

BASSO TUBA CON OBBLIGO DI TUBA CONTRABBASSA E CIMBASSO

Passi d'orchestra

Tuba bassa in Fa o Mi b

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Cimbasso in Fa o Si b

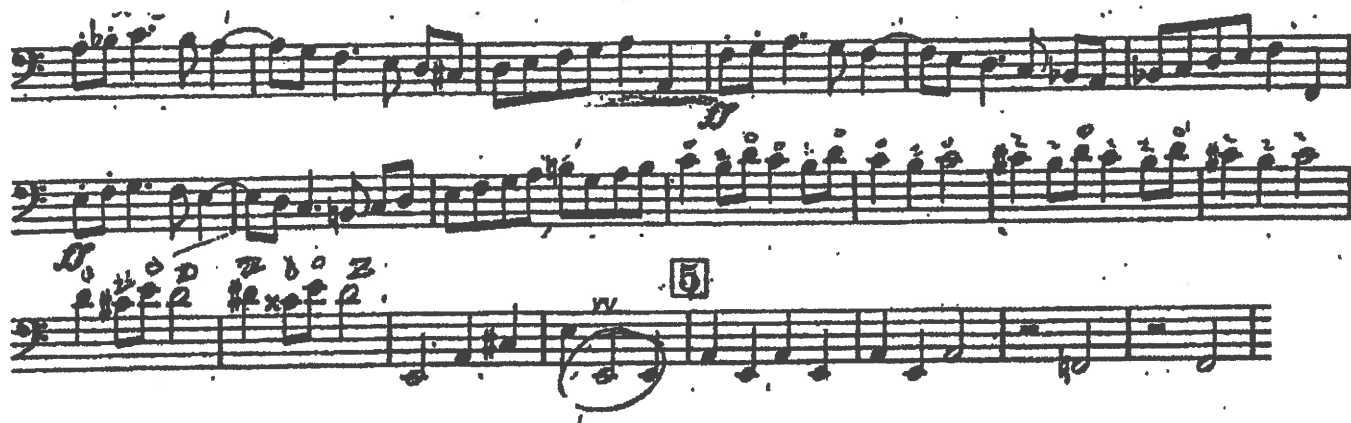
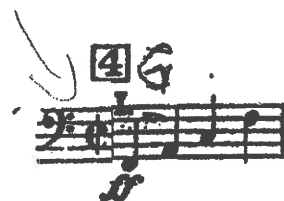
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Marche Hongroise.
Ungarischer Marsch. Hungarian March.

Tuba.

H. Berlioz.
Aus Fausts Verdammung, Op. 24.

Allegro marcato. (♩.as)



Symphonie fantastique

4. Satz: Marche au supplice

Der Gang zum Richtplatz

Hector Berlioz

op. 14

Allegretto non troppo (♩ = 72)

The musical score is written for the first tuba (Tb. I. solo) in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto non troppo' with a quarter note equal to 72 beats per minute. The score consists of seven staves of music. The first staff begins with a double bar line and a 'p' (piano) dynamic. A diagonal line is drawn across the first two staves. The third staff contains measures 64, 69, 105, and ends with a fermata marked '5'. The fourth staff contains measures 114, 120, and 126, with a diagonal line starting from the first staff and ending here. The fifth staff contains measures 133 and 154. The score includes various dynamics: *p*, *cresc.*, *f*, *ff*, *mf*, *dim.*, *p*, *pp*, and *f*. There are also markings for *L*, *M*, and *N* in circles. The score concludes with a double bar line and a fermata.

Edition Peters

31820

5. Satz: Songe d'une nuit du Sabbat
Beim Hexensabbat

Symph. Fantastique

Allegro assai [♩ = 76]

29 I. *ff*

34 2 *ff* (E)

Dies irae

Allegro senza string. [♩ = 164]

127 *f* I. II. unis.

137

146 (L) 15 (M) *f*

169 (N) 10

187 (O) *f*

198 (P)

Dies irae et Ronde du Sabbat

Poco meno mosso

477 I. 1 *ff* I. II. unis.

483 *cresc. molto* *ff* *ff* 508 I.

