

Probepartitur | Mini Score

# Solemn Entrance Of The Knights Of St. John

Feierlicher Einzug der Ritter des  
Johanniter-Ordens, TrV 224

for Brass Band & Organ

Richard Strauss  
arr. Mark Preece

Artikel-Nr.   item code	19159
Kategorie   categories	Brass Band
Genre	Klassik   classical
Schwierigkeit   difficulty	B/C = leicht – mittel   easy – medium



# Solemn Entrance Of The Knights Of St. John

The «Knights of Saint John,» also known as the Knights Hospitaller and the Order of Saint John, were among the most famous of the Western Christian military orders during the Middle Ages.

Reminiscent of Wagner's Elsa's Procession to the Cathedral, Richard Strauss composed this majestic, processional piece in 1909, with the initial tempo marking Slow and Solemn. The introductory phrase is repeated and culminates to a climax. After a pause, a solemn chorale-like melody carried by the organ and then with the mellow instruments on the second pass, forms the main body of the piece. In the final climactic section, the intensity grows into its triumphant majesty which continues on to the end. This work has also been described as «Brucknerian in its simplicity and power».

The introduction begins with a motif lead by the Trombones and Baritones, then joined by the Horns, creating more texture underneath until the remaining instruments enter to create a brief fanfare. After a pause, a solemn chorale melody is carried by the Organ and then combined with the mellow instruments on the second pass, forming the main body of the piece. In the final section, the intensity grows into the triumphant entrance, demonstrating the ultimate climax of majesty and power.

This arrangement is written with the use of optional Organ with the band for maximum effect and power. However, this arrangement can be performed quite effectively without Organ. If performed without Organ, rehearsal C can be played tutti by the full band and without the repeat. Regarding the poco rubato markings, the intent here is to create some momentum with a push using a quasi accelerando with an immediate poco ritardando effect. By using this marking, it is hopeful to instill more of a musical change in momentum rather than a technically based «fast-slow» approach.

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## Feierlicher Einzug der Ritter des Johanniter-Ordens

Die «Ritter des Heiligen Johannes», auch bekannt als Johanniter oder Hospitaliter, gehörten im Mittelalter zu den berühmtesten christlichen Militärorden des Abendlandes.

Richard Strauss komponierte 1909 dieses majestätische Prozessionswerk, das an Wagners «Elsas Brautzug zum Münster» erinnert, wobei das Anfangstempo als langsam und feierlich bezeichnet wird. Der einleitende Satz wird wiederholt und gipfelt in einem Höhepunkt. Nach einer Pause bildet eine feierliche, choralartige Melodie, die von der Orgel getragen wird und im zweiten Durchgang von den dunklen Instrumenten begleitet wird, den Hauptteil des Werks. Im abschliessenden Höhepunkt steigert sich die Intensität zu triumphaler Majestät, die sich bis zum Ende fortsetzt. Dieses Werk wurde auch als «brucknerisch in seiner Einfachheit und Kraft» beschrieben.

Die Einleitung beginnt mit einem Motiv, das von den Posaunen und Baritonen angeführt wird und zu dem sich dann die Hörner gesellen, die darunter mehr Textur schaffen, bis die übrigen Instrumente zu einer kurzen Fanfare ansetzen. Nach einer Pause erklingt eine feierliche Choralmelodie, die von der Orgel getragen wird und im zweiten Durchgang mit den sanften Instrumenten kombiniert wird und den Hauptteil des Werks bildet. Im letzten Abschnitt steigert sich die Intensität bis zum triumphalen Einzug, der den ultimativen Höhepunkt von Majestät und Macht demonstriert.

Dieses Arrangement wurde für die optionale Verwendung einer Orgel geschrieben, um maximale Wirkung und Kraft zu erzielen. Es kann jedoch auch ohne Orgel sehr gut ausgeführt werden. Bei einer Aufführung ohne Orgel kann bei Buchstabe C im Tutti von der gesamten Band und ohne Wiederholung gespielt werden. Was die Poco-Rubato-Markierungen betrifft, so soll hier durch ein quasi accelerando mit sofortigem poco ritardando-Effekt ein gewisser Schwung erzeugt werden. Durch die Verwendung dieser Markierung hofft man, eher eine musikalische Veränderung der Dynamik zu erreichen.

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for Brass Band and Organ

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Lento e solenne **A**

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soprano E♭ Cornet
- Solo B♭ Cornet
- Repiano B♭ Cornet
- 2nd B♭ Cornet
- 3rd B♭ Cornet
- Flugelhorn
- Solo E♭ Horn
- 1st E♭ Horn
- 2nd E♭ Horn
- 1st B♭ Baritone
- 2nd B♭ Baritone
- 1st B♭ Trombone
- 2nd B♭ Trombone
- Bass Trombone
- Euphonium
- E♭ Bass
- B♭ Bass
- Timpani
- Snare Drum
- Crash Cymbals
- Organ (Optional)

The score includes dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). It also features performance instructions like "One" and "Tutti" for the basses, and "flutes" for the organ. The music is in 4/4 time and begins with a key signature of one sharp (F#).

