

TRAUER-MARSCH

Felix Mendelssohn-Bartholdy
Op. 103

Arranged for wind quintet by Jesper Jerkert

SCORE IN C

FELIX MENDELSSOHN-BARTHOLDY (1809–1847): *Trauer-Marsch (zum Begräbnis Norbert Burgmüllers)*, op. 103 (1836). Arranged for wind quintet (flute, oboe, clarinet in A or in B^b, horn in F, bassoon) by Jesper Jerkert (1975–). Arranged in original key. Score in C. With an introductory note by the arranger.

This work was originally scored for large *Harmoniemusik* (military orchestra); see the introduction for details. The edition used as source for this arrangement is *Felix Mendelssohn-Bartholdys Werke. Kritisch durchgesehene Ausgabe von Julius Rietz*, Serie 7 (für Blasinstrumente), No 29^a. Leipzig: Breitkopf und Härtel (series published 1874–1882).

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Typeset by the arranger with LilyPond (music) and L^AT_EX (other text). Optimal paper format: SRA4 (225×320 mm).

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ISMN: 979-0-706903-24-8 (score).

The parts share the following ISMN: 979-0-706903-25-5.

INTRODUCTION

String instruments, the piano, and voices were more at the centre of Felix Mendelssohn's musical universe than wind instruments. Nonetheless, he composed two works for large wind ensemble. The first was *Ouvertüre für Harmoniemusik*, op. 24 (1824). The second was the present work, *Trauer-Marsch*, op. 103, intended for the funeral of Norbert Burgmüller, a fellow composer who died on May 7, 1836, aged 26. Since Mendelssohn's work is dated May 8, 1836, this would seem to indicate a very quick composition process. However, David Whitwell (1972:27) has suggested that the work was begun earlier in 1836 and that it was really brought about by the death of Mendelssohn's father Abraham (on November 19, 1835), after which it is known that Felix entered an emotional depression. "The Burgmüller service, no doubt, merely gave him an opportunity to use the composition", writes Whitwell.

While I agree that it is more likely that the composition was started prior to May 7, 1836, than that it was started at that very date, I think it is also appropriate to point out that the *Trauer-Marsch* is a rather uncomplicated composition in terms of melody, harmony, and form. It has an *A–B–A* form. At only 123 bars in total, the first 48 bars (*A*) in A minor are repeated as the last 48 bars. The middle *B* section is a brighter *Trio* in A major. The structure and the musical content of the work are not, by themselves, overwhelming to such a degree so as to preclude a one-day conception.

The work is originally scored for the following parts (where each part, of course, could be played by several instruments): 1 flute, 2 oboes, 2 clarinets in high F, 2 clarinets in C, 2 basset horns in F, 2 bassoons, 2 horns in E, 2 horns in C, 2 trumpets in C, 3 trombones, 1 contra-bassoon/bass horn. (The last part is thus for two different instruments sharing the same part.) The term "bass horn" (*corno di basso*) probably indicates an ophicleide.

In this arrangement, all dynamics have been retained, although *fortissimo*, stated in many places, may seem unnecessarily loud for a solemn occasion. The *Trio* will benefit from a slightly faster tempo than the surrounding *A* sections, though this is not indicated by the composer. If the *Trio* is played faster, the horn could play *ritardando* in bar 75 to reach the old *Tempo primo* in bar 76. If all repeats are observed, a performance could well last for 9 minutes.

The arranger

Reference

David Whitwell (1972). *A New History of Wind Music*. Evanston, Ill.: The Instrumentalist Company.

Trauer-Marsch

Zum Begräbnis Norbert Burgmüllers

Felix Mendelssohn Bartholdy (1809–1847), op. 103, arr. Jesper Jerkert

Marcia funebre

Flauto *ff sf sf sf sf*

Oboe *ff sf sf sf sf*

Clar. (Do) *ff sf sf sf sf*

Corno (Do) *ff sf sf sf sf*

Fagotto *ff sf sf sf sf*

Fl *ff ff ff sf*

Ob *ff ff ff sf*

Cl *ff ff ff sf*

Cor *sf sf*

Fag *sf sf*

A

Fl *p sf p*

Ob *p sf p p*

Cl *p sf p p*

Cor *sf p*

Fag *sf p sf p*

B

Fl *sf p ff*

Ob *f p ff*

Cl *f p ff*

Cor *p ff*

Fag *sf p ff*

Musical score for measures 57-60. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Cor, and Bassoon (Fag). Measure 57 starts with a key signature change to two sharps (D major) and a common time signature. The Flute part has a measure rest followed by eighth notes. The Oboe part has a half note G#4. The Clarinet part has a half note F#4. The Cor and Bassoon parts have whole rests. Measures 58-60 continue the melodic development in the woodwinds, with dynamic markings like *p* (piano) appearing in measures 59 and 60.

89

Fl *ff* *ff* *p* *sf*

Ob *ff* *ff* *p* *sf* *p*

Cl *ff* *ff* *p* *sf* *p*

Cor *sf* *sf* *p* *sf*

Fag *sf* *sf* *p* *sf*

F

98

Fl *sf* *p*

Ob *p* *f* *p*

Cl *f* *p*

Cor *p* *p*

Fag *p* *sf* *p*

106

Fl *ff* *sf* *sf*

Ob *ff* *sf* *sf*

Cl *ff* *sf* *sf*

Cor *ff* *sf* *sf* *fz*

Fag *ff* *sf* *sf* *fz*

G

115

Fl *p* *f* *fz* *p*

Ob *p* *f* *fz* *p*

Cl *p* *f* *fz* *p*

Cor *p* *f* *fz* *p*

Fag *f* *fz* *p*