512 (S1)

519

G. Mahler

Symphonie n°1

Tuba.

III. Satz.

Feierlich und gemessen, ohne zu schleppen.

The musical score is written for Tuba and consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains two measures: the first measure is marked with a '1' and an '8' (likely indicating a first ending or a specific rhythmic value), and the second measure is marked with a '2' and '(1. Flg.)' (likely indicating a second ending or a specific rhythmic value). The second staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains two measures: the first measure is marked with a '4' and 'pp' (pianissimo), and the second measure is marked with a '3' and 'pp'. The third staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains one measure marked with a '3' and 'pp'. The notes are primarily eighth and sixteenth notes, with some rests and ties.

Petruschka

(Ballett) (1911)

Bär und ein Mann, die Schalmey blasend

Igor Strawinsky

(100) Sostenuto [♩ = 72]

2 Tb. Solo

ff [quasi a piena voce]

dim. *pp*

Die Masken

(121) Più mosso

f risoluto

EINLEITUNG
zum dritten Akt der Oper Lohengrin.

BANSTUBA.

Richard Wagner.

1 30 10

mf *dim. p* *riten.* *a tempo* *p*

Die Meistersinger von Nürnberg

Vorspiel

Sehr mäßig bewegt (♩ = 112)

ben tenuto

Richard Wagner

First system: Bass clef, 4/4 time. Measure 1 starts with a forte (*f*) dynamic. The melody is in the bass line. Measure 5 has a first ending bracket labeled (1). Measure 8 has a second ending bracket labeled (2). The tempo marking *poco rall.* appears at the end of the system.

Second system: Measure 11 is marked as a solo with a mezzo-forte (*mf*) dynamic and the tempo marking *marc. assai*. Measure 12 is marked *molto legato* and *f*. Measure 13 is marked *sempre f*. The third system continues the melody with a crescendo marking *cresc. poco a poco* and a *tr* (trill) in measure 13. The fourth system shows the melody continuing with a *più f* dynamic. The fifth system shows the melody continuing with a *più f* dynamic and a *ff* (fortissimo) dynamic at the end.

Measure 13: Bass clef, 4/4 time. The melody continues with a *ff* dynamic.

Romeo und Julia

1. Akt

Nr. 6 Der Kampf

Presto Sostenuto [♩ = 130]

Sergej Prokofjew
op. 64

(30)

Kb.-Tb. *ff*

Nr. 11 Ankunft der Gäste (Menuett)

Assai moderato ♩ = 96-100

(62)

Kb.-Tb. *p* *poco rit.*

[Fortsetzung nächste Seite]

Nr. 13 Tanz der Ritter

Allegro pesante [♩ = 100]

(79)

Kb.-Tb. *f pesante*

3. Akt

Nr. 44 Bei Lorenzo

Andante [♩ = 54]

Solo

(315)

Kb.-Tb. *f espress.* *mf*

Nr. 47 Julia allein

(329) Andante ♩ = 80

(330)

Kb.-Tb. *p* *mf* *pp*



20.

The Planets.

Suite for Large Orchestra.

Bass Tuba

I. Mars, the Bringer of War.

Gustav Holst.

