

Molenaar Edition

# Notre Dame

*Zwischenspiel Aus Der Oper*

Composer

Schmidt, F.

Arranger

Hawlin, J.

Order number

012284060

Duration

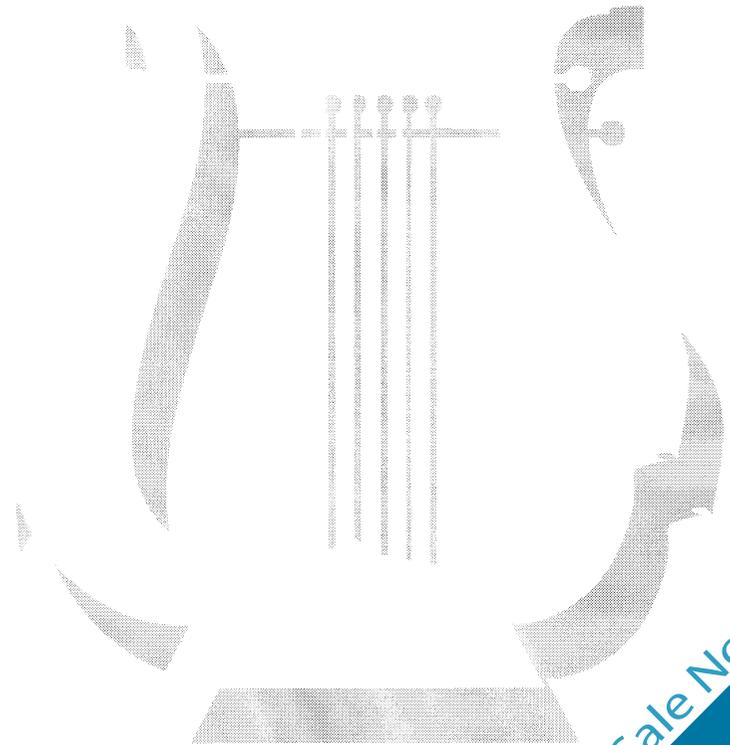
Diff

C

Mini - Score

# ZWISCHENSPIEL AUS DER OPER NOTRE DAME

FRANZ SCHMIDT  
ARR. JAN HAWLIN



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1 Full Score/Condensed Score	2 Horn II + IV Eb/F	
1 Piccolo C	2 Trombone I C	}
8 Flute I + II	2 Trombone II C	
2 Oboe I + II	2 Trombone III C	
2 Bassoon I + II	2 Barit. Euph. C	
1 Eb Clarinet	4 Barit. Euph. Bb	
5 Clarinet I	1 Stringbass C	
5 Clarinet II	4 Basses (Tuba) C I + II	
5 Clarinet III	1 Timpani	
1 Alto Clarinet	3 Percussion	
1 Bass Clarinet		
4 Alto Saxophone I + II	<b>ADDITIONAL PARTS</b>	}
2 Tenor Saxophone I + II	1 Trombone I Bb	
1 Baritone Saxophone	1 Trombone II Bb	
1 Soprano Saxophone	1 Trombone III Bb	
3 Trumpet I	2 Eb Bass	
3 Trumpet II	2 Bb Bass	
3 Trumpet III		
2 Horn I + III Eb/F		

Programme notes see last page

Zwischenspiel aus der Oper

# Notre Dame

Franz Schmidt  
 Arr. Jan Hawlin

Lento  
 appassionato

Performance time 3'10" Molto sostenuto

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Piccolo

Flute 1,2

Oboe 1,2

Bassoon 1,2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Soprano Sax

Alto Sax 1,2

Tenor Sax 1,2

Baritone Sax

F Horn 1,3

F Horn 2,4

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba 1,2 (String B)

Timpani

Percussion

Piccolo

Flute 1,2

Oboe 1,2

Bassoon 1,2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Soprano Sax

Alto Sax 1,2

Tenor Sax 1,2

Baritone Sax

F Horn 1,3

F Horn 2,4

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba 1,2 (String B)

Timpani

Percussion

**B**

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28 29 30 31 32

4

Piccolo

Flute 1, 2

Oboe 1, 2

Bassoon 1, 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Soprano Sax

Alto Sax 1, 2

Tenor Sax 1, 2

Baritone Sax

F Horn 1 / 3

F Horn 2 / 4

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba 1, 2 (String B)

Timpani

Percussion

42 43 44 45

C

Piccolo

Flute 1, 2

Oboe 1, 2

Bassoon 1, 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Soprano Sax

Alto Sax 1, 2

Tenor Sax 1, 2

Baritone Sax

F Horn 1 / 3

F Horn 2 / 4

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba 1, 2 (String B)

Timpani

Percussion

6

Piccolo

Flute 1, 2

Oboe 1, 2

Bassoon 1, 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Soprano Sax

Alto Sax 1, 2

Tenor Sax 1, 2

Baritone Sax

F Horn 1 / 3

F Horn 2 / 4

E♭ Trumpet 1

E♭ Trumpet 2

E♭ Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba 1, 2 (String B)

