

# Three Secular Choruses

Anton Bruckner

## I. Zur Vermählungsfeier, WAB 54 (For the wedding ceremony)

Arr. Ralph Sauer

Moderato [ $\text{♩} = \text{c. } 80$ ]

Musical score for Trombone 1-4, measures 1-6. The score is in bass clef with a key signature of two sharps (D major). The time signature is common time (C). The tempo is Moderato, with a quarter note equal to approximately 80 beats per minute. The dynamics are marked as *mp*, *mf*, *p*, and *cresc.*. The Trombone 1 part has a melodic line with a slur over measures 1-4 and a slur over measures 5-6. The Trombone 2 part has a similar melodic line. The Trombone 3 part has a more rhythmic line. The Trombone 4 (Bass) part has a more rhythmic line. The dynamics are *mp* in measure 1, *mf* in measure 2, *p* in measure 3, and *cresc.* in measure 4.

Musical score for Trombone 1-4, measures 7-10. The score is in bass clef with a key signature of two sharps (D major). The time signature is common time (C). The dynamics are marked as *f*. The Trombone 1 part has a melodic line with a slur over measures 7-10. The Trombone 2 part has a similar melodic line. The Trombone 3 part has a more rhythmic line. The Trombone 4 part has a more rhythmic line. The dynamics are *f* in measure 7.

## II. Sternschnuppen, WAB 85

(Shooting stars)

Andante moderato [ $\text{♩} = \text{c. } 92$ ]

The musical score is arranged in two systems, each with four staves. The first system (measures 1-5) begins with a tempo marking of *Andante moderato* and a metronome marking of  $\text{♩} = \text{c. } 92$ . The key signature is one flat (B-flat major/D minor). The first staff (labeled '1') has a dynamic marking of *mp* in the first measure, which changes to *p* in the second measure and back to *mp* in the third. The second staff (labeled '2') has a dynamic marking of *mp* in the first measure, *p* in the second, and *mp* in the third. The third staff (labeled '3') has a dynamic marking of *mp* in the first measure, *p* in the second, and *mp* in the third. The fourth staff (labeled '4') has a dynamic marking of *mp* in the first measure, *p* in the second, and *mp* in the third. The second system (measures 6-10) begins with a measure rest (6) and a dynamic marking of *mf* in the first measure. The dynamic marking changes to *cresc.* in the second measure and remains there through the fourth measure. The key signature changes to two flats (B-flat major/D minor) in the second measure of the second system.

### III. Sangerbund, WAB 82 (Singers association)

**Allegro moderato** [ $\text{♩} = \text{c. } 100$ ]

1 ***f*** *marcato*

2 ***f*** *marcato*

3 ***f*** *marcato*

4 ***f*** *marcato*

Detailed description: This system contains the first four staves of the piece. Each staff is in bass clef with a common time signature. The music is marked 'Allegro moderato' with a tempo of approximately 100 beats per minute. The dynamic is 'f' (forte) and the articulation is 'marcato'. The first staff has a melodic line with a slur over the first two measures. The second and third staves have similar melodic lines. The fourth staff has a more rhythmic, eighth-note pattern. There are rests in the first two measures of all staves.

1 ***mf*** *legato*

2 ***mf*** *legato*

3 ***mf*** *legato*

4 ***mf*** *legato*

8

Detailed description: This system contains the next four staves. The dynamic is 'mf' (mezzo-forte) and the articulation is 'legato'. A rehearsal mark '8' is placed above the first staff. The music continues with melodic lines in all staves, featuring slurs and some chromaticism. The first staff has a slur over the first two measures. The second and third staves have similar melodic lines. The fourth staff has a more rhythmic, eighth-note pattern. There are rests in the first two measures of all staves.

Meno mosso

72

1

2

3

4

*rit.*

Detailed description of the musical score: The score consists of four staves, numbered 1 to 4 on the left. Each staff begins with a bass clef. The music is written in a common time signature. The first staff (1) starts with a measure containing a whole note chord with a flat sign (B-flat) and a fermata. A slur covers the first two measures. The second staff (2) has a slur over the first two measures. The third staff (3) has a slur over the first two measures. The fourth staff (4) has a slur over the first two measures. The tempo marking 'Meno mosso' is at the top left. The measure number '72' is at the top left. The marking 'rit.' is above the first staff in the fifth measure. The score ends with a double bar line and a fermata on the final note of each staff.

**Zur Vermählungsfeier—Text by Heinrich von der Mattig**

*Zwei Herzen haben sich gefunden  
Und durch die Ehe sich verbunden.  
Gesegnet hat des Priesters Hand  
Das Paar, geknüpft das Liebesband.*

Two hearts have found each other  
And bound together in marriage.  
The hand of the Priest has blessed  
The couple, establishing their band of love.

*Hat euch vereint der Geist der Wahrheit,  
Habt ihr erfasst die Pflicht der Klarheit,  
Dann ist der Ehe Heiligtum  
Ein himmlisches Elysium.*

If the spirit of truth has united you  
And you understood the duty of clarity,  
Then the sanctuary of marriage is  
A heavenly Elysium.

