



Ludwig van  
**BEETHOVEN**

**DREI EQUALI**

*für*

**Vier Posaunen**

*original and transposed versions*

*compiled and arranged by*

**David Mathie**



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## *ABOUT THE MUSIC*

*Equali* were works written for equal, or similar, instruments; in the eighteenth century they were almost always used for funeral services and usually employed a quartet of trombones. The most famous of these were the three Beethoven wrote for the Linz Cathedral in Austria on All Soul's Day 1812. Two of these were adapted later for male voices and were sung at Beethoven's funeral.

These pieces are some of the most famous works for trombones, no doubt due to the fact that they were composed by Beethoven. They were commissioned by Franz Xaver Glöggl, Kappelmeister of the city of Linz, while Beethoven was visiting his brother. According to later accounts by Glöggl's son, although his father had a complete collection of trombones (soprano, alto, tenor, bass or quart) the three *Equali* were performed by a traditional quartet of alto, tenor and bass trombones.

Why another edition of these works, given that any enterprising trombonist may find them in the complete works on page 315? First, the originals contain technical challenges for all but the most experienced players. The first part reaches a high C in the third movement, plus numerous B flats in the first, and the second movement is in D major, a key that makes good intonation a challenge. Second, while the first movement is thoroughly marked in terms of dynamics, expressive indications and other musical suggestions, the last two are completely without such markings (save for the *dolce* indication in the second). Trombone tradition usually presents the last movement as a *pesante* finale, but determining the nuances of the second movement often makes for long rehearsals. Also I believe many editions have succumbed to the practice of overediting. Finally, the alto clef in the first and second parts, and the tenor clef in the third part make the original inaccessible to many trombone choirs.

This edition offers a compromise: the original score and parts are given exactly as written in the complete works, and a version designed for the less experienced players: the three movements are transposed down one step, edited with minor musical suggestions, and all four parts are written in bass clef.

## *ABOUT THE ARRANGER*

Dr. David Mathie is Professor of Music in the department at Boise State University, where his major teaching areas are trombone, euphonium, and instrumental music education. Before joining the faculty at Boise State he was an Assistant Professor of Music at Southwestern College in Winfield, Kansas, and was a member of the trombone faculty at the National Music Camp, Interlochen, for eight summers. Dr. Mathie holds a Bachelor of Music degree in Music Education from Ithaca College, a Master of Music degree in Trombone Performance from the Juilliard School of Music, and a Doctor of Musical Arts degree in Trombone Performance and Music Education from the University of Georgia.

As a performer, Dr. Mathie was the principal trombonist in the Juilliard Symphony, and played with the Metropolitan Opera orchestra for three years as an extra on trombone and euphonium. He was also the principal trombonist in the Stamford Symphony, Hudson Valley Philharmonic, and Connecticut Symphony, and assistant principal trombonist with the Hartford Symphony. He is now the second trombonist in the Boise Philharmonic and trombonist with the Boise State University Faculty Brass Quintet.

Dr. Mathie has published numerous articles in the *International Trombone Association Journal*, the *International Horn Society Journal*, the *Kansas Music Review*, the *Idaho Music Notes*, and the *Instrumentalist*, has presented research papers and performed at many International Trombone Association conferences, and served on the Research Committee of the International Trombone Association and review board for the *On-Line Trombone Journal*. He is a regular contributor to the CD and Literature reviews in the *International Trombone Association Journal*. His arrangements for brass are published by Alessi Publications, Balquhider Music, Cherry Classics, Kagarice Brass Editions and Tuba-Euphonium Press, and are listed in the New York State (NYSSMA) Manual.

# DREI EQUALI

für vier Posaunen

original notation

Ludwig van Beethoven

(1770 -1827)

Comp. in Linz am 2. November 1812

1.

Andante ♩ = 120

Musical score for measures 1-8. The score is for four trumpets: Alte Posaune I, Alte Posaune II, Tenore Posaune III, and Basse Posaune IV. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is Andante with a quarter note equal to 120 beats per minute. The dynamics are marked *p* (piano) at the beginning of each staff, with a hairpin indicating a slight increase in volume towards the end of the measures.

Musical score for measures 9-17. The score continues for the four trumpets. The dynamics are marked *p* (piano) at the beginning of the section, with hairpins indicating volume changes throughout the measures.

Musical score for measures 18-25. The score continues for the four trumpets. The dynamics are marked *cresc.* (crescendo), *sf* (sforzando), and *p* (piano) throughout the measures.

# DREI EQUALI

for four Trombones

transposed and edited version

Ludwig van Beethoven

(1770 -1827)

Comp. in Linz am 2. November 1812

edited by David Mathie

## 1.

Andante  $\text{♩} = 60$

The musical score is arranged in four systems, each containing four staves for Trombone I, II, III, and IV. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The score begins with a dynamic marking of *p* (piano) and includes hairpins for crescendo and decrescendo. Measure numbers 9 and 18 are indicated at the start of their respective systems. The notation includes various note values, rests, and articulation marks.