

OS JUSTI

COMPOSED BY ANTON BRUCKNER

ARRANGED BY JIM ALEXANDER

4:30 MINUTES

4 TRUMPETS

1 HORN IN F

4 TROMBONES

1 TUBA

ALTERNATIVE TRANSPOSED PARTS FOR E^b SOPRANO CORNET, E^b TENOR HORN, B^b TROMBONE, EUPHONIUM OR BARITONE IN TREBLE CLEF AND E^b & B^b BASS IN TREBLE CLEF ARE AUTOMATICALLY INCLUDED IN BOTH HARD COPY AND DOWNLOAD FORMATS.

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PROGRAMME NOTES

JOSEF ANTON BRUCKNER (1824–1896) WAS AN AUSTRIAN COMPOSER KNOWN FOR HIS SYMPHONIES, MASSES, AND MOTETS, MANY OF WHICH ARE CONSIDERED EMBLEMATIC OF THE FINAL STAGE OF AUSTRO-GERMAN ROMANTICISM. UNLIKE OTHER MUSICAL RADICALS SUCH AS RICHARD WAGNER, BRUCKNER SHOWED EXTREME HUMILITY BEFORE OTHER MUSICIANS. ANTON BRUCKNER WAS BORN IN ANSFELDEN A SUBURB OF LINZ. BRUCKNER'S ANCESTORS WERE FARMERS AND CRAFTSMEN; THEIR HISTORY CAN BE TRACED TO AS FAR BACK AS THE 16TH CENTURY. UNLIKE HIS ROMANTIC SYMPHONIES, MOST OF BRUCKNER'S CHORAL WORKS ARE OFTEN CONSERVATIVE AND CONTRAPUNTAL IN STYLE. BRUCKNER LEARNED TO PLAY THE ORGAN EARLY AS A CHILD AND WAS A RENOWNED ORGANIST IN HIS DAY, IMPRESSING AUDIENCES IN FRANCE IN 1869, AND ENGLAND IN 1871, GIVING SIX RECITALS ON A NEW HENRY WILLIS ORGAN AT ROYAL ALBERT HALL IN LONDON AND FIVE MORE AT THE CRYSTAL PALACE. THOUGH HE WROTE NO MAJOR WORKS FOR THE ORGAN HIS IMPROVISATION SESSIONS SOMETIMES YIELDED IDEAS FOR THE SYMPHONIES. HE TAUGHT ORGAN PERFORMANCE AT THE CONSERVATORY; AMONG HIS STUDENTS WERE GUSTAV MAHLER. BIOGRAPHERS GENERALLY CHARACTERISE BRUCKNER AS A "SIMPLE" PROVINCIAL MAN. MANY BIOGRAPHERS HAVE COMPLAINED THAT THERE IS HUGE DISCREPANCY BETWEEN BRUCKNER'S LIFE AND HIS WORK, FOR EXAMPLE "HIS LIFE DOESN'T TELL ANYTHING ABOUT HIS WORK, AND HIS WORK DOESN'T TELL ANYTHING ABOUT HIS LIFE." ANECDOTES ABOUND AS TO BRUCKNER'S DOGGED PURSUIT OF HIS CHOSEN CRAFT AND HIS HUMBLE ACCEPTANCE OF THE FAME THAT EVENTUALLY CAME HIS WAY. ONCE, AFTER A REHEARSAL OF HIS FOURTH SYMPHONY IN 1881, THE WELL-MEANING BRUCKNER TIPPED THE CONDUCTOR HANS RICHTER: "WHEN THE SYMPHONY WAS OVER," RICHTER RELATED, "BRUCKNER CAME TO ME, HIS FACE BEAMING WITH ENTHUSIASM AND JOY. I FELT HIM PRESS A COIN INTO MY HAND. 'TAKE THIS' HE SAID, 'AND DRINK A GLASS OF BEER TO MY HEALTH.'" RICHTER, OF COURSE, ACCEPTED THE COIN AND WORE IT ON HIS WATCH-CHAIN. THE BRUCKNER CONSERVATORY IN LINZ, AN INSTITUTION OF HIGHER EDUCATION IS NAMED AFTER HIM. AS IS THE BRUCKNER ORCHESTER ALSO IN LINZ.

OS JUSTI IS A SACRED MOTET COMPOSED IN 1879. OS JUSTI ("THE MOUTH OF THE RIGHTEOUS") IS A GREGORIAN CHANT USED AS GRADUAL OR CHANT SUNG IN THE LITURGICAL CELEBRATION OF THE EUCHARIST. BRUCKNER COMPOSED THIS GRADUAL ON 18TH JULY 1879 AND DEDICATED IT TO IGNAZ TRAUMHLER, CHOIRMASTER OF ST. FLORIAN ABBEY. THE FIRST PERFORMANCE OCCURRED ON THE 28TH AUGUST 1879 UNDER THE BATON OF TRAUMHLER, WITH BRUCKNER AT THE ORGAN. THE TEXT OF THE MOTET IS TWO VERSES OF PSALM 37. TRAUMHLER WAS A FERVENT SUPPORTER OF THE CECILIAN MOVEMENT; THE REASON WHY BRUCKNER COMPOSED THIS MOTET IN LYDIAN MODE, WITHOUT ANY ALTERATION IN THE KEY AND WITH A LARGE USE OF UNALTERED CHORDS.