**B**

**Poco rubato**

12

**Instrument List:**  
Soprano E $\flat$  Cornet  
Solo B $\flat$  Cornet  
Repiano B $\flat$  Cornet  
2nd B $\flat$  Cornet  
3rd B $\flat$  Cornet  
Flugelhorn  
Solo E $\flat$  Horn  
1st E $\flat$  Horn  
2nd E $\flat$  Horn  
1st B $\flat$  Baritone  
2nd B $\flat$  Baritone  
1st B $\flat$  Trombone  
2nd B $\flat$  Trombone  
Bass Trombone  
Euphonium  
E $\flat$  Bass  
B $\flat$  Bass  
Timpani  
Organ (Optional)

**Dynamic and Performance Instructions:**  
p (piano)  
cresc. (crescendo)  
poco a poco (poco a poco)  
mp (mezzo-piano)  
espress. (espressivo)

**Other Notations:**  
12 (measure number)  
B (section marker)

This musical score is for a brass and woodwind ensemble, including an optional organ. The score is written for 22 measures, starting at measure 22. The key signature has one sharp (F#), and the tempo is Moderato with a quarter note equal to 75 beats per minute. The score is divided into two systems, with a repeat sign at the end of the first system. The instruments and their parts are as follows:

- Soprano E♭ Cornet:** Starts with a *mf* dynamic, playing a melodic line with triplets. Dynamics increase to *ff* in the second system.
- Solo B♭ Cornet:** Similar to the Soprano Cornet, with triplets and dynamics from *mf* to *ff*.
- Repiano B♭ Cornet:** Similar to the Solo B♭ Cornet, with triplets and dynamics from *mf* to *ff*.
- 2nd B♭ Cornet:** Similar to the Repiano B♭ Cornet, with triplets and dynamics from *mf* to *ff*.
- 3rd B♭ Cornet:** Similar to the 2nd B♭ Cornet, with triplets and dynamics from *mf* to *ff*.
- Flugelhorn:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- Solo E♭ Horn:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- 1st E♭ Horn:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- 2nd E♭ Horn:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- 1st B♭ Baritone:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- 2nd B♭ Baritone:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- 1st B♭ Trombone:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- 2nd B♭ Trombone:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- Bass Trombone:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- Euphonium:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- E♭ Bass:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- B♭ Bass:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- Timpani:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- Snare Drum:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- Crash Cymbals:** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.
- Organ (Optional):** Starts with a *mf* dynamic, playing a sustained note. Dynamics increase to *ff* in the second system.

The score includes various dynamics such as *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). It also features triplets and a repeat sign at the end of the first system. The organ part is marked as optional and plays a sustained chord.

Poco rubato

33

Soprano E♭ Cornet

Solo B♭ Cornet

Repiano B♭ Cornet

2nd B♭ Cornet

3rd B♭ Cornet

Flugelhorn

Solo E♭ Horn

1st E♭ Horn

2nd E♭ Horn

1st B♭ Baritone

2nd B♭ Baritone

1st B♭ Trombone

2nd B♭ Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Organ (Optional)

1.

*mp*

*mp*

*mp*

*mp*

*mp*

Play  
*p* *cresc.*

Play  
*p* *cresc.*

Play  
*p* *cresc.*

Play  
*p* *cresc.*

Play  
*p* *cresc.*

Play  
*p*

Solo (Both times)  
*mf*

2nd time only  
*p*

2nd time only  
*p*

*dim.* *p* *cresc.*

Play  
*cresc.*

Play  
*p*

Play  
*p* *cresc.*

Play  
*p* *cresc.*

Play  
*p* *cresc.*

*p* < >

*p* *cresc.*

A tempo

45

2.

Soprano E♭ Cornet

Solo B♭ Cornet

Repiano B♭ Cornet

2nd B♭ Cornet

3rd B♭ Cornet

Flugelhorn

Solo E♭ Horn

1st E♭ Horn

2nd E♭ Horn

1st B♭ Baritone

2nd B♭ Baritone

1st B♭ Trombone

2nd B♭ Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Snare Drum

Crash Cymbals

Organ (Optional)

*f* *dim.* *mp* *f* *dim.*

*f* *dim.* *mp* *f* *dim.*

*f* *dim.* *mp* *f* *dim.*

*f* *dim.* *mp* *f* *dim.*

*f* *dim.* *mp* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p cresc.* *f* *dim.*

*f* *dim.* *p* *f*

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

*f* *p cresc.* *f*

**D**

56

Soprano E $\flat$  Cornet *mp*

Solo B $\flat$  Cornet *mp*

Repiano B $\flat$  Cornet *p*

2nd B $\flat$  Cornet *p*

3rd B $\flat$  Cornet *p*

Flugelhorn *pp* Solo w/ Euph. *p*

Solo E $\flat$  Horn *pp* *p* *p*

1st E $\flat$  Horn *pp* *p* *p*

2nd E $\flat$  Horn *pp* *p* *p*

1st B $\flat$  Baritone *pp* *p*

2nd B $\flat$  Baritone *pp* *p*

1st B $\flat$  Trombone *p*

2nd B $\flat$  Trombone *p*

Bass Trombone *dim.* *p*

Euphonium *dim.* *pp* *p* Solo w/ Flug. *p*

E $\flat$  Bass *dim.* *pp* *p*

B $\flat$  Bass *dim.* *pp* *p*

Timpani *dim.* *p* *p* *p*

Snare Drum *p*

Crash Cymbals *p*

Organ (Optional) *pp* *p* *p*





diese Partitur ist unvollständig  
this score is not complete  
ce score n'est pas complet