

CONCERT BAND SERIES

ABENDLIED (Evening Song)

by

JOSEPH RHEINBERGER, arr. ADAM ARNOLD

DURATION: 3'50"

LEVEL: 3

INSTRUMENTATION

1 - Score	3 - Trumpet 2
3 - Flute 1	3 - Trumpet 3
5 - Flute 2 / Oboe	2 - French Horn 1
2 - Bassoon	2 - French Horn 2
4 - Clarinet 1	2 - Trombone 1
4 - Clarinet 2	3 - Trombone 2
4 - Clarinet 3	1 - Bass Trombone
2 - Bass Clarinet	2 - Euphonium BC
2 - Alto Saxophone 1	1 - Euphonium TC
2 - Alto Saxophone 2	4 - Tuba
2 - Tenor Saxophone	2 - Mallets <i>glockenspiel/chimes</i>
1 - Baritone Saxophone	1 - Percussion 1 <i>snare drum</i>
3 - Trumpet 1	1 - Percussion 2 <i>suspended cymbal</i>

Band Music

by Australian Composers

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ABENDLIED (Evening Song)

Josef Rheinberger, arr. Adam Arnold

Duration: 3' 50"

Level: 3

Program Notes:

Born in Liechtenstein, Josef Rheinberger was a composer, pianist and teacher in Germany in the 19th Century. He became the organist for his local church at the age of seven and composed his first work the following year. *Abendlied* is a sacred motet composed in 1855 when Rheinberger was only 15 years of age.

Seeking to capture the essence of the lyrics taken from the Gospel of Luke 24:29 and translating as: "Bide with us, for the evening shadows darken, and the day will soon be over," Adam Arnolds beautiful setting for wind ensemble is based on the original composition for six-part mixed choir.

Rehearsal Notes:

This wind ensemble setting of what was originally a choral work is designed to feature the warmth of the full ensemble in the tutti sections, but also to explore a range of different instrument pairings. Throughout the work, players should be encouraged (and assisted) to find other players who share their musical line. Throughout the first section particularly [6-19], attention should be paid to this.

A high level of independence within instrumental sections provides challenges for second and third parts who often play parts quite different from the first. Each must be encouraged to find their musical partners and work through the phrase together. When second or third players have lines that demonstrate such independence they will often be paired with another instrument. Overall, the piece should feel peaceful and unhurried with louder sections sounding warm and full, but never aggressive.

Listening to the numerous versions available and recorded by high-level choral ensembles may give a sense of the musical opportunities offered in this work.

About the Composer:

Beginning his music career with a cornet for his 6th birthday, Adam moved quickly on to bigger and better instruments, playing the trombone and euphonium before finally settling on the tuba. Adam studied at Melbourne University, where he graduated with Honours in Music Performance in 2004. He then spent eight years performing with the Royal Australian Navy Band. During this time, he completed a Graduate Diploma in Education at the University of New England and was awarded a Licentiate in Music Performance from Trinity College London.

Adam has performed in numerous orchestras, wind bands, big bands, brass bands, jazz combos, roving groups, cover bands and pit orchestras. He has won state and national solo competitions. As well as playing, he is an accomplished arranger and conductor. Adam now lives in Melbourne, Australia, and teaches at Carey Grammar School and Richmond West Primary School. He performs as a freelance musician, and runs "Funk Buddies", a New Orleans style street funk band.

Abendlied

(Evening Song)

Josef Rheinberger
Arranged by Adam Arnold

♩ = 68

6

Flute 1
p *mf* *mp*

Flute 2
Oboe
p *mf* *mp*

Bassoon
p *mf* *mp*

B♭ Clarinet 1
2
p *mf* *mp*

B♭ Clarinet 3
p *mf* *mp*

Bass Clarinet
p *mf* *mp*

Alto Saxophone 1
2
p *mf* *mp*

Tenor Saxophone
p *mf* *mp*

Baritone Saxophone
p *mf* *mp*

♩ = 68

6

B♭ Trumpet 1
2
p *mf* *mp*

B♭ Trumpet 3
p *mf* *mp*

F Horn 1
2
p *mf* *mp*

Trombone 1
2
p *mf* *mp*

Bass Trombone
p *mf* *mp*

Euphonium
p *mf* *mp*

Tuba
p *mf* *mp*

Timpani
(G,A,B♭,D) Change D to F
p *mp*

Mallets
(Glockenspiel, Tubular Bells)
Glock.
p *mf*

Percussion 1
(Snare Drum)

Percussion 2
(Suspended Cymbal)
pp *mp*

8 10

Fl. 1

Fl. 2
Ob.

