

# Meditation

## from the opera Thaïs

Composed 1894 by Jules Massenet (1842 - 1912)

Arranged for violin and piano by Martin Pierre Marsick (1848 - 1924)

Solo part edited by Klaus Smedegaard Bjerre 2014

This popular piece was discussed on TubeNet a few times, which inspired me to take a closer look at the versions available on IMSLP. None really fitted the modes of reading usually found among brass players. Re-engraving and eventually transposing the piano score by Marsick could be done, but would be time consuming. At least for now I decided on a hybrid project making use of the said Marsick piano score, which may be found for free here:

<http://tinyurl.com/IMSLP-piano-score>

This edition of the solo part basically follows the violin part as presented on the last page of Marsick's edition as found on IMSLP. The string indications have been removed, relevant transpositions have been applied, and a cue for an alternative note has been added with the few instruments not having the lowest note within their ranges.

So far I have uploaded editions of the solo part for these 34 instruments and modes of notation:

### *Versions in the original octave:*

**Flute** – this part calls for an instrument with a B-foot. 2 low A's have been supplemented by cued C#'s. C# is a passing dissonant in this context, yet it has for reasons of melodic motion been considered a better compromise than repeating the preceding D.

**Oboe** – same A-to-C# cues as with the flute version

**E♭ Clarinet**

**B♭ Clarinet**

**Clarinet in A**

**Piccolo Trumpet in A**

**E♭ Trumpet**

### *Versions 1 octave down:*

**Basset Horn**

**Alto Clarinet**

**Bass Clarinet**

**Bassoon** - written in tenor clef

**Tenor Saxophone**

**Horn in F**

**Eb Horn**

**Bb Baritone** – written in treble clef, brass band style

**Trombone** – written in tenor clef

**Bb Trombone** – written in treble clef, brass band style

**Bb Euphonium** – written in treble clef, brass band style

**Euphonium** – written in tenor clef

*Versions 2 octaves down:*

**Bass Clarinet low version** – B-to-D# cues as with the flute version

**Contralto Clarinet**

**Bassoon low version** - written in bass clef, same A-to-C# cues as with the flute version

**Bb Euphonium low version** – written in treble clef, brass band style

**Bb Euphonium low version** – written in bass clef

**Bass Trombone**

**Ophicleide in C** – same A-to-C# cues as with the flute version

**Bb Ophicleide** – written in bass clef concert

**Tuba** – written in bass clef concert

**Eb Tuba** – written in treble clef, brass band style

**BBb Tuba** – written in treble clef, brass band style

*Versions 3 octaves down:*

**Contrabassoon** - same A-to-C# cues as with the flute version allowing for instruments not born with a low A

**Contrabass Tuba** – written in bass clef concert

**Eb Tuba low version** – written in treble clef, brass band style

**BBb Tuba low version** – written in treble clef, brass band style

The high A concert in bars #64 & #65 will pose a problem for players with some instruments/versions, whereas others will be in command of the range needed. An obvious, maybe even too obvious, solution would be about taking that note down an octave. As the underlying chord is D major for all of the 6 beats, an F# concert or even a D concert might be a better compromise. No cueing applied.

This 2<sup>nd</sup> edition corrects a couple of graphical errors. Versions for Contrabassoon, Eb Horn, Bb Baritone, and Contrabass Tuba have been added. Euphonium now has a version in tenor clef. Low versions have been added for Bass Clarinet, Bassoon, Euphonium, Bb Euphonium, Eb Tuba, and BBb tuba

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