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ROGER ARGENTE / ARTISTIC DIRECTOR

SCORE IN C

OS JUSTI

NICHT SCHNELL ♩ = 72

TRUMPET 1

TRUMPET 3

HORN IN F

TROMBONE 1

BASS TROMBONE

TRUMPET 2

TRUMPET 4

TROMBONE 2

TROMBONE 3

TUBA

A MENO MOSSO

7

The score consists of ten staves for brass instruments. The first four staves are Trumpets (TPT 1, 3, 2, 4) and the last six are Trombones (TBN 1, 2, 3) and Tuba. The music is in 4/4 time and features a dynamic crescendo from *p* to *ff* across the first three measures, followed by a *ff* section marked *DOLCE*. The tempo is *MENO MOSSO*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Instrument List: TPT 1, TPT 3, HORN, TBN 1, B TBN, TPT 2, TPT 4, TBN 2, TBN 3, TUBA

Dynamics: *p*, *mp*, *f*, *ff*, *DOLCE*

Tempo: MENO MOSSO

13

RIT. A TEMPO

TPT 1

TPT 3

HORN

TBN 1

B TBN

TPT 2

TPT 4

TBN 2

TBN 3

TUBA

mf

p

TO MUTE

SOLO

Musical score for brass instruments. The score is arranged in a system with ten staves. The instruments are labeled on the left: TPT 1, TPT 3, HORN, TBN 1, B TBN, TPT 2, TPT 4, TBN 2, TBN 3, and TUBA. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is divided into five measures. TPT 1, TPT 3, HORN, TBN 1, and TUBA have whole rests in all measures. TPT 2, TPT 4, TBN 2, and TBN 3 have active parts. TPT 2 starts with a half note, followed by eighth notes, and ends with a half note marked *mf*. TPT 4 has eighth notes throughout, ending with a quarter rest marked *mp*. TBN 2 has a quarter rest, then a quarter note marked *SOLO* and *mf*, followed by a half note. TBN 3 has a quarter rest, then a quarter note marked *SOLO* and *mp*, followed by eighth notes and a half note marked *mf* with an accent mark.

24

Musical score for brass instruments, measures 24-28. The score includes parts for TPT 1, TPT 3, HORN, TBN 1, B TBN, TPT 2, TPT 4, TBN 2, TBN 3, and TUBA. The notation is in treble and bass clefs with various dynamics and articulations.

TPT 1: Rests in all measures.

TPT 3: Rests in all measures.

HORN: Rests in all measures.

TBN 1: Rests in all measures.

B TBN: Rests in all measures.

TPT 2: Treble clef. Measure 24: quarter note G4, quarter note A4, quarter note B4. Measure 25: quarter note G4, quarter note F4, quarter note E4. Measure 26: quarter rest, quarter note G4. Measure 27: quarter note G4, quarter note A4, quarter note B4. Measure 28: eighth note G4, eighth note A4, eighth note B4, eighth note C5, eighth note B4, eighth note A4, eighth note G4.

TPT 4: Treble clef. Measure 24: quarter rest, quarter note G4. Measure 25: quarter note G4, quarter note A4. Measure 26: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 27: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 28: quarter note G4, quarter note A4, quarter note B4.

TBN 2: Bass clef. Measure 24: eighth notes G2, A2, B2, C3, B2, A2, G2. Measure 25: eighth notes G2, A2, B2, C3, B2, A2, G2. Measure 26: quarter note G2, quarter note A2, quarter note B2. Measure 27: eighth notes G2, A2, B2, C3, B2, A2, G2. Measure 28: eighth notes G2, A2, B2, C3, B2, A2, G2.

TBN 3: Bass clef. Measure 24: eighth notes G2, A2, B2, C3, B2, A2, G2. Measure 25: eighth notes G2, A2, B2, C3, B2, A2, G2. Measure 26: eighth notes G2, A2, B2, C3, B2, A2, G2. Measure 27: quarter rest, quarter note G2, quarter note A2, quarter note B2. Measure 28: quarter note G2, quarter note A2, quarter note B2.

TUBA: Rests in all measures.

Dynamics: *mf* (mezzo-forte) is marked under TPT 4 in measure 24. *f* (forte) is marked under TPT 2 in measure 26, TBN 2 in measure 25, and TBN 3 in measure 26.



