

Ich Harrete des Herrn, Trio

Mendelssohn
arr: Ripley, W. S.

Trio Ich Harrete des Herrn

by: Mendelssohn
arr: W. S. Ripley

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Mendelssohn, Felix

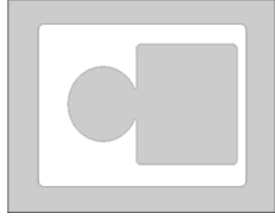


DOB: February 3, 1809

DOD: November 4, 1847

Mendelssohn was a German composer, pianist and conductor of the early Romantic period. He was a musical prodigy, having written 12 string symphonies by the age of 14. His work includes symphonies, concerti, oratorios, piano and chamber music. Although his music lost popularity after his early death, he is now considered among the most popular and important composers of the Romantic era.¹

Ripley, W. S.



DOB: February 3, 1839

DOD: Unknown, 20th Century

Winfield Scott Ripley was born in Paris, Maine, on February 3, 1839. At age 18, he played in a village band. By borrowing books containing the band parts, he was able to construct scores to study. Eventually, he learned how to arrange music for bands. At the outbreak of the Civil War, Ripley joined the 7th New Hampshire Volunteer Regiment Band. When the war was over, he settled in Charlestown, where he played in various bands and orchestras, taught music, and composed.

Ripley moved to Wakefield, Massachusetts in 1868, where he directed his own band and the Mozart Orchestra, an amateur orchestra.²

Ich Rarrete des Herrn (Trio from Hymn of Praise) Published in 1895 by the John Church Company.

Mendelssohn's *Second Symphony* (1840) stands as the composer's most ambitious symphonic achievement, considered during his lifetime as one of his most popular compositions. *The Hymn of Praise* figured prominently in the final vocal/choral movement. W.S. Ripley arranged the trio for band.

Program note researched by Marcus L. Neiman
Medina, Ohio

¹ <http://en.wikipedia.org/wiki/Mendelssohn>

² Rehrig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH.

(Image of Mendelssohn by English miniaturist James Warren Childe (1778-1862), 1839)

Piccolo

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

164. *Andante* 4/4

19

1. *mf*

2.

p

7

1 *f* *p*

2 *f* *ff* *pp* 3

ff

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Oboes

TRIO. Ich harrete des Herrn.
From Hymn of Praise.

MENDELSSOHN.

164. *Andante*
Alto

p *p* *p* *mf* *p* *f* *pp* *ff*

1 4 4 5

1. > 2. >

1 2

3

3 1

The John Church Co.

E♭ Clarinet

TRIO. Ich harrete des Herrn.
From Hymn of Praise.

MENDELSSOHN.

164. *Andante*

p 2d.Cl. *mf* *f* *pp* *ff*

1 19 1. 2 2. 7 3

Detailed description of the musical score: The score is for an E♭ Clarinet part, measures 164 to 171. It begins with a dynamic of *p* and a *2d.Cl.* marking. The tempo is *Andante*. The first staff (measures 164-168) includes a first ending bracket (1) and a dynamic of *mf*. The second staff (measures 169-171) includes a second ending bracket (2) and dynamics of *mf* and *p*. The third staff (measures 172-174) includes a first ending bracket (1) and dynamics of *f* and *p*. The fourth staff (measures 175-177) includes a third ending bracket (3) and dynamics of *f*, *ff*, and *pp*. The fifth staff (measures 178-180) includes a dynamic of *ff* and a final double bar line.

1st Bb Clarinet

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

164. *Andante*
p 2d. Cl.

The musical score is written for a 1st Bb Clarinet. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The tempo is marked 'Andante'. The score is divided into two systems. The first system starts with a dynamic of *p* (piano) for the 2nd clarinet. The first staff of the first system has a first ending bracket and a 'SOLO' marking above it, with a dynamic of *mf* (mezzo-forte). The second staff of the first system ends with a dynamic of *mf*. The second system begins with a first ending bracket and a 'SOLO' marking above it, with a dynamic of *mf*. The second staff of the second system has a dynamic of *p*. The third staff of the second system has dynamics of *f* (forte) and *p*. The fourth staff of the second system has dynamics of *f* and *p*. The fifth staff of the second system has dynamics of *f*, *ff* (fortissimo), and *mf*. The sixth staff of the second system has a dynamic of *mf*. The seventh staff of the second system has a dynamic of *ff*. The score concludes with a double bar line and repeat dots.

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2^d & 3^d B \flat Clarinets

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

Andante

164.

The musical score consists of seven staves. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Andante'. The piece starts at measure 164. The first staff contains the main melody with dynamics *p* and *mf*. A first ending bracket covers measures 168-171. The second staff continues the melody with dynamics *mf* and *p*. The third staff features a melodic line with dynamics *p* and *f*. The fourth staff continues with dynamics *f* and *p*. The fifth staff has a melodic line with dynamics *f* and *pp*. The sixth staff is a dense texture with dynamics *ff* and *p*. The seventh staff concludes with dynamics *ff* and *ff*. The score includes first and second endings, with the first ending leading back to the beginning of the piece.

