

Adagio

An introduction, to the music by Hardy Mertens
and poem by Sara Smerdon.

Contemplation is the way to knowledge.

By triggering motion of thought through our personal curiosity, we allow our own wisdom's to deliver new formulated truths. It is in this way we are capable of increasing, by our individual activation, the knowledge which we stand for.

Art, in all its mediums, is one strong and necessary profession which allows both the creator and participator an opportunity to delve into such open and developing thought.

'Adagio' is a reflection of such contemplation.

Both the music and the poem were born at a time of rapid personal growth for both artists.

They form just one result of two people willing to trust, to push the limits of thought and to allow dramatic change to occur in ones perspectives. They stand as an offering from a deep engagement between two individuals able to express their contemplation. A scribed memoir, reminding us always of our intense will to burst into new levels of understanding, nestled within a dignified balance and serene confidence of the grounded knowledge achieved so far.

It delivers nothing new, only an awareness of what purely is, has been, and might be.

Looking within what naturally exists within ourselves, and drawing upon the strength of our cultural foundations, (including, in this case, the formal structure of music), as well as our basic human values, we are not attempting at any new form of belief, but realizing, and returning to the basics, and harnessing this as our strengths.

By looking to the past to inform the future, our present steps become deep rooted, holding value common to us all.

Expressed in a language that bends our normal structure, our basic thoughts to distortion, 'Adagio' leans, in essence, toward the sacred, meaning that it was consecrated by love and reverence, and therefore speaks with an attitude developed by a feeling of profound respect, awe, and affection. A sacred dedication to our noble foundations, the beauty of our existence.

Although presented to you in its two counterparts of a meted, yet, still individual flow of revelation, one, however, does not explain the other!
They only share a familiar sense.

We hope that you will enjoy the journey...

Adagio

Unknowingly waiting
for pure circumstances to unearth
the mellow tones
within the burning hearth.

Calmly,
flames lick at natures exfoliation,
transforming solid
with energy
and vanishing
beyond.

So simple, pure;
powerful within its own containment.

Burning with light,
radiating a field of warm rays
and igniting
the fire of our passions,
scorching
strength with peace.

So captivating,
lulling
into a mindless calm,
the drone of an open palm.
In extremes of excitation
and serenity,
With graceful,
unpredjudice,
free
attention..

Clear eyes of fire engage.

A twig falls.
So many thoughts newly placed,
and rapture escalates...
Crackle, pop, sparks fly.
Bursting, flying
High, "unbelievable", no!,
Just up
into new levels.

Vision clarifies,
as the aura of our wisdom
unfolds its wings
to encompass the depth
of far greater things.

Inter linked,
like a delicate cobweb,
my hand in your hand,
stretched out across our lands.

The gift of this share,
enriches the care
of an ultimate evolution.
For open eyes, in reflection,
the mirror pooling,
allows every trigger to activate
toward our ultimate dreams;
the inner climb,
entwined in our life's rhyme.

In every step,
glowing with purpose,
our lessons are learned.
For,
with fearless,
honorable intentions,
lays the possibility
to give
mind,
heart,
soul,
new form.

My doors are open to your doors.
In this gracious passage of life;
a labyrinth of potential, seeking,
each footfall marking the progress
of our boundless adventure.
Just trust the flow,
as each river must go,
winding its path through the
wild valley ranges.
Campfires
uniting
intimacy
along the way,
as we all seek the ocean,
the universal home,
so beautiful,
beyond diverse flesh and bone.

The winsome
breath
of ultimate love,
spraying forth
from each stroke of a white dove.
Unrestricted clarity,
inspiring the glow
of the source within,
drawing our attention to an
infinite horizon,
to challenge our continue growth,
deeper,
upon the confidence of equilibrium.

Time -15'00"

Full recording available on :
CD « THE THREE STORMS »

Adagio

Wind Band

Hardy Mertens

suono continuo, respirare in punti diversi

1
1st Flute
2nd Flute
1st Oboe
2nd Oboe
English Horn
1st Bassoon
2nd Bassoon
1st B♭ Clarinet
2nd B♭ Clarinet
3rd B♭ Clarinet
4th B♭ Clarinet
Bass Clarinet
B♭ Contrabass Clarinet
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Flugelhorn
2nd B♭ Flugelhorn
1st & 2nd B♭ Trumpets
3rd & 4th B♭ Trumpets
1st & 2nd F Horns
3rd & 4th F Horns
1st & 2nd C Trombones
3rd & 4th C Trombones
B♭ Euphonium
B♭ Bass
String Bass
Timpani
1

1

1st Fl. 2nd Fl. 1st Ob. 2nd Ob. Engl. Hrn. 1st Bb Cl. 2nd Bb Cl. 3rd Bb Cl. 4th Bb Cl. 1st Alto Sax. 2nd Alto Sax.



