

**ABENDSEGEN  
(EVENING PRAYER CHORUS)  
FROM HANSEL AND GRETEL  
COMPOSED BY ENGELBERT HUMPERDINCK**

**ARRANGED BY RYAN LINHAM**

**2:30 MINUTES**

**4 TRUMPETS  
1 HORN IN F  
4 TROMBONES  
1 TUBA**

TRUMPET 4 DOUBLES ON FLUGELHORN

ALTERNATIVE TRANSPOSED PARTS FOR E<sup>b</sup> SOPRANO CORNET, E<sup>b</sup> TENOR HORN, B<sup>b</sup> TROMBONE, EUPHONIUM OR BARITONE IN TREBLE CLEF AND E<sup>b</sup> & B<sup>b</sup> BASS IN TREBLE CLEF ARE AUTOMATICALLY INCLUDED IN BOTH HARD COPY AND DOWNLOAD FORMATS.

IF YOU REQUIRE ADDITIONALLY TRANSPOSED PARTS, PLEASE DROP ME AN EMAIL AT [INFO@SUPERBRASS.CO.UK](mailto:INFO@SUPERBRASS.CO.UK)

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## PROGRAMME NOTES

ENGELBERT HUMPERDINCK (1854–1921) WAS A GERMAN COMPOSER, BEST KNOWN FOR HIS OPERA HANSEL AND GRETEL. HUMPERDINCK WAS BORN IN SIEGBURG IN THE RHINE PROVINCE. HE WROTE HIS FIRST COMPOSITION AT THE AGE OF SEVEN AND HIS FIRST ATTEMPTS AT WORKS FOR THE STAGE WERE WRITTEN WHEN HE WAS 13. HIS PARENTS DISAPPROVED OF HIS PLANS FOR A CAREER IN MUSIC AND ENCOURAGED HIM TO STUDY ARCHITECTURE. NEVERTHELESS, HE BEGAN TAKING MUSIC CLASSES AT THE COLOGNE CONSERVATORY. IN 1876, HE WON A SCHOLARSHIP TO STUDY IN MUNICH. IN 1879, HE WON THE VERY FIRST MENDELSSOHN AWARD GIVEN BY THE MENDELSSOHN FOUNDATION. AT THE SAME TIME HE TRAVELLED TO ITALY AND BECAME ACQUAINTED WITH RICHARD WAGNER IN NAPLES. WAGNER INVITED HIM TO JOIN HIM IN BAYREUTH, WHERE HE ASSISTED IN THE PRODUCTION OF PARSIFAL, HE ALSO SERVED AS MUSIC TEACHER TO WAGNER'S SON, SIEGFRIED. AFTER WINNING ANOTHER PRIZE, HUMPERDINCK TRAVELED THROUGH ITALY, FRANCE, AND SPAIN AND SPENT TWO YEARS TEACHING AT THE GRAN TEATRE DEL LICEU IN BARCELONA. IN 1887, HE RETURNED TO GERMANY AND WAS APPOINTED PROFESSOR AT THE CONSERVATORY IN FRANKFURT IN 1890. HUMPERDINCK HELD VARIOUS TEACHING POSITIONS OF DISTINCTION AND COLLABORATED WITH MANY THEATRICAL PRODUCTIONS, PROVIDING INCIDENTAL MUSIC FOR A NUMBER OF MAX REINHARDT'S PLAYS IN BERLIN. RECOGNISED AS A DISCIPLE OF WAGNER, HUMPERDINCK WAS THE FIRST COMPOSER TO USE SPRECHGESANG, A VOCAL TECHNIQUE HALFWAY BETWEEN SINGING AND SPEAKING. IN SEPTEMBER 1921 HUMPERDINCK ATTENDED A PERFORMANCE OF CARL MARIA VON WEBER'S DER FREISCHÜTZ. HE SUFFERED A HEART ATTACK DURING THE PERFORMANCE AND DIED THE NEXT DAY. THE BERLIN STATE OPERA PERFORMED HANSEL AND GRETEL IN HIS MEMORY A FEW WEEKS LATER.

HUMPERDINCK'S REPUTATION RESTS CHIEFLY ON HIS OPERA HANSEL UND GRETEL. THE IDEA FOR THE OPERA WAS PROPOSED TO HUMPERDINCK BY HIS SISTER, WHO APPROACHED HIM ABOUT WRITING MUSIC TO ACCOMPANY CHRISTMAS SONGS THAT SHE HAD WRITTEN FOR HER OWN CHILDREN AND A FAMILY PUPPET SHOW HIS NIECES WERE GIVING AT HOME. AFTER SEVERAL REVISIONS, NOW FIRMLY BASED ON THE GRIMM BROTHERS' FAIRY TALE, THE MUSICAL SKETCHES AND THE SONGS WERE TURNED INTO A FULL-SCALE OPERA. HUMPERDINCK COMPOSED HANSEL AND GRETEL IN FRANKFURT IN BETWEEN 1891 AND 1892 AND WAS FIRST PERFORMED IN THE HOFTEATER, WEIMAR ON 23RD DECEMBER 1893, CONDUCTED BY RICHARD STRAUSS AND WAS AN INSTANT AND OVERWHELMING SUCCESS. IT IS MUCH ADMIRER FOR ITS FOLK MUSIC-INSPIRED THEMES, ONE OF THE MOST FAMOUS BEING THE "ABENDSEGEN" ("EVENING BENEDICTION") FROM ACT 2. IT HAS BEEN ASSOCIATED WITH CHRISTMAS SINCE ITS EARLIEST PERFORMANCES AND TODAY IT IS STILL MOST OFTEN PERFORMED AT CHRISTMAS TIME.

