

Foreword

The idea for this book came to me as I was practicing the same old exercises for the thousandth time. Why not practice with J. S. Bach? Why not re-work some of the preludes from The Well-Tempered Clavier into études?

Two general tempo suggestions are given—*Moderato* and *Lento*. *Moderato* can mean any speed from moderate to fast. *Lento* implies a slower pulse. The études work well at many different speeds, so please experiment. Articulations are mine (with help from Glenn Gould). Dynamics are not indicated because many different sound levels can (and should) be explored. Additionally, playing these studies on the tenor trombone will provide excellent material for alto clef reading and high register development.

I would suggest always playing with a full tone and letting the dynamic rise and fall naturally with the musical phrase. Although not intended for public performance, I hope that you will find these études technically challenging and musically rewarding.

Ralph Sauer

3. [Moderato]

The musical score is written in bass clef, C minor (three flats), and 3/4 time. It consists of three staves of music. The first staff contains the first four measures, the second staff contains the next four measures, and the third staff contains the final four measures. The piece features a steady eighth-note bass line and a more active upper line with various rhythmic patterns and slurs.

22. [Lento]

The musical score for exercise 22 is presented in three staves. The first staff begins with a treble clef and a common time signature (C), which then changes to a bass clef and a 3/4 time signature. The key signature is B-flat major (two flats). The melody is characterized by a series of eighth and sixteenth notes, often grouped with slurs and ornaments. The bass line provides a steady accompaniment with a mix of quarter and eighth notes. The second staff continues the melodic and harmonic development, featuring more complex rhythmic patterns and slurs. The third staff concludes the exercise with a final melodic flourish and a bass line that maintains the rhythmic consistency of the piece.

9. [Moderato]

The musical score for exercise 9 is written in bass clef with three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. The tempo is marked [Moderato]. The piece consists of three staves of music. The first staff begins with a treble clef and a single note on the first line (F4), which then moves to the bass clef. The melody consists of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a series of eighth notes and a final dotted quarter note. The third staff features a more complex rhythmic pattern with eighth notes and sixteenth notes, including some beamed eighth notes and a final quarter note.

[Moderato]

15. 



23. [Lento]

The musical score for exercise 23 is written in 3/8 time and marked [Lento]. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. The second staff continues the melodic development, incorporating a key signature change to one flat (Bb) in the latter half. The third and fourth staves further elaborate on the melodic and rhythmic motifs, with the fourth staff concluding with a key signature change to two flats (Bb and Fb).

[Moderato]**1.**

The musical score consists of three staves of music in the bass clef, 3/4 time, and G minor. The first staff begins with a treble clef and a common time signature, which are then changed to a bass clef and 3/4 time. The melody is characterized by eighth-note patterns, often beamed together, and includes several slurs. The second staff continues the melodic line with similar rhythmic patterns and includes a key signature change to G major (one sharp) for a brief section. The third staff concludes the piece with a final cadence in G minor.

Practice With Bach, Vol.3

14.

[Lento]

The image displays a musical score for exercise 14, consisting of three staves of music. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as [Lento]. The first staff begins with a melodic line featuring a slur over the first four notes and a sharp sign on the fifth note. The second staff continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes, and includes a sharp sign on the fifth note. The third staff concludes the exercise with a melodic line that features a slur over the first four notes and a sharp sign on the fifth note. The music is characterized by its flowing, lyrical quality and the use of slurs to indicate phrasing.

[Moderato]

36.

This musical score consists of six staves of music, all in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a common time signature, which then changes to 3/4. The music is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic complexity. The third staff features a more varied rhythmic pattern, including a half note and a dotted quarter note. The fourth staff continues with eighth and sixteenth notes. The fifth staff shows a change in rhythm with a dotted quarter note and a half note. The sixth staff concludes the exercise with a final melodic phrase.

