

1

Mahler — Symphony No. 1 in D Major

Tuba

22 Wieder gemächlich wie zuvor 23 8 24 11 25 15 26 Tempo primo 27 9 28 10 29 Vorwärts

30 8 31 Vorwärts (i.u. 2. Tromp.) 32 accel. al fine ff

ff Scharf abreißen

III. Satz

Feierlich und gemessen, ohne zu schleppen

1 8 2 (i. Fag.) pp

pp

1 2 3 4 4 5 6 7 8 9 10

zurückhaltend 5 Ziemlich langsam 6 Nicht schleppen rit. 7 a tempo 6

ppp

Nicht schleppen 8 Poco riten. a tempo 9 10 Sehr einfach u. schlicht wie eine Volksweise 11 12 poco rit. (Oboe) ppp

13 Wieder etwas bewegter 14 (i.u. 2. Tromp.) p

2 16 Plötzlich (i.u. 2. Tromp.)

viel schneller Poco rit. 17 Tempo I. rit. 18 9 19 11

mf pp 3 nttacca:

1
BERLIOZ - LA DANNATION DE Faust
MARCHÉ HONGROISE X

1. Teil III. Szene
Ungarischer Marsch
Allegro marcato (♩ = 88)

Fausts Verdammnis

Hector Berlioz
op. 24

Musical score for the first section, 'Ungarischer Marsch'. It consists of six staves. The top staff is for Tuba (Tb.) and is marked *ff*. The bottom two staves are for Bass. Measure numbers 20, 21, and 22 are indicated in circles. The score ends with a double bar line and repeat signs.

2. Teil VI. Szene
Auerbachs Keller in Leipzig
Allegretto con fuoco (♩ = 160)

Musical score for the second section, 'Auerbachs Keller in Leipzig'. It consists of four staves. The top staff is for Tuba (Tb.) and is marked *ff sempre*. The bottom three staves are for the 'Chor der Trinker' and are marked *Allegretto con fuoco*. Measure numbers 1, 10, 11, 38, and 39 are indicated. A large 'X' is drawn over the entire section. The score ends with a double bar line and the instruction '(Fortsetzung nächste Seite)'. The number 11821 is printed at the bottom of the page.

1

Wagner — Lohengrin

TUBA.

Langsam.
Lohengr.

742 12 75 9

Heil dir, El - sa!

LOHENGRIK VORSPIEL
AKT III.

WAGNER

EINLEITUNG.
Sehr lebhaft.

1 3 1 1 19

2 3

3

1 16 4 11 15 1 a tempo

2 3

3

SCENE I.
tacet.

6 15

SCENE II.
Sehr ruhig.

Noch etwas langsamer.

15 13 4 16 6 8 17 10 18 8

Das süsse Lied verhallt; wir sind al - lein,

Etwas hewegerter.

Langsam.

Lebhaft.

rit.

Langsamer.

2 19 12 3 20 1 6 2 21 3

1

Richard Wagner Die Meistersinger von Nürnberg

Tuba.
Vorspiel.

Moderato, sempre largamente e pesante.
ben tenuto

8 1 Tempo I.

poco rall. 4 *f ben tenuto*

Un poco più moto.

Tempo primo, ma un poco moderato.

Ancora più animato.

Tempo I.

Tuba.

mf marc. assai.

cresc. poco a poco

molto legato

f

più f

ff

sempre f

Pesante molto.

3

1

ff

I. Aufzug.
I. Scene.

tacet.

II. Scene tacet.
III. Scene.

Moderato.
Cello.

13 5 1 36 57 35

Seid meiner Treue wohl versichert.

G. P. Ulrich Eckinger? — Hans Foltz?

Hans Schwarz? Zuletzt, Gott wolle!

Felix Mendelssohn
A Midsummer Nights Dream Overture and Incidental Music

OPHICLEÏDE.

Allegro di molto.

Ouverture.

The musical score for the Ophicleide part of the Overture is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegro di molto'. The score consists of ten staves of music. Key features include:

- Staff 1:** Starts with a measure rest of 56 measures, followed by a section marked 'A' with a dynamic of *ff*.
- Staff 2:** Features a triplet of eighth notes and a dynamic of *ff*.
- Staff 3:** Includes a dynamic of *ff* and a section marked '9'.
- Staff 4:** Contains a dynamic of *ff* and a section marked '3'.
- Staff 5:** Starts with a section marked 'B', followed by a dynamic of *p* and a section marked '31'.
- Staff 6:** Includes a dynamic of *ff* and a section marked '27'.
- Staff 7:** Features a dynamic of *ff* and a section marked '7'.
- Staff 8:** Contains a dynamic of *ff* and a section marked '7'.
- Staff 9:** Includes a dynamic of *f* and a section marked '3', followed by a dynamic of *ff*.
- Staff 10:** Starts with a section marked 'D', followed by a measure rest of 65 measures, then a section marked 'E' (54 measures), 'F' (14 measures), and a dynamic of *ritard.* with a section marked '2'. It concludes with a section marked '1' and a dynamic of *Tempo I.*
- Staff 11:** Features a section marked '14', followed by sections marked '15', '16', '17', and '18', and a dynamic of *p*. It ends with a section marked '7'.

Mendelssohn — Midsummer Night's Dream

OPHICLEÏDE.

1 2 3 4 5 6 7 8 49

5 15

G 8

5

f sempre

f

f

f

f

ff

ff

ff

ff

ff

ff

ff

ff

H 22 I 13 K 20 4 1

poco riten.

riturd.

Berlioz — Symphonie Fantastique

BERLIOZ

Tuba I.