Bsn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

B♭ Tpt. 1
2

B♭ Tpt. 3

F Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

mp

mp

mp

mf

mp

mp

mf

mp

mf

mp

pp

SAMPLE SCORE

This musical score is for the piece 'Abendlied' and is page 3 of the score. It features a large red watermark reading 'SAMPLE SCORE' diagonally across the center. The score is arranged in systems for various instruments:

- Flutes:** Fl. 1 and Fl. 2 (Ob.). Fl. 1 starts at measure 15 with a forte (*f*) dynamic and changes to piano (*p*) at measure 19. Fl. 2 also starts at measure 15 with *f* and changes to *p* at measure 19. An Oboe part begins at measure 19 with a mezzo-piano (*mp*) dynamic.
- Clarinets:** B♭ Cl. 1 and 2, B♭ Cl. 3, and B. Cl. all start at measure 15 with *f* and change to *p* at measure 19. B♭ Cl. 1 and 2 have first and second endings marked.
- Saxophones:** A. Sax. 1 and 2, T. Sax., and B. Sax. all start at measure 15 with *f* and change to *p* at measure 19. A. Sax. 1 and 2 have first and second endings marked.
- Brass:** B♭ Tpt. 1 and 2, B♭ Tpt. 3, F Hrn. 1 and 2, Tbn. 1 and 2, B. Tbn., Euph., and Tba. all start at measure 15 with *f* and change to *p* at measure 19. F Hrn. 1 and 2 have first and second endings marked.
- Percussion:** Timp. starts at measure 15 with mezzo-forte (*mf*) and changes to *p* at measure 19. A note 'Change F to D' is written above the Timp. staff at measure 19. Mall. starts at measure 15 with *f* and changes to *p* at measure 19. Perc. 1 and Perc. 2 are shown with rests and a *mf* dynamic.

22

28

Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

Tutti

mp

mf

p

1.

2.

SAMPLE SCORE

28

30 33

Fl. 1 *mf* *mp*

Fl. 2
Ob. *mf* *mp*

Bsn. *mf* *mp*

B♭ Cl. 1
2 *mf* *mp*

B♭ Cl. 3 *mf* *mp*

B. Cl. *mf* *mp* *mp*

A. Sax. 1
2 *mf* *mp* 1. *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp* *mp*

B♭ Tpt. 1
2 *mf* *mp* *mf*

B♭ Tpt. 3 *mf* *mp* *mf*

F Hn. 1
2 *mf* *mp* 2. *mf* 1. *mf*

Tbn. 1
2 *mf* *mp* *mf* 1. *mf* 2. *mf*

B. Tbn. *mf* *mp* *mf*

Euph. *mf* *mp* *mf*

Tba. *mf* *mp* *mf*

Timp. *p* *mp*

Mall. *mf*

Perc. 1

Perc. 2 *pp* *mp*

37 39

Fl. 1 *mp* *f*

Fl. 2
Ob. *mp* *f* *mf*

Bsn. *mp* *f* *mf*

B♭ Cl. 1 *mp* *f* *mf*

B♭ Cl. 2 *mp* *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 *f* *p* *mf*

2. *f* *p* *mf*

T. Sax. *mp* *f* *mf*

B. Sax. *f* *mf*

B♭ Tpt. 1 *f* *mp* *cresc.* *mp* *cresc.*

2. *f* *mp* *cresc.* *mp* *cresc.*

B♭ Tpt. 3 *fp* *cresc.*

F Hn. 1. *fp* *cresc.* *mp* *cresc.*

2. *fp* *cresc.* *mp* *cresc.*

Tbn. 1 *fp* *cresc.*

2. *fp* *cresc.*

B. Tbn. *fp* *cresc.*

Euph. *fp* *cresc.*

Tba. *fp* *p cresc.*

Timp. *pp* *mp*

Mall. *p* *mf*

Perc. 1 Tpt. 1 *f* *mp* *cresc.*

Perc. 2 Tpt. 1 *f* *mp* *cresc.*

Slower
45 *rall.*

The musical score is arranged in systems for various instruments. The woodwind section includes Flutes 1 & 2, Oboe, Bassoon, B♭ Clarinets 1 & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Bass Saxophone. The brass section includes B♭ Trumpets 1 & 2, B♭ Trumpet 3, French Horns 1 & 2, Trombones 1 & 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani, Mallets (Mall.), and Percussion 1 (Perc. 1).

Dynamic markings include *mf*, *f*, *mp*, and *pp*. Performance instructions include *Slower* and *rall.* at measure 45. A large red watermark "SAMPLE SCORE" is overlaid diagonally across the score. The score concludes with a first ending bracket for the tuba and euphonium parts.