Trombone Solos with Piano

Arranged by Ralph Sauer

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| <p>Albéniz, I. Three Pieces from Suite Española
 Bach, J. S. Three Gamba Sonatas *(B)
 Bach/Marcello Concerto in D minor
 Bartók, B. Allegro Barbaro
 Bax, A. Two Pieces (B)
 Beech, A. Eskimos, Op. 64 (B)
 Beethoven, L. V. Music for a Mechanical Clock (B)
 Borodin, A. Chorus & Dance of the Polovetsian Maidens
 Borodin, A. Petite Suite (B)
 Brahms, J. Sonata No. 1, Op. 38
 Brahms, J. Sonata No. 2, Op. 99
 Brahms, J. Three Pieces (B)
 Bridge, F. Four Pieces
 Bruch, M. Four Pieces, Op. 70
 Canteloube, J. Danses Roumaines (B)
 Chaminade, C. Six Romances Without Words, Op. 76 (B)
 Chausson, E. Quelques Danses, Op. 26
 Coleridge-Taylor, S. Gypsy Song & Dance
 D'Indy, V. Three Pieces (B)
 Debussy, C. Clair de Lune
 Debussy, C. Girl with the Flaxen Hair
 Debussy, C. Reverie
 Debussy, C. Afternoon of a Faun
 Delius, F. Three Preludes (B)
 Elgar, E. Three Pieces (B)
 Ewald, V. Romance, Op. 2 (B)
 Fauré, G. Berceuse & Sicilienne
 Fauré, G. Pavane, Op. 50 (B)
 Fauré, G. Sérénade, Op. 98 (B)
 Fauré, G. Three Melodies, Op. 7 (B)
 Fauré, G. Three Romances, Op. 17 (B)
 Gershwin, G. Three Preludes (B)
 Glière, R. Intermezzo & Tarantella
 Gounod, C. Three Romances Without Words (B)
 Granados, E. Two Spanish Dances (B)</p> | <p>Ives, C. Four Songs (B)
 Janáček, L. Fifteen Moravian Folksongs
 Kodály, Z. Four Pieces from Op. 11 (B)
 Lalo, E. Two Pieces, Op. 14 (B)
 Mendelssohn, F. Six Songs Without Words
 Mendelssohn, F. Sonata in B-flat
 Mendelssohn, F. Song Without Words, Op. 109
 Moussorgsky, M. Pictures at an Exhibition (B)
 Nielsen, C. Two Fantasy Pieces, Op. 2
 Pierné, G. Three Pieces
 Poulenc, F. The Bestiary (B)
 Prokofiev, S. Five Songs Without Words, Op. 35
 Prokofiev, S. Tales of an Old Grandmother, Op. 31 (B)
 Rachmaninoff, S. Fantasy Piece, Op. 3, No. 3
 Rimsky-Korsakov, N. Serenade, Op. 37 (B)
 Saint-Saëns, C. The Nightingale (B)
 Saint-Saëns, C. Romance, Op. 36 (B)
 Satie, E. Six Gnossiennes (B)
 Satie, E. Trois Gymnopédies (B)
 Schoenberg, A. Six Little Pieces, Op. 19 (B)
 Schubert, F. Impromptu, Op. 90, No. 3 (B)
 Schumann, R. Fantasy Pieces, Op. 73
 Schumann, R. Five Pieces in Folk Style, Op. 102
 Schumann, R. Three Romances, Op. 94
 Schumann, R. Scenes from Childhood, Op. 15 (B)
 Scriabin, A. Three Etudes
 Sibelius, J. Romance in C, Op. 42
 Sibelius, J. Valse Triste
 Strauss, R. Waltzes from Der Rosenkavalier (B)
 Tchaikovsky, P. Four Pieces, Op. 40
 Various Bel Canto Studies
 Vaughn-Williams, R. 6 Studies in English Folksong
 Wagner, R. Arrival of the Black Swans
 Wagner, R. Romance
 Wagner, R. Two Album Leaves</p> |
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*(B) — Bass trombone version also available.

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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

Glière, 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)

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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)

Music for Large Brass Ensemble

Arranged by Ralph Sauer

Bach, J. S. Ricercare a 6 (from *The Musical Offering*)

Bruckner, A. Three Motets

Debussy, C. Music for King Lear

Handel, G. F. Water Music (Two excerpts)

Handel, G. F. Overture to the Royal Fireworks

Holst, G. Mars (from *The Planets*)

Holst, G. Saturn (from *The Planets*)

Holst, G. Uranus (from *The Planets*)

Holst, G. Jupiter (from *The Planets*)

Ravel, M. Fanfare (from the ballet *L'Éventail de Jeanne*)

Bach, J. S. Art of Fugue, complete for Brass Quintet

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