Allegro. **1** *Bass Trb.* *cresc.* *bo*

16 4 *p*

mf cresc. **2** *p cresc.* 9

mf **3** *1. Viol.* 12

4 **5** *Tenor Trb.* *bo*

1 16 4

6 **7** *f cresc.* *1. Viol.* *(d=d)*

8 3

mf 3 3 3

2

Bass Tuba

8 9 10 11 12

Soli.
fff
1 Trp.
mf
p
fff
Rall. al Fine.
2

II. Venus, III. Mercury. tacet

IV. Jupiter, the Bringer of Jollity.

Allegro giocoso *molto pesante* *1. Horn in F.*

5 3 1

f *ff* *fff*

Bass Tuba

Ritenu.
Trp. stacc. *a2*

3

17 16

3 *atempo* *N.B.* *mf* *f*

4 5 12 19 18

1. 2. *Trp.*

6 *stringendo* *f*

Piu mosso 8 *ff*

7 *Tempo I.* *fff*

8 9 *dim.* *Andante maestoso* 4 22 24 3 1. 2. *Trp.*

10 *Tempo I. d=J* 12

23

Bass Tuba

11 *1-2 Trp. Maestoso.* *fff*

13 *fff*

12 *p* *cresc.* *Trp. a 2* *ff* *accelerando marc.* *cresc.*

13 *Menomosso* *mf* *accel.* *a tempo*

14 *12* *19*

15 *Trp. a 2.* *f* *12* *16* *mf*

17 *Lento maestoso. (Jmd.)* *legato* *3* *ff* *8* *3* *12* *Presto* *3* *2* *4*

accel. *p* *molto cresc.* *Trp. f* *10*

Bass Tuba

V. Saturn, the Bringer of Old Age.

Adagio. 27 3 13 *Poco animato.* 1. *Viol.* *cresc.*

pesante *dim.* 2 *Tempo I.* 16

Oboe. *simile* 3 *pesante.* *f*

animato. 4

atempo *ff* *ff* 1

L'istesso tempo. 4 2 6

dim. *ff* 5 *Andante* 6 7 *Fl.* 20 16 8

pp 8

VI. Uranus, the Magician.

Allegro. 4 2 2

1 *ff* 1. *Horn* 1. *Trp.* *stacc.* *f* 16

Bass Tuba

2

Vns. *pizz.* *cresc.* *Solo.* *f*

17

3

stacc. *cresc.* 9 *mf cresc.*

4

ff 1 *ff* 1

4

Solo. *p*

5

Solo. *ff*

8

7

1

2

6

10

1

15

Horn. *mp*

p

5

1

1

Bass Tuba

7

rall. 7 *a tempo.* 1

cresc. *fff*

2 3 4 5

6 7 8 9

10 1 2

3 4 5 6 1

2 3

Rall. 8 *Lento.* *Allegro.* Bass Ob.

fff *p cresc.* *f*

Largo. 9 *meno.*

cresc. 2 *fff* *f* 7

VII. Neptune *tacet*

R. Wagner

Die Walküre - Atto III

3. Aufzug 1. Szene (Walkürenritt)

Lebhaft

Music score for the 3rd Act, 1st Scene (Walkürenritt) from Die Walküre, Act III, by Richard Wagner. The score is for the Kbn.-Tb. (Kb. and Tbn.) and is marked "Lebhaft". The score consists of five staves of music. The first staff is marked "Kbn.-Tb." and "ff". The second staff is marked "8" and "ff". The third staff is marked "ff". The fourth staff is marked "ff". The fifth staff is marked "9" and "ff". The music is in 2/4 time and features a driving, rhythmic pattern.

AN AMERICAN IN PARIS

for Symphony Orchestra

GEORGE GERSHWIN

Tuba

Edited and Revised by
F. Campbell-Watson

Allegretto grazioso

7 ① 3 4 ② 8 ③ Vigoroso 3 4 Giacoso

④ 8 ⑤ 8 ⑥ 8 ⑦ 4 Vivo ⑧ 8 1 5 1

animando e cresc. a tempo

⑨ Grazioso 3 5 ⑩ 8 ⑪

⑫ 3 Con umore ⑬ 8 ⑭ 9 ⑮ Con brio

p poco rit. a tempo Kl.

Solo ⑯ Solo

⑰ Giacoso ⑱ 3

⑲ Molto meno mosso ⑳ Subito animato f2 p cresc. f sfz p cresc.

㉑ ㉒ Con fuoco ㉓ Calmato

㉔ ㉕ Piu mosso ㉖ Con moto

㉗ Un poco piu agitato ㉘ Tranquillo ㉙ Subito con brio

㉚ ㉛

㉜ ㉝

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- 2 -
Tuba

31 3 32 6 33 4

34 Vigoroso 9 35 9 36 10 1

37 9 38 Deciso 1

39 Con fuoco mf f 40 Più moderato subito scherzando mf

41 Deciso 2 12 3

42 Calmato 11 43 Assai moderato 3 44 2 45 4

poco rit. 4

Andante ma con ritmo deciso

46

47 1 5 2 1 Più mosso e meno 48

poco rubato a tempo poco rit. mp a tempo

49 3rd Trb. 1 2 Poco meno 3 2

cresc. poco accel.

