

Trilogie

Alto or Tenor Trombone & Organ

Max Glauser

EMR 335

Solo Stimme / Voix / Part : basso + treble + organ Alto

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Fantasia

Branimir Slokar, Posaune
Wolfgang Wagenhäuser, Orgel

Sonate c-moll

Hannes Meyer (*1939)

- | | | |
|---|---------|------|
| 1 | Adagio | 5'21 |
| 2 | Allegro | 2'22 |
| 3 | Largo | 3'09 |
| 4 | Marcia | 1'39 |

Trilogie

Max Glauser (*1937)

- | | | |
|---|-------------|------|
| 5 | Toccata | 1'53 |
| 6 | Passacaglia | 5'03 |
| 7 | Fantasie | 2'44 |

- | | | |
|---|----------------------------------|------|
| 8 | Sérénade au clair de lune | 8'30 |
| | Jean Daetwyler (1907 - 1994) | |

- | | | |
|---|-------------------------|------|
| 9 | Sonata da Chiesa | 7'02 |
| | Didier Godel (*1945) | |

Tres Laudes

Hans Studer (1911 - 1984)

- | | | |
|----|-----|------|
| 10 | I | 3'51 |
| 11 | II | 3'12 |
| 12 | III | 3'36 |

- | | | |
|----|-------------------------------|------|
| 13 | Fantasia | 8'14 |
| | John Glenesk Mortimer (*1951) | |

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Trilogie

Max Glauser

Toccata "Herr Gott dich loben wir"

♩ = 92 - 96

Score for Trombone and Organ, featuring three systems of music.

System 1: Trombone (Bass clef, 3/4 time) and Organ (Treble and Bass clefs, 3/4 time). The Organ part includes staves for *I. Mixt.*, *II. Mixt.*, and *Ped. Pleno*. The music begins with a *f* (forte) dynamic.

System 2: Continuation of the Trombone and Organ parts, starting at measure 3.

System 3: Continuation of the Trombone and Organ parts, starting at measure 5.

System 4: Continuation of the Trombone and Organ parts, starting at measure 7.

Measures 9 and 10 of the musical score. The score is written for a grand piano with three staves: a single treble staff, a grand staff (treble and bass), and a single bass staff. The key signature is two sharps (F# and C#). Measure 9 features a continuous eighth-note melody in the treble and a similar eighth-note accompaniment in the bass. Measure 10 shows the treble staff continuing the melody, while the grand staff and single bass staff hold sustained chords, indicated by long horizontal lines and fermatas.

Measures 11 and 12 of the musical score. The key signature remains two sharps. Measure 11 continues the eighth-note melody in the treble, with the grand staff and single bass staff holding sustained chords. Measure 12 features a more complex texture with a descending eighth-note melody in the treble, a similar eighth-note accompaniment in the bass, and sustained chords in the grand staff and single bass staff.

Measures 13 and 14 of the musical score. The key signature remains two sharps. Measure 13 shows a descending eighth-note melody in the treble, with the grand staff and single bass staff holding sustained chords. Measure 14 continues the descending eighth-note melody in the treble, with the grand staff and single bass staff holding sustained chords.

Measures 15 and 16 of the musical score. The key signature remains two sharps. Measure 15 features a descending eighth-note melody in the treble, with the grand staff and single bass staff holding sustained chords. Measure 16 continues the descending eighth-note melody in the treble, with the grand staff and single bass staff holding sustained chords.

17

Measures 17-20 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The time signature is 3/2. Measure 17 has a whole rest in the top staff and a complex melodic line in the grand staff. Measures 18-20 feature a first ending (I.) with a 2/2 time signature change. The grand staff plays sustained chords, while the top staff has a melodic line. Measure 20 ends with a double bar line.

21

Measures 21-23 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The time signature is 3/2. Measure 21 has a whole rest in the top staff and a complex melodic line in the grand staff. Measures 22-23 feature a second ending (II.) with a 3/2 time signature change. The grand staff plays sustained chords, while the top staff has a melodic line. Measure 23 ends with a double bar line.

24

Measures 24-25 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The time signature is 3/2. Measure 24 has a whole rest in the top staff and a complex melodic line in the grand staff. Measure 25 features a 4/2 time signature change. The grand staff plays sustained chords, while the top staff has a melodic line. Measure 25 ends with a double bar line.

26

Measures 26-28 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The time signature is 3/2. Measure 26 has a whole rest in the top staff and a complex melodic line in the grand staff. Measures 27-28 feature a 3/2 time signature change. The grand staff plays sustained chords, while the top staff has a melodic line. Measure 28 ends with a double bar line.

Passacaglia "Christe du Lamm Gottes"

♩ = 66

II.
pp
I.
p
Bass leicht hervorheben (Streicherklang)

This system shows measures 6 and 7. The bass line is marked with a piano (p) dynamic and includes the instruction 'Bass leicht hervorheben (Streicherklang)'. The treble line features a piano-piano (pp) dynamic. The key signature has one flat (B-flat), and the time signature is common time (C). The music consists of a series of chords and moving lines in both hands.

7

This system contains measures 8 through 13. The musical texture continues with complex chordal structures and melodic fragments in both the treble and bass staves.

14

This system covers measures 14 to 20. A piano-piano (pp) dynamic marking is present in the treble staff. The music features sustained chords and moving bass lines.

21

This system contains measures 21 to 26. The musical notation shows a continuation of the harmonic and melodic themes established in the previous measures.

27

This system covers measures 27 to 32. The piece concludes with a final series of chords and melodic lines in both hands.

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EMR 913L	TRADITIONAL	Glory, Glory, Halleluja
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TROMBONE & ORGAN

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EMR 910L	TRADITIONAL	When the Saint go marching in
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