2

1st Fl. 2nd Fl. 1st Ob. 2nd Ob. Engl. Hrn. 1st Bb Cl. 2nd Bb Cl. 3rd Bb Cl. 4th Bb Cl. 1st Alto Sax. 2nd Alto Sax.

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3

This page contains three staves of musical notation for a orchestra. The top staff includes parts for 1st Flute, 2nd Flute, 1st Oboe, 2nd Oboe, English Horn, and Bassoon. The middle staff includes parts for Clarinet, Bass Clarinet, and Contrabass Clarinet. The bottom staff includes parts for Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. Measure numbers 25 and 30 are indicated at the beginning of each staff. Dynamics such as **fff** (fortissimo) and **ff** (fifissimo) are marked throughout the score.

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Engl. Hrn.
1st Bsn.
2nd Bsn.

1st Bl. Cl.
2nd Bl. Cl.
3rd Bl. Cl.
4th Bl. Cl.
Bass Clar.
Contrabass Clar.

1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bar. Sax.

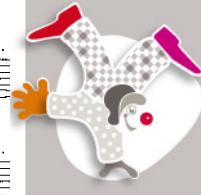
25 **fff**

25 **fff**

+ String Bass

25 **fff**

25 **fff**



4

5

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

41

42

43

44

45

46

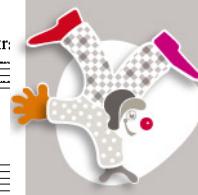
47

48

49

50

6 respirare tr.



1st Fl. 2nd Fl. 1st Ob. 2nd Ob. Engl. Hrn. 1st Bsn. 2nd Bsn.

1st Bl. Cl. 2nd Bl. Cl. 3rd Bl. Cl. 4th Bl. Cl. Bass Clar. Contrabass Clar.

1st Alto Sax. 2nd Alto Sax. Ten. Sax. Bar. Sax.

49

Music score for orchestra, page 12. The score consists of five systems of staves. Each system contains multiple parts for woodwind instruments. The first system includes 1st Flute, 2nd Flute, 1st Oboe, 2nd Oboe, English Horn, 1st Bassoon, and 2nd Bassoon. The second system includes 1st Bass Clarinet, 2nd Bass Clarinet, 3rd Bass Clarinet, 4th Bass Clarinet, Bass Clarinet, and Contrabass Clarinet. The third system includes 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. Measure numbers 49 are present at the beginning of the second and third systems. Dynamic markings such as *f*, *mp*, *pp*, and *pppp* are placed above specific notes or groups of notes. The score is in common time and uses a standard musical staff notation.

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57

solo

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

1st B♭ Flg.

2nd B♭ Flg.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

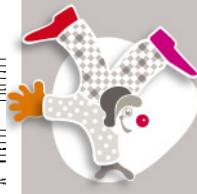
3rd & 4th C Trb.

B♭ Euph.

B♭ Bass

Str. Bass

Tim.



8

suono continuo

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

73

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

73

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

73

1st B♭ Flg.

2nd B♭ Flg.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

B♭ Euph.

B♭ Bass

Str. Bass

Timp.



9 respirare tra le frasi

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

89

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

89

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

69

respirare tra le frasi

1st B♭ Fig.

2nd B♭ Fig.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

B♭ Euph.

B♭ Bass

Str. Bass

Timp.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

96

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

96

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

96

1st B♭ Flg.

2nd B♭ Flg.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

B♭ Euph.

B♭ Bass

Str. Bass

Tim.

96 fff — p



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11 suono continuo

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

103

tutti

ff

1st Bb Cl.

2nd Bb Cl.

3rd Bb Cl.

4th Bb Cl.

Bass Clar.

ff

Contrabass Clar.

103

ff

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

103

ff

suono continuo

1st Bb Flg.

2nd Bb Flg.

1st & 2nd Bb Trp.

3rd & 4th Bb Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

Bb Euph.

Bb Bass

Str. Bass

Tim. p.

103

ff



1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

116

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

116

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

116

1st B♭ Flg.

2nd B♭ Flg.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

ff

1st & 2nd F Hrn.

3rd & 4th F Hrn.

ff

1st & 2nd C Trb.

3rd & 4th C Trb.

ff

B♭ Euph.

B♭ Bass

Str. Bass

Timp.