50 4 Con moto a tempo 51 3 Poco meno Deciso (ma legato) 52 2 Con moto 3

a tempo rit. poco a poco stringendo

53 3 54 1 2

rit. a tempo P cresc. e string.

Agitato

- 3 -
Tuba

Grandioso *ritenuto* *molto rit. sfz p cresc f* *a tempo* *Calmato* *Allegro* *a tempo*

55 **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77**

rit. *a tempo* *f* *poco a poco rall.* *a tempo* *mf* *Largo* *Solo espress.* *p* *Adagio* *Moderato con grazia* *Allegretto giocoso* *pp* *Poco + Mosso* *f* *p* *cresc.* *Meno mosso* *Grandioso* *Largo* *Piu mosso* *f rit. ff*

4 *11* *10* *12* *4* *7* *1* *15* *6* *18* *4* *28* *8* *7* *3* *6* *2* *5* *15* *3* *7* *6* *9* *2* *1* *4* *2* *34*

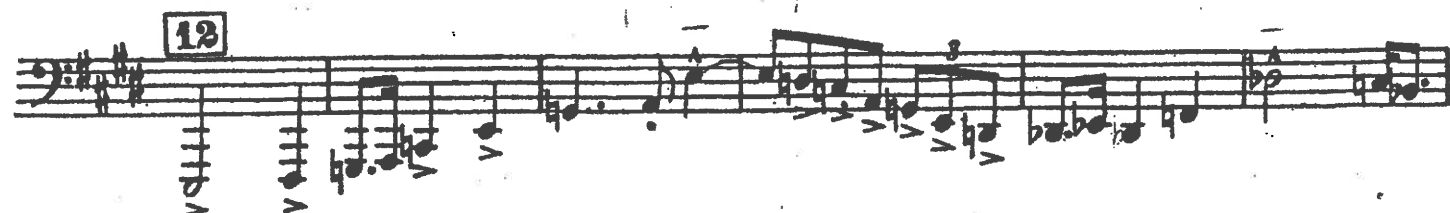
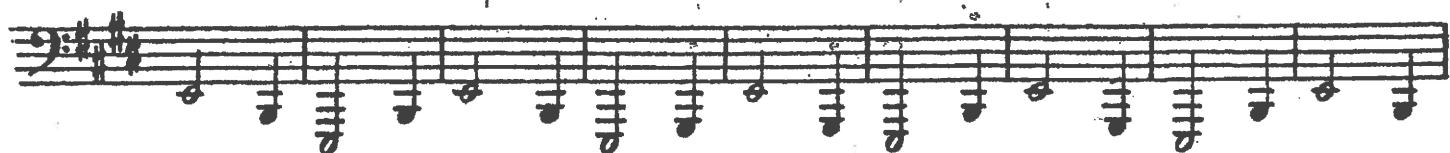
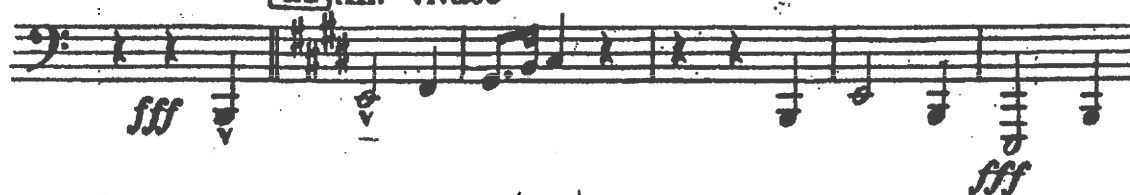
FONTANE DI ROMA

POEMA SINFONICO

OTTORINO RESPIGHI

BASSO TUBA

11 All.^o vivace



13

14 Più vivo
(In uno) 8
(finito di 3 battute)
fff

più f

15 (Ritmo di 4 battute)
fff

Largamento

1 2 3 4 5 6 7

dim.

f dim.

16
mf dim.

