
Eighth Note Publications

Andante *from* Symphony 3

Johannes Brahms
Arranged by Keith Kinder

Johannes Brahms (1833-1897) was one of the most celebrated German composers of the second half of the nineteenth century. His orchestral music, chamber music, piano music and choral/vocal music occupies a prominent place in the core repertoire of each of the genres.

His Symphony No. 3 in F, Op. 90 was written in Vienna in 1883 when Brahms was at the height of his creative powers and his music was being acclaimed across Europe. It was premiered almost immediately by the Vienna Philharmonic under Hans Richter, and was enthusiastically received.

The second movement Andante is one of the composer's most sublime creations. Most of the movement consists of continuous development of a beautifully shaped theme, although a contrasting melody also appears. This arrangement preserves the structure of the movement, but does include a few judicious cuts of transitional material in order to make the music more idiomatic for trombones. The two quartets reflect the timbral contrasts and antiphonal effects of Brahms' scoring, and in performance should face each other at a modest distance.

PREVIEW ONLY

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DIFFICULTY RATING: Difficult
8 Trombones

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Andante
from Symphony No. 3

Johannes Brahms
(1833-1897)
Arranged by Keith Kinder

Andante

Trombone 1 *mp*

Trombone 2 *p*

Trombone 3 *p*

Trombone 4 *p*

Andante

Trombone 5 *p*

Trombone 6 *p*

Trombone 7 *p*

Trombone 8 *p*

9

1 *mp* *mf* *f* *mf*

2 *p*

3 *p*

4 *p*

5 *mp* *mf* *mp* *p*

6 *p* *mf* *p* *pp*

7 *mf* *p* *pp*

8 *mf* *p* *pp*

A

A

17

1 *mp* *p*

2 *mp* *p*

3 *mp* *p*

4 *mp* *p*

5 *mp* *mf* *f* *p*

6 *p* *mp* *p*

7 *p* *mp*

8 *p* *mp*

23

1 *p* *mf* *f*

2 *p* *mf* *f*

3 *p* *mf* *f* *p* *p*

4 *p* *mf* *f* *p* *p*

B

5 *mf* *f*

6 *mf* *f*

7 *p* *mf* *f* *fp* *p*

8 *p* *mf* *f* *fp* *p*

PREVIEW ONLY

31

1 *mp* *C* 3

2 *mp* 3

3 *pp*

4 *pp*

5 *pp* *C* *pp*

6 *pp* *pp*

7 *p* *pp*

8 *p* *pp*

PREVIEW ONLY

1 *mp* 3 3

2 *mp* 3 3

3 *mp* 3

4 *mp* 3

5 *mf*

6 *mp*

7 *mp*

8 *mp*

46

1 *mf*

2 *mp*

3 *mp*

4 *pp* *mp*

5 *mf* *mp* *dolce*

6 *mp* *mp* *dolce*

7 *mf*

8

50

1 *mp* *rit.* *mf* *pf* *Slightly faster*

2 *dolce* *mp* *mf* *pf*

3 *dolce* *mp* *pf*

4 *dolce* *mp* *pf*

5 *rit.* *Slightly faster*

6

7 *dolce* *mp*

8 *dolce* *mp*

60

1 *mf* *rit.* *a Tempo*

2 *mf*

3 *mf*

4 *mf* *rit.*

5 *p* *a Tempo*

6 *p*

7

8

61

1 *mf* *f* *sfz* *sfz* *sfz* *E*

2 *mf* *f* *sfz* *sfz* *sfz* *p*

3 *mf* *f* *sfz* *sfz* *sfz*

4 *mf* *f* *sfz* *sfz* *sfz*

5 *mf* *mf* *f* *sfz* *sfz* *sfz p* *E*

6 *mf* *mf* *f* *sfz* *sfz* *sfz p*

7 *mf* *mf* *f* *sfz* *sfz* *sfz p*

8 *mf* *f* *sfz* *sfz* *sfz p*

75

1 *p* *mf*

2 *p* *mp*

3 *p* *mp*

4 *p* *mp*

5 *mp*

6 *mp*

7 *mp*

8 *mp*

83

1 *mp* *mf*

2 *p* *mp*

3 *p* *mp*

4 *p* *mp*

5 *mp* *mf* *mf*

6 *p* *mp* *mp*

7 *p* *mp*

8 *p* *mp*

PREVIEW ONLY

90

1 *f* *p* *mf*

2 *p* *mf*

3 *p* *mf*

4

5 *f* *p* *cresc. poco a poco* *mf*

6 *p* *cresc. poco a poco* *mf*

7 *p* *cresc. poco a poco* *mf*

8 *p* *cresc. poco a poco* *f*

91

1 *f* *mf* *mf* *p dolce*

2 *f* *mf* *mf* *p dolce*

3 *f* *mf* *mf* *p dolce*

4 *f* *mf* *p dolce*

5 *f* *mf* *p dolce*

6 *f* *mf* *p dolce*

7 *f* *p dolce*

8 *f* *mf* *p dolce*

PREVIEW ONLY

104

1 *mp*

2 *mp*

3 *p*

4 *p*

5

6

7

8

PREVIEW ONLY

1 *p* *mf* *mp* *mf*

2 *p* *mf*

3 *mp*

4 *mp*

5 *p*

6 *p*

7 *p*

8 *p*

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