*So möge euch fürs ganze Leben  
Der Himmel Heil und Segen geben,  
Auch mein Gebet ruft heute laut:  
Gott segne Bräutigam und Braut!*

So may for your whole life  
Heaven give you holiness and blessing,  
Also my prayer calls today loudly:  
God bless groom and bride!

**Sternschnuppen—Text by Ernst Marinelli**

*Wenn Natur die sanften Lider  
Still zum Abendschlummer neigt  
Und dem schattenreichen Flieder  
Philomelens Sang entsteigt,*

When nature tilts her gentle lids  
Quietly for evening's sleep,  
And from the shadowy lilac  
Philomela's song rises,

*Wenn mit goldnem Schmuck die Leier  
In dem Schwesterreigen kehrt  
Und die Welt in stiller Feier  
Lunas milder Blick verklärt,*

When Lyra with golden ornament  
Enters into a sisters' round dance  
And the world in silent feast  
Is illuminated by Luna's gentle glance,

*Schwingt sich auf wie leises Fragen  
Sehnsuchtsvoll der feuchte Blick,  
Ob kein Bild von schönen Tagen  
Himmel strahlt ins Herz zurück?*

Like a silent question  
A moist glance swings up longingly,  
If no image of beautiful days  
The sky will reflect into the heart?

*Und die Sterneschnuppen mahnen,  
Wie das eitel Träumen war;  
Denn der Seele dunkles Ahnen  
Wird nur drüben offenbar.*

And the shooting stars remind  
How it was dream in vain,  
Because the soul's dark foreseeing  
Is revealed only over there.

**Sängerbund—Revised text by Karl Kerschbaum**

*Nichts Schöneres auf der ganzen Erde  
Als froher Sang am Heimatherde  
Lobpreisend deutsche Sitt' und Treu.  
Es drängt hinaus von Kreis zu Kreise  
Und es ertönt in Festes Weise  
Das deutsche Lied so frisch und frei.*

Nothing is more beautiful all over the world  
Than a happy song on the native soil,  
Praising the German virtue and loyalty.  
It rushes out from circle to circle  
And it rings out in festive tune:  
The German song so fresh and free.

*Ob unsre Brust erbebt vom Leide,  
Ob unsern Sinn verklärt die Freude,  
Wir halten fest am deutschen Liederband,  
Und braust auch Sturmwind durch die Lande,  
Das Lied tönt bis zum Grabesrande  
Für Freiheit und fürs Vaterland.*

If our chest shudders of pain,  
If our mind glorifies joy,  
We hold firmly on to the German band of songs,  
And even if storm rushes over the land,  
The song will sound to edge of the grave  
For freedom and the fatherland.

# Other Music for Trombone

Arranged by Ralph Sauer

## With Orchestra

**Wagenseil, G.** Concerto for Alto Trombone & Chamber Orchestra

## Unaccompanied

**Bach, C. P. E.** Sonata for Trombone Alone (tenor)

**Bach, J. S.** Partita, BWV 1013 (tenor)

**Bach, J. S.** Six Suites, BWV 1007-1012 (bass)

**Debussy, C.** Syrinx (tenor)

**Sauer, R.** Clef Studies

**Telemann, G. P.** Suite in D Major (tenor)

**Telemann, G. P.** Suite in G Major (bass)

**Telemann, G. P.** Twelve Fantasias (alto, tenor, and bass versions)

## Trombone Duos

**Bach, J. S.** Two Part Inventions – complete

**Beethoven, L. V.** Three Duos

**Glïère, R.** Five Duos, Op. 53

**Mozart, W. A.** Sonata in B-flat, K. 292

**Mozart, W. A.** Twelve Duos, K. 487

**Offenbach, J.** Six Duos, Op. 50

## Trombone Trios

**Beethoven, L. V.** Trio, Op. 87

**Corelli, A.** Three Trio Sonatas – Op. 1-Nos. 2 & 3; Op. 4-No. 1

## Trombone, Horn & Piano

**Schubert, F.** Auf dem Strom

## Trombone Ensemble

**Albinoni/Giazotto** Adagio in G minor (4-part)

**Bach, J. S.** Arioso from Cantata 156 & Clavier Cto. (4-part)

**Bach, J. S.** Art of Fugue – complete in four volumes (4-part)

**Bach, J. S.** Fugue in G minor – BWV 915 (8-part)

**Bach, J. S.** Passacaglia & Fugue in C minor – complete (8-part)

**Bach, J. S.** Toccata in D minor (Dorian) – BWV 538 (8-part)

**Bach, J. S.** Toccata in E minor – BWV 830 (4-part)

**Bach, J. S.** 24 Fugues from WTC in two volumes (4-part)

**Brahms, J.** Motet, Op. 74 (4-part)

**Brahms, J.** Twelve Songs, Op. 44 (4-part)

**Debussy, C.** Jimbo's Lullaby (4-part)

**Handl, J.** Pater Noster (8-part)

**Haydn, F. J.** Achieved from *The Creation* – original key (8-part)

**Ravel, M.** The Fairy Garden from *Mother Goose* (8-part)

**Saint-Saëns, C.** Adagio from *3rd Symphony* – complete (8-part)

**Satie, E.** Three Sarabandes (5-part)