Tuba

Sinfonische Metamorphosen

Paul Hindemith

Allegro (♩ = 108)

3 4 8 1. 2 2. 5 A 14 B 6. Kl. Tr. *p*

1. Trp. (B) 6 C Kl. Tr. 1. Trp. 51 3 55 2

3 63 D

1. 2.

10 E 16 F 15 Str. units. 119

G

H

6 (144)

mf f

I

Turandot, Scherzo

Moderato (♩ = 132) Tacet

79 1. Pos. **H**

42 **I** 5 92

26 **J**

mf **K**

103 **L**

109

115 **M** 5

124 **N**

131

137 **O**

143 **P** tenuto 2

151 *atempo* 9 **Q** 8 3 Pos. (Pos.) *mf*

157 **R** *p* *mf*

163 **S** *f* *p* *mf*

169

175

202 **T** 204 13 **U** 13 (231) 213

V 3 12 **W** ²⁺⁶ *Vel. Kb.*
 (Schlagz.g.) *p*

1 3 1 1 **X** 3 1
1. Trp. (B) *mf*

3 1
(Kl. Tr.) *ff*

Y *tenuto*

atempo 1 **Z** 1 1 1 1 1 16
f

Andantino (126-132) 1 1 2 5 **A** 3. Pos. 1
mp mf mf

tranquillo 25 **B** 2 1
p

4 **C** 11 2
p

(d. 80) 4 1 8 **A** 9 1. 4 2. 3
Marsch

3. Pos. 6 **C** 9 **D** 4 3. Pos.
f mf

54 **E** *p* *cresc.* *f*

64 **F** *f* *f* *f*

77 1. 2. 1 1 2 1 **G** 10 *93 (Pos.)*

83 **H** 8 **I** 1. Pos. *mf* *f*

107 **J**

113 *mf* *cresc.* *f*

120 **K** *ff* *f* *cresc.*

125 *ff*

131 **L**

136 3

Cimbasso

Vespri Siciliani

G. Verdi

11 staves of musical notation in G major (one sharp). The score includes various rhythmic patterns and rests. There are four square box markings above the staves: the first above the second staff of the first system, the second above the first staff of the second system, the third above the first staff of the third system, and the fourth above the first staff of the third system. The final staff ends with a double bar line and a repeat sign.

AIDA

G. Verdi

ATTO I
Allegro mosso



ATTO II
Grave



Introduzione Coro
Scena e Duetto
Atto II

Musical score for the introduction of Act II. The score consists of four systems of piano accompaniment. The first system is marked with a 'U' above the staff. The second system includes the marking '- Ritto.' (Ritardando). The third system includes the marking 'E 1° TEMPO' (Allegretto) and 'COME PRIMA' (Allegretto), with measure numbers 11, 14, and 37 indicated below the staff. The fourth system includes the marking 'ASSAI MOD.' (Assai Moderato).

Finale Atto II

Musical score for the finale of Act II. The score consists of four systems of piano accompaniment. The first system includes the marking 'fugner! nter' (fugner! nter) and 'pv' (piano). The second system includes the marking 'Molto Largo' and 'Q AND. SOST. f' (Andante sostenuto), with measure numbers 1 and 4 indicated below the staff. The third system includes the marking 'ff' (fortissimo). The fourth system includes the marking 'ff' (fortissimo).

G. Verdi

[illegible]

GIUSEPPE VERDI

La Battaglia di Legnano

SINFONIA

Allegro marziale maestoso

TROMBONE BASSO

1

mf

cresc.

