0	0	0	0	0	0	0	7	0

46

4/6 CVII

4/6 CIV

4/6 CII

4/6 CII

TAB

10	9	7	5	7	5	4	5	7	0	5	5
7	9	7	6	4	4	5	5	5	2	2	2
7	9	7	6	4	4	5	5	5	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0

50

4/6 CII

4/6 CII

4/6 CII

6/6 CIX

TAB

5	0	0	7	4	5	0	0	5	9	12	9
2	2	2	7	3	2	2	2	6	9	9	10
2	2	2	7	3	2	2	2	6	9	9	11
0	0	0	0	0	0	4	0	0	9	9	14

55

4/6 CV

4/6 CII

rit.

p

p

TAB

14	12	12	10	9	7	5	5	5	5
0	0	0	10	9	7	5	5	5	5
14	13	11	9	7	6	2	2	2	2
0	0	0	0	0	0	0	2	2	2

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than the ones before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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