

MEDITATION

Partitur

Intermezzo for Concert Band and Organ (opt.)

Lizenziert für Dimpflmoos k.v.

Martin Heinrichs

[illegible]

[illegible]

[illegible]

29

Fl. 1

Fl. 2

Ob.

Fag. 1
2

Kl. in B^b 1
2

Kl. in B^b 3

B.-Kl.

Alt-Sax. 1

Alt-Sax. 2

T.-Sax.

Bar.-Sax.

Trp. in B^b 1

Trp. in B^b 2

Flh. 1
2

Hn in F^b 1

Hn in F^b 2

Hn in F^b 3

Pos. 1

Pos. 2
3

Euph. 1

Euph. 2

Tb. 1
2

Voc. B.
u.p.

R.-Gl.

Glock.

Ch.
Tri.

Org.

Kl. 1
poco piu

Kl. 2

poco piu
Kl. 3

poco piu

poco piu

poco piu

Hn 2

poco piu
Euph. 2

3. Euph. 2
poco piu

poco piu

poco piu

36

Fl. 1

Fl. 2

Ob.

Fag. 1

Fag. 2

Kl. in B 1

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 1,2

Hn in F 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tb. 1

Tb. 2

Voc. B.
u.p.

R.-Gl.

Glock.

Ch.
Tri.

Org.

Hn 1

Euph. 2

poco piu

Hn 1

Hn 3

Euph. 1 8va

poco piu

poco piu

Euph. 1

poco piu

Hn 3

poco piu

poco piu

Euph. 2

poco piu

(ad. lib)
poco piu

mp

43

Fl. 1

Fl. 2

Ob.

Fag. 1

Fag. 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

Flh. 2

Hn in F ¹/₂

Hn in F 3

Pos. 1

Pos. 2

Pos. 3

Euph. ¹/₂

Th. 1

Th. 2

Voc. B.
u.p.

R.-Gl.

Glock.

Ch.
Tri.

Org.

mp

holding stagger breathing (e.g. beside baritone),
softly fade in fade out, swell effect with
slow crescendo, applies for long tones in
all base instruments

Note:

50

C

Fl. 1 2

Ob.

Fag. 1 2

Kl. in B 1 2

Kl. in B 3

B.-Kl.

Alt-Sax. 1 2

T.-Sax.

Bar-Sax.

Trp. in B 1 2

Fth. 1 2

Hn in F 1 2

Hn in F 3

Pos. 1 2

Pos. 3

Euph. 1 2

Note:

Th. 1

Th. 2

Voc. B. u.p.

R.-Gl.

Glock.

Ch. Tri.

Org.

sim.

A page of a musical score for a symphony orchestra, titled 'MEDITATION'. The page is numbered '9' in the top left corner. The score is written for a variety of instruments, including woodwinds (flute, oboe, bassoon, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet, trombone, euphonium, tuba), brass (horn, tuba), strings (violin, viola, cello, double bass), and percussion (glockenspiel, triangle, xylophone). The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures by vertical bar lines. The instruments are listed on the left side of the page. The woodwinds and strings are playing a melodic line, while the brass and percussion are providing harmonic support. The score is marked with a 'C' in a box at the top left, indicating a common time signature. The page number '50' is written above the first measure. The word 'sim.' is written above the tuba part in the 10th measure. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

[illegible]

[illegible]

[illegible]

78

Fl. 1

Fl. 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.

Fl. 2

E

mp

mp

mp

mp

mp

Euph. 1

Euph. 2

mp

mp

mp

Flh. 1

mp

mp

mp

mp

Euph. 2

mp

mp

mp

Flh. 1 15ba

mp

mp

mp

85

Fl. 1

Fl. 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.

[illegible]

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
 Unbusy Perc.
 Röhrenglocken
 Glockenspiel
 Chimes / Triangel
 Orgel

Add. Parts: Horn in Eb, Trombones in Bb,
 Euphoniums in Bb, Bases in Bb/Eb

The piece “MEDITATION” 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 flugelhorn, 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.