13 respirare tra le frasi

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

123

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

123

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

123

respirare tra le frasi

1st B♭ Flg.

2nd B♭ Flg.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

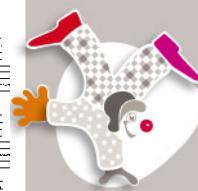
B♭ Euph.

B♭ Bass

Str. Bass

Temp.

123



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14

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

129

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

129

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

129

1st B♭ Flg.

2nd B♭ Flg.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

B♭ Euph.

B♭ Bass

Str. Bass

Tim.

129

15

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

136

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

135

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

135

1st B♭ Flg.

2nd B♭ Flg.

135

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

B♭ Euph.

B♭ Bass

Str. Bass

Tim.

135

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16

1st Fl. *pp*

2nd Fl. *pp*

1st Ob.

2nd Ob.

Engl. Hrn. *p*

1st Bsn. *pp*

2nd Bsn. *pp*

1st B♭ Cl. *pp* solo *p* tutti *ppp*

2nd B♭ Cl.

3rd B♭ Cl. *pp*

4th B♭ Cl. *pp*

Bass Clar. *pp*

Contrabass Clar. *pp*

1st Alto Sax. *pp* solo *ff* *pp* *ff*

2nd Alto Sax. *pp*

Ten. Sax. *pp*

Bar. Sax. *pp*

1st B♭ Flg. *pp*

2nd B♭ Flg.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb. *pp* *ppp*

3rd & 4th C Trb. *pp* *ppp*

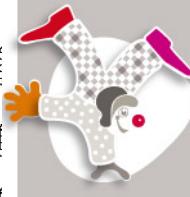
B♭ Euph.

B♭ Bass

Str. Bass *pp* *ppp*

Timp. *pp*

142 *pp*



1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engt. Hrn.

1st Bsn.

2nd Bsn.

158

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

158

1st B♭ Flg.

2nd B♭ Flg.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

a 2

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

B♭ Euph.

B♭ Bass

Str. Bass

Tim.

18

1st Fl. *pppp poco a poco cresc.*

2nd Fl. *pppp poco a poco cresc.*

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

166

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

4th B♭ Cl.

Bass Clar.

Contrabass Clar.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

166

1st B♭ Flg.

2nd B♭ Flg.

1st & 2nd B♭ Trp.

3rd & 4th B♭ Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

B♭ Euph.

B♭ Bass

Str. Bass

Timp.

tr *f cresc.* *f cresc.* *f cresc.* *tutti* *mf cresc.* *p poco a poco cresc.* *pp poco a poco cresc.* *mp poco a poco cresc.* *mf cresc.* *tr* *ff* *tutti, ape*

166



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19 *respirare tra le frasi*

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

173 ff

1st Bb Cl.

2nd Bb Cl.

3rd Bb Cl.

4th Bb Cl.

Bass Clar.

Contrabass Clar.

173 ff

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

173 ff

respirare tra le frasi

1st Bb Flg.

2nd Bb Flg.

1st & 2nd Bb Trp.

3rd & 4th Bb Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

Bb Euph.

Bb Bass

Str. Bass

Tim.p.



20

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

186 fff

1st B \flat Clt.

2nd B \flat Cl.

3rd B \flat Cl.

4th B \flat Cl.

Bass Clar.

Contrabass Clar.

186 fff

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

186 fff

1st B \flat Flg.

2nd B \flat Flg.

1st & 2nd B \flat Trp.

3rd & 4th B \flat Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

B \flat Euph.

B \flat Bass

Str. Bass

Timp.

186 fff

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

194

1st Bl. Cl.

2nd Bl. Cl.

3rd Bl. Cl.

4th Bl. Cl.

Bass Clar.

Contrabass Clar.

194

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

194

1st Bb Flg.

2nd Bb Flg.

1st & 2nd Bb Trp.

3rd & 4th Bb Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

Bb Euph.

Bb Bass

Str. Bass

Tim.

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22

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Engl. Hrn.

1st Bsn.

2nd Bsn.

201

1st B_b Cl.

2nd B_b Cl.

3rd B_b Cl.

4th B_b Cl.

Bass Clar.

Contrabass Clar.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

201

1st B_b Flg.

2nd B_b Flg.

1st & 2nd B_b Trp.

3rd & 4th B_b Trp.

1st & 2nd F Hrn.

3rd & 4th F Hrn.

1st & 2nd C Trb.

3rd & 4th C Trb.

B_b Euph.

B_b Bass

Str. Bass

Timp.

201 *fff*