ff

4 **A** 12 **B**

C Andante sostenuto **D** 11 **E** 8 (Fl: Ob: Clar:) Tr: b:) **F** 25

The musical score is written for the Trombone Bass part of Giuseppe Verdi's 'La Battaglia di Legnano' symphony. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is 'Allegro marziale maestoso'. The score consists of eight staves of music. The first staff starts with a measure rest of 1, followed by a melodic line with a mezzo-forte (*mf*) dynamic. The second staff continues the melody with a crescendo (*cresc.*) and fortissimo (*ff*) dynamics. The third staff has a measure rest of 4, followed by a section marked 'A' with a measure rest of 12, and then a section marked 'B'. The fourth staff continues the melodic line. The fifth staff continues the melodic line. The sixth staff continues the melodic line. The seventh staff has a measure rest of 7, followed by a section marked 'C' with a tempo change to 'Andante sostenuto'. The eighth staff has a measure rest of 11, followed by a section marked 'D' with a measure rest of 11, then a section marked 'E' with a measure rest of 8, and finally a section marked 'F' with a measure rest of 25. The key signature changes to one sharp (F#) at the end of the score. The instruments (Fl: Ob: Clar:) and (Tr: b:) are indicated above the staff.

TROMBONE BASSO

3

M
2
ff
2
N
13
mf
1
O
ff
13
P (Tromb. 2)
9
Q
1
1
R
5
1
5

Giuseppe Verdi (1813-1901)

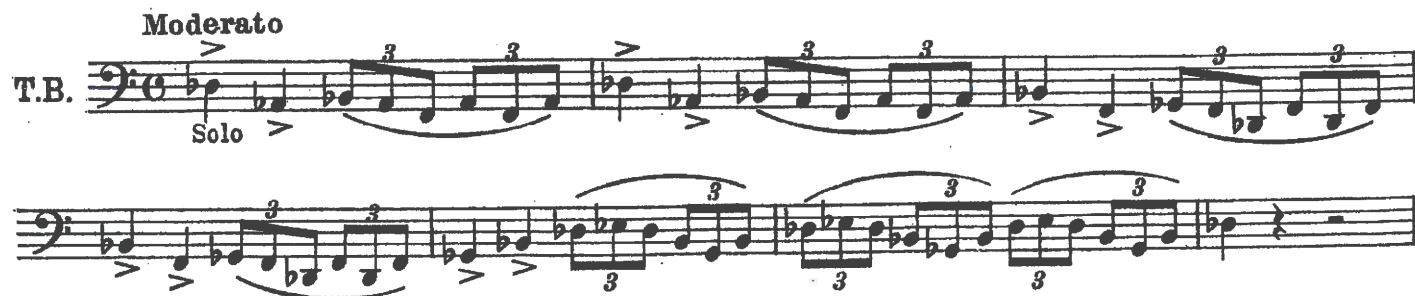
15

FALSTAFF (1893)