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Bassoon

TRIO. Ich harrete des Herrn.
From Hymn of Praise.

MENDELSSOHN.

164. *Andante*

mf *p* *pp* *mf* *mf* *mf* *pp* *p* *f* *f* *p* *f* *ff* *pp* *ff*

The John Church Co.

E♭ Cornet

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

164. *Andante* (♩ = 100)

Alto *mf* Cl. *mf*

B♭ Cor Cl. *mf* 1. *mf*

2. *mf* Cl. *f* *p* *f* *p*

f *ff* Cl. *mf*

ff

Solo B \flat Cornet

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.
Arr. by W. S. RIPLEY.

164. *Andante* ($\text{♩} = 100$)
Alto

mf *mf* *mf* *mf*

1. 1st Cor. *mf* *mf* *mf*

2.

1st Cor. *f* *f* *p*

ff *ff*

1st B \flat Cornet

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

Andante
Alto

164.

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Andante' and the part is for 'Alto'. The first measure is numbered '164.'. The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *mf*, *f* (forte), and *ff* (fortissimo). Performance markings include accents (>), slurs, and first/second endings. A first ending bracket spans the second and third staves, and a second ending bracket spans the fourth and fifth staves. A repeat sign with a first ending bracket is also present. The score concludes with a double bar line and repeat dots.

mf *p* *mf* *f* *ff*

1. *mf* *mf*

2. *mf* *p* *p* *f* *ad lib.*

8

1 *f* *f*

8 *p* *ff*

The John Church Co.

2^d & 3^d B \flat Cornets

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

164. *Andante*

p 3^d Cl. *p* *mf* *f* *ff* *pp* *p* *ff*

1 7 1. 2. 8 1

The John Church Co.

1st Eb Alto

TRIO. Ich harrete des Herrn.
From Hymn of Praise.

MENDELSSOHN.

164. *Andante*

The musical score consists of two parts: 1st Eb Alto and Cornet. The Alto part is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a dynamic of *mf* and includes first and second endings. The Cornet part is written on a treble clef staff with a key signature of one flat and a 4/4 time signature. It starts with a dynamic of *f* and includes first and second endings. The Alto part features dynamics of *mf*, *p*, and *f*. The Cornet part features dynamics of *f* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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2^d & 3^d E^b Altos

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

Andante

164.

p *p* *mf* *p* *f* *p* *f* *p* *f* *ff* *p* *ff*

The John Church Co.

1st & 2d B \flat Tenors

TRIO. Ich harrete des Herrn.
From Hymn of Praise.

MENDELSSOHN.

Andante

164.

p *p* *p* *mf* *p* *f* *ff* *mf* *ff*

1st & 2nd Trombones

TRIO. Ich harrete des Herrn.
From Hymn of Praise.

MEDELSSOHN.

164

Andante

p *p* *mf* *p* *f* *f* *pp* *mf* *ff*

The musical score is written for 1st and 2nd Trombones in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a first ending bracket and a first ending sign. The piece is marked 'Andante' and features a variety of dynamics: piano (*p*), mezzo-forte (*mf*), forte (*f*), fortissimo (*ff*), and pianissimo (*pp*). The score includes slurs, accents, and first ending signs. The number '164' is written at the beginning of the first staff.

3^d Trombone or
B \flat Bass

TRIO. Ich harrete des Herrn.
From Hymn of Praise.

MENDELSSOHN.

Andante

164.

p

p *mf*

mf *mf* *p*

p *f* *p* *f* *p*

ff *p*

pp *mf* *ff*

The John Church Co.

Baritone 

TRIO. Ich harrete des Herrn.
From Hymn of Praise.

MEDELSSOHN.

164. *Andante*



p *p* *p* *mf* *mf* *p* *f* *f* *ff* *p* *mf* *p* *ff*

Baritone

TRIO. Ich harrete des Herrn.
From Hymn of Praise.

MENDELSSOHN.

164 *Andante*

p *p* *p* *mf* *mf* *mf* *mf* *p* *f* *f* *ff* *p* *mf* *ff*

p
The John Church Co.

Basses

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

Andante

164.

p *p* *mf* *p* *p* *f* *ff* *pp* *mf* *ff*

The John Church Co.

B \flat Bass 

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

164. *Andante*



p *mf* *p* *mf* *p* *f* *p* *ff* *pp* *ff*

The John Church Co.

Drums

TRIO. Ich harrete des Herrn.

From Hymn of Praise.

MENDELSSOHN.

Andante

164. *pp* *mf*

4 4 8

1. *mf* 2.

16 *f* *f* *mf* 2 3

ff *mf* *ff* 12

The John Church Co.