MENO MOSSO ♩ = 66

Musical score for TPT 1, TPT 3, HORN, TBN 1, B TBN, TPT 2, TPT 4, TBN 2, TBN 3, and TUBA. The score is divided into five measures. TPT 1 and TPT 3 play a melodic line starting with a quarter rest, followed by a half note, and then a series of eighth notes. TBN 1 plays a similar melodic line in the bass clef. B TBN plays a melodic line starting with a quarter rest, followed by a half note, and then a series of eighth notes. TPT 2, TPT 4, TBN 2, TBN 3, and TUBA play a melodic line starting with a quarter rest, followed by a half note, and then a series of eighth notes. HORN plays a melodic line starting with a quarter rest, followed by a half note, and then a series of eighth notes. Dynamics include ST. MUTE p, pp, and ST. MUTE pp.

34

A LITTLE HELD BACK

QUICKENING SLIGHTLY



A TEMPO ♩ = 72

TPT 1

Musical notation for TPT 1, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *mp* and *OPEN*.

mp OPEN

TPT 3

Musical notation for TPT 3, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *mp* and *OPEN*.

mp OPEN

HORN

Musical notation for HORN, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *p* and *f*.

p

f

TBN 1

Musical notation for TBN 1, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *mf*.

mf

OPEN

p

B TBN

Musical notation for B TBN, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *mf*.

mf

OPEN

p

TPT 2

Musical notation for TPT 2, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *mf*.

mf

TPT 4

Musical notation for TPT 4, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *p* and *f*.

p

f

TBN 2

Musical notation for TBN 2, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *pp* and *mf*.

pp

mf

f

mf

TBN 3

Musical notation for TBN 3, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *pp* and *mf*.

pp

mf

f

mf

TUBA

Musical notation for TUBA, measures 34-35. The staff shows a melodic line starting with a half note, followed by quarter notes. Dynamics include *mf*.

mf

POCO RIT.



GRAVE ♩ = 60

Musical score for TPT 1, TPT 3, HORN, TBN 1, B TBN, TPT 2, TPT 4, TBN 2, TBN 3, and TUBA. The score includes various musical notations such as rests, notes, dynamics (ff, p), and performance instructions like (OPEN) p and LEAD.

TPT 1: Rests throughout.

TPT 3: Rests throughout.

HORN: Rests throughout.

TBN 1: Rests until measure 5, then notes with dynamics (OPEN) p.

B TBN: Rests until measure 5, then notes with dynamics (OPEN) p.

TPT 2: Notes with dynamics ff, then rests.

TPT 4: Notes with dynamics ff, then rests.

TBN 2: Notes with dynamics ff, then notes with dynamics p and instruction LEAD.

TBN 3: Notes with dynamics ff, then rests.

TUBA: Notes with dynamics ff.

E

52

TPT 1 *ff*
 TPT 3 *ff*
 HORN *ff*
 TBN 1 *f* *ff*
 B TBN *f* *ff*
 TPT 2 *ff*
 TPT 4 *ff*
 TBN 2 *f* *ff BRING OUT*
 TBN 3 *f* *ff*
 TUBA *mf* *f*

Musical score for brass instruments. The score is divided into systems for TPT 1, TPT 3, HORN, TBN 1, B TBN, TPT 2, TPT 4, TBN 2, TBN 3, and TUBA. The music features various dynamics including *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). There are also articulation marks such as accents and slurs. The key signature is E major, indicated by the 'E' in a box at the top. The measure number 52 is indicated at the top left.

F

POCO RIT.

57

TPT 1 *mp* *pp*
 TPT 3 *mp* *p*
 HORN *mf* *pp* *p*
 TBN 1 *mp* *p* *pp*
 B TBN *mp* *pp*
 TPT 2 *mp*
 TPT 4 *mp*
 TBN 2 *mp* *p*
 TBN 3 *mf* *mp* *p*
 TUBA *mf* *p*

Musical score for measures 57-60. The score is for brass instruments including Trumpets 1, 2, 3, 4, Horns, Trombones 1, 2, 3, and Tuba. The score includes dynamic markings (mp, mf, pp, p), articulation (accents, slurs), and performance instructions (POCO RIT., F).

62

Musical score for brass instruments. The score is divided into two systems of four measures each. The first system (measures 1-4) features TPT 1, TPT 3, HORN, TBN 1, and B TBN with melodic lines. The second system (measures 5-8) features TPT 2, TPT 4, TBN 2, TBN 3, and TUBA with melodic lines. The first four staves (TPT 1, TPT 3, HORN, TBN 1) are marked "TO MUTE" at the start of measure 5. The last five staves (TPT 2, TPT 4, TBN 2, TBN 3, TUBA) are marked with dynamics: *p* for TPT 2, *pp* for TPT 4, TBN 2, TBN 3, and TUBA. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

68

CODA (ALLELUIA)

ST. MUTE

RIT.

TPT 1

TPT 3

HORN

TBN 1

B TBN

TPT 2

TPT 4

TBN 2

TBN 3

TUBA