

Ecce Sacerdos Magnus

Full Score

Motet for 10-part Trombone Choir

Anton Bruckner (1824-1896)

trans. Stuart P. O'Neil

CHOIR I

Majestoso

5

Musical score for Choir I, Trombone parts 1a through 4a. The score is in 4/4 time and begins with a *fff* dynamic marking. The parts are: Trombone 1a, Trombone 2a, Trombone 3a, and Trombone 4a. Each part has a staff with a bass clef and a 4/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests. The *fff* dynamic is indicated in the first measure of each part.

CHOIR II

Musical score for Choir II, Trombone parts 1b through 6b. The score is in 4/4 time and begins with a *fff* dynamic marking. The parts are: Trombone 1b, Trombone 2b, Trombone 3b, Trombone 4b, Trombone 5b, and Trombone 6b. Each part has a staff with a bass clef and a 4/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests. The *fff* dynamic is indicated in the first measure of each part. Trombone 1b and 2b have a slur over the final two measures of the page.

CHOIR I

40

Musical score for Choir I, Trubas 1a-4a. The score is written in bass clef with a key signature of one sharp (F#). It consists of four staves. The first measure shows rests for all parts. The second measure begins with a dynamic marking of *p* (piano) and features melodic lines for each part. Trb 1a and Trb 2a have a half note followed by a quarter note. Trb 3a has a quarter note followed by a half note. Trb 4a has a quarter note followed by a half note. The score continues with various rhythmic patterns and dynamics, including a crescendo and decrescendo in the second measure.

CHOIR II

Musical score for Choir II, Trubas 1b-6b. The score is written in bass clef with a key signature of one sharp (F#). It consists of six staves. The first measure shows rests for all parts. The second measure begins with melodic lines for each part. Trb 1b has a half note followed by a quarter note. Trb 2b has a quarter note followed by a half note. Trb 3b has a quarter note followed by a half note. Trb 4b has a quarter note followed by a half note. Trb 5b has a quarter note followed by a half note. Trb 6b has a quarter note followed by a half note. The score continues with various rhythmic patterns and dynamics, including a crescendo and decrescendo in the second measure.

CHOIR I 4448

Musical score for Choir I, Trubas 1a-4a. The score is written in bass clef. Trubas 1a, 2a, and 3a enter at measure 48 with a dynamic marking of *f*. Truba 4a enters at measure 49 with a dynamic marking of *f*. The music consists of eighth and quarter notes with some slurs.

CHOIR II

Musical score for Choir II, Trubas 1b-6b. The score is written in bass clef. Trubas 1b-6b enter at measure 44 with a dynamic marking of *mp* and a *cresc* marking. They reach a dynamic marking of *f* at measure 48. The music consists of eighth and quarter notes with long slurs.

about the composer...

Anton Bruckner was born in Ansfelden, Austria, in 1824. Raised in a Catholic family, Bruckner's father was also the local schoolmaster and directed his early education. Upon his confirmation in 1833, Bruckner attended school in Hörsching where he continued to develop his skills as an organist. When his father died in 1837, the thirteen-year-old Bruckner was sent to the Augustinian monastery in St. Florian where he studied choir, organ and violin.

As a young adult, Bruckner worked as a schoolteacher and an organist while continuing to develop his musical craft. In 1868, he began teaching music theory at the Vienna Conservatory and then accepted a position at the Vienna University in 1875 where he remained for the rest of his professional career. In 1886, Bruckner was awarded the Order of Franz Joseph. He died in Vienna in 1896 and is buried in the crypt of the monastery church in St. Florian.

about the music...

Bruckner is best known for his masses, motets, chamber pieces, and symphonies, which in particular contain a high degree of chromaticism and complex polyphonic textures; they are much longer than symphonies of the past. Initially criticized as radical, the music of Bruckner has come to exemplify late nineteenth-century Romanticism.

Ecce Sacerdos Magnus ("Behold the Great Priest") comes from the early European tradition of plainchant. Bruckner's setting of the responsory, originally scored for eight-part mixed choir, organ and three trombones, brings certain medieval qualities to an otherwise Romantic-era composition. This transcription for large trombone ensemble attempts to retain the majesty, power and beauty of the original piece; all of Bruckner's phrasing, dynamics, and accents have been retained.

This arrangement should be approached as a choral piece: connected and fluid. The harmonic language is essentially triadic; great care should be taken in the tuning of each chord throughout the piece. The director is also encouraged to experiment with space and texture in the preparation of this work. An antiphonal setting is most effective, perhaps with Choir I being comprised of four solo trombones placed offstage or even behind the audience, and Choir II being made up of the rest of the ensemble on the stage. This creates contrasts between the two choirs and within the ensemble. As with any antiphonal setting, the size and acoustic properties of the performance space are essential factors for consideration. The chant passage beginning in measure 81 is cued in all parts; it may be played as a solo or small group.



about the arranger...

Stuart P. O'Neil (b. 1969) has taught vocal and instrumental music for Kansas public schools since 1993. He received a bachelor of music education degree from the University of Nebraska and a master of music theory degree from the University of Kansas. His compositions for concert band, brass ensemble, choir, jazz band, orchestra, and various chamber ensembles have been performed by music ensembles throughout the Midwest and overseas. In addition to his work as a teacher and composer, Mr. O'Neil also serves as an arranger, accompanist, adjudicator, and conductor. He currently lives in Lawrence, Kansas, with his family.

Trombone 1a

Ecce Sacerdos Magnus

Motet for 10-part Trombone Choir

Anton Bruckner (1824-1896)

trans. Stuart P. O'Neil

Majestoso

2 5 10 13 23 30 40 44 48 52 56 64 71 81 solo 90 tutti 97 2

fff *ff* *cresc poco a poco* *ff* *molto dim* *pp* *p* *f* *ff* *molto dim* *p* *ff* *cresc poco a poco* *fff* *molto dim* *pp* *plainchant* *ff* *cresc poco a poco* *fff* *molto dim* *pp*

Ecce Sacerdos Magnus

Trombone 6b

Motet for 10-part Trombone Choir

Anton Bruckner (1824-1896)

trans. Stuart P. O'Neil

Majestoso **2**

5

fff

10

p

23

cresc poco a poco

30

ff

3

cresc poco a poco

fff

40

4

44

pp

mp

cresc

48

4

52

f

mf

cresc

56

8

64

71

ff

cresc poco a poco

81

pp

Trb 1

90

ff

cresc poco a poco

97

3

pp