



O Greening Branch

Hildegard von Bingen (1098-1179)

arranged for Solo Euphonium and Electronic Track

by Joanna Ross Hersey

Sheet Music for Solo and Chamber Brass

Arrangements and Original Compositions

Instant Download or Paper Score Available

Solo Trumpet, Horn, Trombone, Euphonium or Tuba

Hildegard von Bingen (1098-1179), Beatriz de Dia (fl. 1175),

Francisca 'Chiquinha' Gonzaga (1847-1935), Joseph Bologne Chevalier de Saint-Georges (1745-1799)

ElevenTwelve (2019) for Solo Tuba, Horn, or Euphonium and Electronic Track,

Shatterdome (2015) for Solo and Electronic Track, Convent Window (2010) for Unaccompanied Low Tuba

Mixed Brass and Low Brass Duo

Beatriz de Dia (fl. 1175), Nadia Boulanger (1887-1979), Clara Schumann (1819-1896),

Anne Hunter (1742-1821), Florence Price (1887-1953), Fanny Mendelssohn Hensel (1805-1847),

Joseph Bologne Chevalier de Saint-Georges (1745-1799),

Nanon (2021) for Euphonium, Tuba and Electronic Track

Brass Quartet, Trombone Quartet, Tuba Euphonium Quartet

Clara Schumann (1819-1896), Fanny Mendelssohn Hensel (1805-1847), Anne Hunter (1742-1821),

Joseph Bologne Chevalier de Saint-Georges (1745-1799), Charles Allen Tindley (1851-1933),

Lelia Naylor Morris (1862-1929), Emily Divine Wilson (1865-1942),

Helen May Butler (1867-1957), Francisca 'Chiquinha' Gonzaga (1847-1935)

Brass Quintet, Tuba Euphonium Ensemble (EETTT)

Clara Schumann (1819-1896), Charles Allen Tindley (1851-1933), Lelia Naylor Morris (1862-1929),

Emily Divine Wilson (1865-1942), Helen May Butler (1867-1957)

Hildegard's on Twitter...

Composer Stickers for your folder and instrument case free with every print order!

Joanna Ross Hersey

Music for Brass

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Program Notes

O Greening Branch

Hildegard von Bingen (1098-1179) arr. Hersey



"O greening branch" was arranged for my duo album with Michael Parker, JAM - Joanna and Michael. The music of Hildegard von Bingen appears on both of my solo albums, and I find her life and work so inspiring. When I released my first solo album, *O quam mirabilis*, which was a collection of music by diverse female composers, I wanted to show that even with tuba, it was possible to program in an inclusive way. That album was a traditional classical album in that it featured tuba and piano, and the works of historical composers such as Clara Schumann and Fanny Mendelssohn Hensel. The title track is another of my arrangements of Hildegard's music, dedicated to Mary and the miracle of life.

For my second album, I knew this was the direction I wanted to go, to write new music which showcased the tuba and euphonium in ways which were more gentle and relaxed than much of the electronic music at that time. This arrangement sets the soloist into an electronic framework, allowing the juxtaposition of Medieval overtones with contemporary soundscapes. You are welcome to perform it with or without the provided electronic accompaniment.

Featured on guitar and synths in the electronic accompaniment is William Bendrot, born in Maplewood, New Jersey. William attended Berklee College of Music in Boston, where he studied both jazz and classical performance. He cites artists such as Brian Eno, The Orb, Aphex Twin, Massive Attack and Boards of Canada as important musical influences on his development as a composer and artist. William is co-founder of Ember Music, an international artist-run label that focuses on electronic composition and production, and through Ember, has released several tracks as a solo artist.

Hildegard von Bingen was a German abbess, mystic, writer, composer and spiritual leader. Brought to the church as a child, Hildegard flourished under the creative atmosphere she found there, writing lyric poetry, biographies, works on medicine, natural history, and accounts of her personal mystical experiences. She is perhaps best remembered for her musical compositions intended for use at the convents, many of which have been preserved. In *O frondens virga* ("O greening branch") Hildegard reminds us that each day and season starts anew, and with that we too are able to begin again. I hope you find it peaceful and meditative, and that it brings you joy and renewed hope.

Joanna Ross Hersey

Music for Brass

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Euphonium in Bb

O greening branch

Euphonium with Electronic Track

Hildegard von Bingen (1098-1179) arr. Hersey

After pedal begins in accompaniment, play at your own pace

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a whole note chord (F#4, C#5, F#5) and a dynamic marking of *mf*. The second staff starts at measure 7 with a dynamic marking of *mp*. The third staff starts at measure 13. The fourth staff starts at measure 19 with a dynamic marking of *f* and ends with a dynamic marking of *p*. The fifth staff starts at measure 25 with a dynamic marking of *mf*. The sixth staff starts at measure 31 with a dynamic marking of *f*. The seventh staff starts at measure 36 with a dynamic marking of *mp*. The eighth staff starts at measure 42 with a dynamic marking of *p*. The ninth staff starts at measure 46 and ends with a whole note chord (F#4, C#5, F#5) and a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Accompaniment Fades