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ROGER ARGENTE / ARTISTIC DIRECTOR

SCORE IN C

SUPERBRASS MUSIC

ABENDSEGEN

(EVENING PRAYER CHORUS)

COMPOSED BY ENGELBERT HUMPERDINCK

ARRANGED BY RYAN LINHAM

EDITED BY ROGER ARGENTE

FROM HANSEL AND GRETEL

A

RUHIG, NICHT ZU LANGSAM ♩ = 60

CUP MUTE

Musical score for the brass section of 'Abendsegen (Evening Prayer Chorus)'. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features nine parts: Trumpet 1, Trumpet 2, Trumpet 3, Flugel, Horn in F, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The tempo is marked 'RUHIG, NICHT ZU LANGSAM' with a quarter note equal to 60 beats per minute. The first three measures of music are marked with 'CUP MUTE' and 'mp'. The Trombone 1 part has a 'LEAD' marking and 'mf' dynamic. The Flugel and Horn in F parts have 'mp LEGATO SOLO' markings in the final measure. The Bass Trombone and Tuba parts have 'p' markings in the final measure.

6

TPT 1

TPT 2

TPT 3

FLUGEL

HORN

TBN 1

TBN 2

TBN 3

8 TBN

TUBA

*p*

*mp*

Detailed description: This is a page of a musical score for a brass ensemble. It features ten staves, each representing a different instrument: TPT 1, TPT 2, TPT 3, FLUGEL, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into five measures. The first three measures (1-3) contain rests for all instruments. In measure 4, the FLUGEL and HORN parts begin with a melodic line, while TBN 2 and TBN 3 provide harmonic support. In measure 5, TBN 1 and TBN 2 have specific dynamics marked as *p* (piano) and *mp* (mezzo-piano). The TUBA part provides a steady bass line throughout the measures.

**B**

UNDER HORN

11

Musical score for a brass ensemble. The score is written for nine parts: TPT 1, TPT 2, TPT 3, FLUGEL, HORN, TBN 1, TBN 2, TBN 3, S TBN, and TUBA. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score is divided into four measures. TPT 1 and TPT 3 have a dynamic marking of *p* (piano). TPT 2 is silent. FLUGEL, HORN, TBN 1, TBN 3, S TBN, and TUBA have active parts. TBN 2 is silent.

16 POCO RIT. . . . . A TEMPO

Musical score for brass instruments. The score is written in a key signature of four flats (B-flat major or D-flat minor) and a common time signature. The tempo markings are POCO RIT. and A TEMPO. The instruments and their parts are:

- TPT 1:** Treble clef, starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. Dynamics: *mp*.
- TPT 2:** Treble clef, starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note B4. Dynamics: *p* for the first four notes, *mp* for the last note.
- TPT 3:** Treble clef, starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. Dynamics: *mp*.
- FLUGEL:** Treble clef, starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note B4. Dynamics: *mf*.
- HORN:** Treble clef, starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note B4. Dynamics: *mf*.
- TBN 1:** Bass clef, starts with a quarter rest, followed by a half note G2. Dynamics: *mp*.
- TBN 2:** Bass clef, starts with a quarter rest, followed by quarter notes G2, A2, B2, C3, and a half note B2. Dynamics: *p* for the first four notes, *mp* for the last note.
- TBN 3:** Bass clef, starts with a quarter rest, followed by quarter notes G2, A2, B2, C3, and a half note B2. Dynamics: *mp*.
- S TBN:** Bass clef, starts with a quarter rest, followed by quarter notes G2, A2, B2, C3, and a half note B2. Dynamics: *mp*.
- TUBA:** Bass clef, starts with a quarter rest, followed by quarter notes G2, A2, B2, C3, and a half note B2. Dynamics: *mp*.



27

Musical score for brass instruments, measures 27-30. The score includes parts for TPT 1, TPT 2, TPT 3, FLUGEL, HORN, TBN 1, TBN 2, TBN 3, S TBN, and TUBA. The key signature is three flats (B-flat major or D-flat minor). The score features various dynamics such as *mf*, *p*, *mp*, and *f*, along with articulation marks like accents and slurs. The Tuba part at the bottom consists of sustained notes with dynamic markings *mf* and *mp*.



D

RIT. . . . .

32

Musical score for brass instruments. The score is written for TPT 1, TPT 2, TPT 3, FLUGEL, HORN, TBN 1, TBN 2, TBN 3, S TBN, and TUBA. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is marked with a 'D' in a box at the top center and 'RIT.' with a dashed line to the right. The measure number '32' is written above the first staff. The music features various dynamics including *p* (piano) and *mp* (mezzo-piano), and includes phrasing slurs and accents. The TBN 2 part includes a specific instruction '(TBN2)' above a note. The TUBA part has a *p* dynamic marking. The score concludes with a final measure containing a fermata over a whole note.