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MEDITATION

Intermezzo for Concert Band and Organ (opt.)

by Martin Heinrichs



MEDITATION

Partitur

Intermezzo for Concert Band and Organ (opt.)

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Larghetto ♩ = c. 56

Flöte 1

Flöte 2

Oboe

Fagott 1/2

Klarinette in B 1/2

Klarinette in B 3

Bassklarinette

Altsaxophon 1/2

Tenorsaxophon

Baritonsaxophon

Trompete in B 1/2

Flügelhorn 1/2

Horn in F 1/3

Horn in F 2

Posaune 1/2

Posaune 3

Euphonium 1/2

Tuba 1/2

Voc. Bass
(unbusy perc.
players)

Röhrenglocken

Glockenspiel

Chimes
Triangel

Orgel
(optional)
similar
Klar./Bass

stagg. breath - sing Mmhh or Ohhhh

ad lib sing mh - mh a.s.o.

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Do not remove this Number

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple instruments, including Flutes (Fl. 1, 2), Oboe (Ob.), Bassoon (Fag. 1, 2), Clarinets in Bb (Kl. in B 1, 2, 3), Bass Clarinet (B.-Kl.), Alto Saxophone (Alt-Sax. 1, 2), Tenor Saxophone (T.-Sax.), Baritone Saxophone (Bar.-Sax.), Trumpets in Bb (Trp. in B 1, 2), Flugelhorn (Flh. 1, 2), Horns in F (Hn in F 1, 2), Trombones (Pos. 1, 2, 3), Euphonium (Euph. 1, 2), Tuba (Tb. 1, 2), Voice (Voc. B. u.p.), Glockenspiel (Glock.), and Organ (Org.).

The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The music is in a 4/4 time signature. The score includes various musical notations, such as notes, rests, and dynamic markings (mp). A rehearsal mark 'A' is present at the top of the page.

The instruments are arranged in a standard orchestral layout, with Flutes and Oboes in the upper woodwinds, Clarinets and Saxophones in the lower woodwinds, Trumpets and Horns in the brass section, and Euphonium, Tuba, and Organ in the lower brass and percussion section. The score is written for a large ensemble, with multiple parts for each instrument.

[illegible]

C

48

Fl. 1

Fl. 2

Ob.

Fag. 1

Fag. 2

Kl. in B 1

Kl. in B 2

Kl. in B 3

B.-Kl.

Alt-Sax. 1

Alt-Sax. 2

T.-Sax.

Bar-Sax.

Trp. in B 1

Trp. in B 2

Flh. 1

Flh. 2

Hn in F 1

Hn in F 2

Hn in F 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Note:

Tb. 1

Tb. 2

Voc. B.

u.p.

R.-Gl.

Glock.

Ch. Tri.

Org.

bordun: stagger breathing (e.g.) beside barbeat, softly fade in fade out, swell effect with slow cresc/decres, applies for long tones in all bass instruments

sim.

MEDITATION

68

Fl. 1
2

Ob.

Fag. 1
2

piu

Kl. in B 1
2

Kl. in B 3

B.-Kl.

piu

Alt-Sax. 1
2

T.-Sax.

Bar.-Sax.

Trp. in B 1

Trp. in B 2

Hn 3

Flh. 1
2

Hn in F 1
2

Hn in F 3

Pos. 1
2

Pos. 3

Euph. 1
2

piu

Tb. 1,2

(ad lib.)

Voc. B.
u.p.

piu

R.-Gl.

Glock.

Ch.
Tri.

Org.

77

Fl. 1

Fl. 2

Ob.

Fag. 1

Fag. 2

Kl. in B 1

Kl. in B 2

Kl. in B 3

B.-Kl.

Alt-Sax. 1

Alt-Sax. 2

T. Sax.

Bar. Sax.

Trp. in B 1

Trp. in B 2

Flh. 1

Flh. 2

Hn in F 1

Hn in F 2

Hn in F 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tb. 1, 2

Voc. B. u.p.

R.-Gl.

Glock.

Ch. Tri.

Org.

dim.

mp

Fl. 2

E

Euph. 1

Euph. 2

mp

Flh. 1

mp

Flh. 2

mp

Hn in F 1

Hn in F 2

Hn in F 3

Pos. 1

Pos. 2

Pos. 3

mp

Euph. 1

Euph. 2

mp

Tb. 1, 2

Voc. B. u.p.

R.-Gl.

Glock.

Ch. Tri.

Org.

dim.

mp

Flh. 1 15ba

mp

MEDITATION

95

Fl. 1 2

Ob.

Fag. 1 2

Kl. in B 1 2

Kl. in B 3

B.-Kl.

Alt-Sax. 1

Alt-Sax. 2

T.-Sax.

Bar.-Sax.

Trp. in B 1

Trp. in B 2

Flh. 1 2

Hn in F 1 2

Hn in F 3

Pos. 1 2

Pos. 3

Euph. 1

Euph. 2

Tb. 1.2

Voc. B.
u.p.

R.-Gl.

Glock.

Ch.
Tri.

Org.

Flöte 1
 Flöte 2
 Oboe
 Fagott 1
 Fagott 2
 Klarinette (B) 1
 Klarinette (B) 2
 Klarinette (B) 3
 Bassklarinette
 Altsaxophon 1
 Altsaxophon 2
 Tenorsaxophon
 Baritonsaxophon
 Trompete (B) 1
 Trompete (B) 2
 Flügelhorn 1
 Flügelhorn 2
 Horn (F) 1
 Horn (F) 2
 Horn (F) 3
 Posaune 1
 Posaune 2
 Posaune 3
 Euphonium (C) 1
 Euphonium (C) 2
 Tuba 1
 Tuba 2
 Voc. Bass (unbusy perc. players)
 Röhrenglocken
 Glockenspiel
 Chimes
 Triangel
 Orgel (optional) similar Klar./Bass

The piece “MEDIATION” was originally composed for brass quartet and organ and was already performed in 2019. The title speaks for itself: MEDITATION is ideal for contemplative moments in a church service, but can also be used at any time as an intermezzo for quieter parts in a concert or as a relaxing encore. The focus of the composition is on the almost spherical sound, the melodic passages are on a par with the horizontal harmonies.

This arrangement for concert band is closely based on the sound of the original composition, with the leading parts in euphonium, horn and flügelhorn, and the other instrumentation is intended to support these with additional spectra. The left hand of the organ was transferred to the clarinets, while high woodwinds and saxophones provide tonal support. If the orchestra's instrumentation allows it, passages 8va, e.g. the cues in the flutes, are possible as additional registration.

The right hand (or pedal) of the organ from the original was transferred to the bass instruments and low wood, choral breathing and slow raising and lowering of the dynamics, gentle entries offset to the beat are intended to simulate the swell effect of the organ (see notes in the score). For musicians who are not busy, an additional voice part is provided which can add nuances to the timbre of the bass instruments. The optional organ may also add color, but should never dominate.