Timpani

Percussion

7

Piccolo

Flute 1, 2

Oboe 1, 2

Bassoon 1, 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Soprano Sax

Alto Sax 1, 2

Tenor Sax 1, 2

Baritone Sax

F Horn 1 / 3

F Horn 2 / 4

E♭ Trumpet 1

E♭ Trumpet 2

E♭ Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba 1, 2 (String B)

Timpani

Percussion

Piccolo *ff*

Flute 1, 2 *ff*

Oboe 1, 2 *ff*

Bassoon 1, 2 *ff*

E♭ Clarinet *ff*

B♭ Clarinet 1 *ff*

B♭ Clarinet 2 *ff*

B♭ Clarinet 3 *ff*

E♭ Alto Clarinet *ff*

B♭ Bass Clarinet *ff*

Soprano Sax *ff*

Alto Sax 1, 2 *ff*

Tenor Sax 1, 2 *ff*

Baritone Sax *ff*

F Horn 1 / 3 *ff*

F Horn 2 / 4 *ff*

B♭ Trumpet 1 *ff*

B♭ Trumpet 2 *ff*

B♭ Trumpet 3 *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Trombone 3 *ff*

Baritone *ff*

Sub 1, 2 (String B.) *ff*

Timpani *ff*

Percussion *ff* Cimbal

Piccolo *ff*

Flute 1, 2 *ff*

Oboe 1, 2 *ff*

Bassoon 1, 2 *ff*

E♭ Clarinet *ff*

B♭ Clarinet 1 *ff*

B♭ Clarinet 2 *ff*

B♭ Clarinet 3 *ff*

E♭ Alto Clarinet *ff*

B♭ Bass Clarinet *ff*

Soprano Sax *ff*

Alto Sax 1, 2 *ff*

Tenor Sax 1, 2 *ff*

Baritone Sax *ff*

F Horn 1 / 3 *ff*

F Horn 2 / 4 *ff*

B♭ Trumpet 1 *ff*

B♭ Trumpet 2 *ff*

B♭ Trumpet 3 *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Trombone 3 *ff*

Baritone *ff*

Sub 1, 2 (String B.) *ff*

Timpani *ff*

Percussion *ff* Sn Dr.

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Condensed Score in C

Zwischenspiel aus der Oper

# Notre Dame

Franz Schmidt  
Arr. Jan Hawlin

Performance Time 3'10"

**Molto sostenuto**

Measures 1-6 of the score. The first staff (Reeds) features a melodic line with notes 2, 3, 4, 5, and 6. The second staff (Fl, Ob, Clr, Sax, Trp) has a dynamic marking of *f*. The third staff (Percussion: SnDr, Cymb, 4 Timp) is mostly empty.

**Lento appassionato**

Measures 7-11 of the score. Measure 7 is marked *ff* and includes a **Tutti** marking. Measure 9 is marked *ff* and includes a **Tutti** marking. The first staff (Reeds) has a dynamic marking of *ff*. The second staff (Trp, Sax, Hrn) has a dynamic marking of *ff*. The third staff (Pos, Bar, Tuba) has a dynamic marking of *ff*. The fourth staff (Timp) has a dynamic marking of *ff*.

Measures 12-17 of the score. The first staff (Reeds) has a dynamic marking of *mf*. The second staff (Trp, Sax, Hrn) has a dynamic marking of *mf*. The third staff (Pos, Bar, Tuba) has a dynamic marking of *mf*. The fourth staff (Timp) has a dynamic marking of *mf*.

Measures 18-21 of the score. The first staff (Reeds) has a dynamic marking of *f*. The second staff (Horns) has a dynamic marking of *f*. The third staff (Trp) has a dynamic marking of *f*. The fourth staff (Trb) has a dynamic marking of *f*. The fifth staff (SnDr) has a dynamic marking of *f*.

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### Tussenspel uit de Opera "Notre Dame" - Franz Schmidt/ arr. Jan Hawlin

**N** De Oostenrijkse componist Franz Schmidt (1847-1939) schreef helemaal in de traditie van Anton Bruckner bij wie hij trouwens een tijdje als leerling werkzaam was. In 1914 schreef hij de opera "Notre Dame", gebaseerd op de roman van Victor Hugo "Notre Dame de Paris" (1831). Deze opera wordt nu nog zelden opgevoerd, alleen het tussenspel, eigenlijk het voorspel tot het derde bedrijf, werd wereldberoemd en behoort nog steeds tot het internationale standaardrepertoire van de symfonische muziek. Door zijn eenvoudige uitdruggingskracht, doorzichtige harmonieken en pathetische vormgeving was dit stuk als het ware voorbestemd om voor blaasorkest bewerkt te worden. Het werk is dan ook vooral geschikt voor feestelijke aangelegenheden, plechtige openingsceremonies en andere grootse feesten. De uitvoering bevat verder geen grote technische moeilijkheden, behalve enkele gesplitste akkoorden bij de houtblazers. Het plechtige basisritme is op diverse plaatsen herhaaldelijk bijna heel vrij in rubatovorm te rekken en dat moet bij het samenspel natuurlijk eerst goed ingeoeft worden.