ATTO I: PARTE I, ARIA DI FALSTAFF

Moderato

T.B. Solo

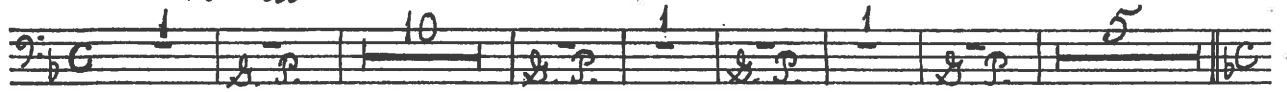


REQUIEM

G. Verdi

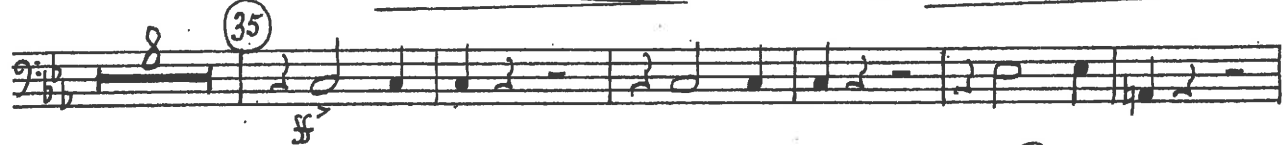
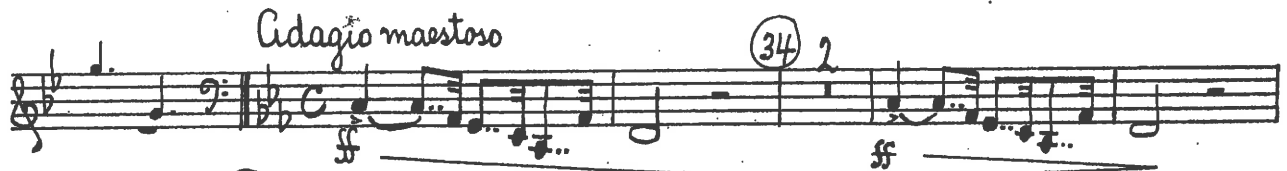
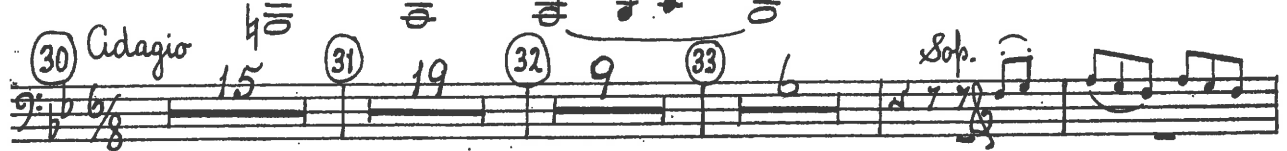
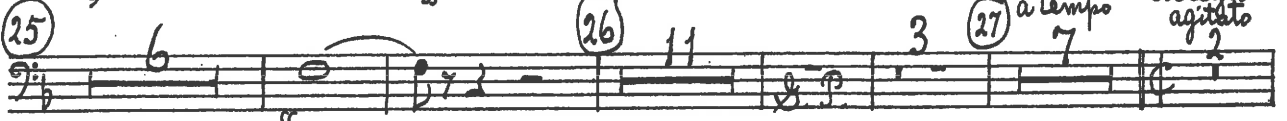
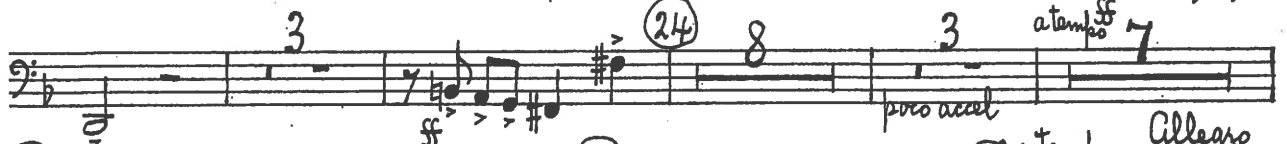
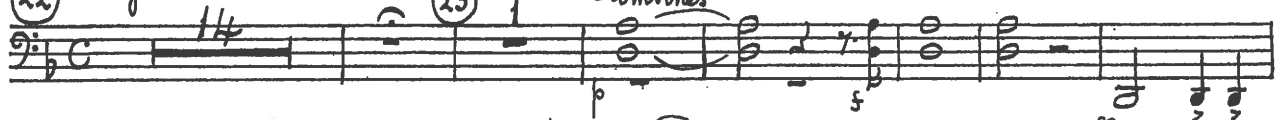
2 Molto meno mosso

Tuba.



(22) Allegro molto sostenuto

Trombones



3

Tuba

sempre animando

allarg stent (38) *atempo* 8 3

(39) *Lo stesso tempo* (40) 7 3 (41) 13 (42) 15

animando *animando*

(43) *Tenor* 9 *Poco meno mosso* (44) 7 (45) 14 12

animando

(46) 13 (47) *Andante* 6 (48) *atempo* 8 (49) 12

Bass Solo *rall*

(50) 13 (51) 8 (52) 6 *Bass* *rall*

(53) *Allegro come prima* (54)

(55)

(56) 17 *Morendo* (57) *Largo* 10

(58) 7 (59) 3 *Baroon* + *cello* *f* 5

(60) 4 6 (61) 17 (62) 8

animando *f*

Handwritten musical score for Tuba, measures 110 to 119.

Measure 110: 19

Measure 111: *Andante* 13

Measure 112: 25

Measure 113: *atempo* 1, *senza misura*, *Moderato* 2, *sempre f*

Measure 114: *Allegro risoluto* 5

Measure 115: 5

Measure 116: 14

Measure 117: 14

Measure 118: 5

Measure 119: 7, 22