Jan Hawlin, geboren in 1943, is van Oostenrijks-Zwitserse afkomst en studeerde trombone en compositie aan de Musikhochschule van Wenen en muziekwetenschappen aan de Universiteit van Innsbruck. Sinds jaren is hij actief in de wereld van de blaasmuziek en hij schreef reeds diverse bewerking van klassieke composities.

### Entracte de l'Opéra "Notre Dame" - Franz Schmidt/ arr. Jan Hawlin

**F** Le compositeur autrichien Franz Schmidt (1874-1939) a composé dans un style suivant la tradition d'Anton Bruckner dont il fut l'élève durant un certain temps. C'est en 1914 qu'il écrivit son opéra "Notre Dame" d'après le roman de Victor Hugo "Notre Dame de Paris" (1831). Cet opéra n'est plus que rarement joué de nos jours, seul l'entracte (le prélude au troisième acte) a atteint une renommée mondiale et s'est taillé une place au répertoire populaire international de la musique symphonique. Grâce à sa force d'expression plutôt simple, ses harmoniques transparentes et sa forme pathétique, cette pièce était tout comme prédestinée à être arrangée pour orchestre à vent. Elle se prête surtout à des événements solennels, des cérémonies d'ouvertures et d'autres grandes festivités. L'exécution ne pose pas de grands problèmes techniques, mis à part quelques accords divisés dans les bois. Le rythme de base solennel peut être ralenti à divers endroits de façon libre en forme de rubato, ce qui demande plusieurs répétitions d'ensemble.

Jan Hawlin, né en 1943, est d'origine austro-hongroise. Il a étudié le trombone et la composition au conservatoire (Musikhochschule) de Vienne et la musicologie à l'université d'Innsbruck. Depuis plusieurs années il s'occupe de musique pour orchestre à vent et il a déjà publié plusieurs arrangements d'œuvres classiques.

### Zwischenspiel aus der Oper "Notre Dame" - Franz Schmidt/ arr. Jan Hawlin

**D** Der österreichische Komponist Franz Schmidt (1847-1939) schrieb ganz in der Tradition von Anton Bruckner, dessen Schüler er auch kurzzeitig war. 1914 entstand seine romantische Oper "Notre Dame" nach dem Roman von Victor Hugo. Diese Oper wird heute nur mehr selten aufgeführt, allein das Zwischenspiel daraus (Vorspiel zum 3. Akt) erlangte Weltruhm und zählt immer noch zum Standardrepertoire der internationalen Symphonik.

Durch seine einfache Aussage, klare Harmonik und dennoch pathetische Gestaltung ist dieses Werk Prädestiniert für eine Blasmusik-Bearbeitung, besonders geeignet für feierliche Anlässe, Eröffnungen und grosse Festakte. Die Wiedergabe bereitet weiters keine grossen technischen Schwierigkeiten, ausser einigen Akkordzerlegungen im Holz. Das feierlich schreitende Grundmetrum ist jedoch an vielen diminutiven Stellen fast rubato-artig frei zu dehnen, was im Zusammenspiel erst geübt werden muss.

Jan Hawlin, Jahrgang 1943, ist Austro-Schweizer und hat an der Musikhochschule Wien Posaune und Komposition studiert, weiters Musikwissenschaft an der Universität Innsbruck. Er ist seit vielen Jahren mit der Blasmusik aktiv verbunden und hat schon einige Bearbeitungen klassischer Werke veröffentlicht.

### Intramezzo from the Opera "Notre Dame" - Franz Schmidt/ arr. Jan Hawlin

**E** The Austrian composer Franz Schmidt (1847-1939) wrote completely in the tradition of Anton Bruckner whose pupil he had been for some time. In 1914 he wrote the opera "Notre Dame" based on Victor Hugo's novel "Notre Dame de Paris" (1831). This opera is now seldom performed but the intermezzo, in fact the prelude to the third act, became world famous and still belongs to the international standard repertoire of symphonic music.

By means of its simple expressivity, transparent harmonics and pathetic design this piece seemed predestinated to be arranged for wind band. The work is particularly fit for solemn occasions, opening ceremonies and other festivities. The performance does not imply any technical difficulties except for some divisions in the woodwind parts. The solemn basic rhythm can be stretched at several places in a almost completely free rubato form. It should be thoroughly rehearsed by the complete ensemble.

Jan Hawlin, born in 1943, is of Austro-Swiss origin. He studied trombone and composition at the Vienna Conservatory (Musikhochschule) and musicology at the University of Innsbruck. He has been active in the world of wind band music for many years and has published several of his arrangements of classical works.