56 *mf* *cresc.* *f*

ff *ff*

57 *dim.* *p* *pp* *ff* *ff*

f *ff* *ff*

58 *f* *ff* *ff*

59 *f* *ff*

rall. poco *a tempo*

ff *f* *ff*

V.

Hexensabbath.

Songe d'une nuit du Sabbat. A witches' sabbath.

Larghetto. (♩ = 63) *pizz.*

60 *f* *p* *sf-p*

61 *Viol.* *sf-p*

62 *sf-p*

Allegro. (♩ = 112) *Clar.* *ff*

Allegro assai. (♩ = 67) *ff*

Allegro. (♩ = 104)

63 *ff* 21 64 4

2

Berlioz — Symphonie Fantastique

BERLIOZ

Tuba I.

Viol.

5 6 7 8 *ff*

4 *ff* 2 (*d=d.*) *f*

[65] 19 (Campane/Glocken) [66] *senza accel.* *f*

19 1 2 3 4 5 6

14 [67] *f*

10 [68] *f*

14 [69] 15 16 17 [70] *f cresc.* *ff*

Hexenrundtanz.
Ronde du Sabbat.
Witches' round dance.
Poco meno mosso. 5

5 [71] *ff* 5

5 [72] *ff* 14 [73] 13

[74] *ff* 6 3 3

[75] *f* *p* *ff* *p*

ff *p* 3 9 [76] 16 [77] 16

3

Berlioz — Symphonie Fantastique
Tuba I.

BERLIOZ

78 16 79 16 80

Viol.
1 2 3 4

81 7

82 8 83 20

Fl. picc.
21 22 23

84

ff

85 1

f

cresc. molto

ff

3

poco animato

ff

86

ff

Detailed description: This is a page of a musical score for the Tuba I part of Berlioz's Symphonie Fantastique. The score consists of ten staves of music. The first staff begins with measure 78, which has a 16-measure rest. Measures 79 and 80 also have 16-measure rests. At measure 80, the Violin I part enters with a melodic line. The Tuba part continues with a series of notes, including a triplet of eighth notes at measure 81. Measure 82 has an 8-measure rest, and measure 83 has a 20-measure rest. At measure 83, the Flute piccolo part enters with a melodic line. Measure 84 has a 4-measure rest. Measure 85 begins with a dynamic of *f* and includes the instruction *cresc. molto*. The score concludes at measure 86 with a final cadence. Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include *poco animato* and *cresc. molto*.

1

Richard Strauss
Ein Heldenleben, Op. 40

UITA D' PIRE

Basstuba.

Lebhaft bewegt. 1

mf

3 3 2 8 3 8 4 8

5 6 6 10 7 3 f 3. & 5. Horn.

mf cresc.

10 6 11 4 3 12 3 ff

13 2 ff

Etwas langsamer. 14 p

15 3 p

19 Etwas langsamer. zurückhaltend. 1. Flöte.

20 Wieder etwas langsamer. accel. bis fest im gewonnenen lebhaften Zeitmass.

21 Erstes Zeitmass. accel. (lebhaft bewegt.) 22 viel ruhiger. lebhaft. viel ruhiger. 23 Solo Viol.

24 beinahe doppelt so schnell. ruhig. 25 wieder sehr ruhig. 26 wieder etwas ruhiger. rit.

pp

2

Strauss — Ein Heldenleben

Basstuba.

62 1 2 63 4

ff

64 *ff*

65 mit Dämpfer *ff*

66 5 67 6 68 8 69 6 70 Tenortuba mit Dämpf. mit Dämpfer? *ff* 71

mit Steigerung 72 *ff* 73

74 *sf* *fff*

75 Dämpfer weg. 9 76 6 77 *dim.* *f* 7

78 *f* *sf* *ff* 8

79 5 80 7 81 8 82 8 83 4 4. Hörner. *ff* 1. Clar. in B.

84 *rit.* 2 Mässig langsam. *dim.* *pp* lange Pause. *p*

85 5 6 86 6 87 6 88 8 89 *allmählich im Zeitmass etwas steigern.* 90 6

8

R. STRAUSS TILL EULENSPIEGEL'S

Strauss — Till Eulenspiegel's Merry Pranks

Basstuba.

1

20 15 21 11 22 Cello u. Horn

23 *Pos. I*

24 *ff*

25 *p* *cresc.*

26 *accel.* *leichtfertig* *schnell und schattenhaft* *gedämpft*

27 *gedämpft*

28 *etwas gemächlicher.* *Contrabass* *allmählich lebhafter* *Volles Zeitmass. (sehr lebhaft)*

29 *Pos. III.*

30 *f* *fp* *p* *f*

31 *ff* *mf* *mf* *f*

32 *ff* *f* *f*

2

Strauss — Till Eulenspiegel's Merry Pranks

Basstuba.

8

33 16 34 8 35 *For. III* 2 6 36 *ff*

f *f cresc.* *ff*

immer ausgelassener und lebhafter 1 37 3 *ff* *ff*

ff

2 *drohend* 38 *fff* *ff*

gleichgültig *drohend*

39 *ff* *ff*

etwas breiter *kläglich* 8 *ff* *ff*

40 *calando* *pp* *p*

p subito

Epilog. Doppelt so langsam. *p* Sehr lebhaft. *f*
 im Zeitmass des Anfangs

17 1 *ff* *ff* *ff*

Petruschka (Ballett) (1911)

Igor Strawinsky

Bär und ein Mann, die Schalmei blasend

(100) Sostenuto [♩ = 72]

Tb Solo

Musical score for the section 'Bär und ein Mann, die Schalmei blasend'. It consists of two staves in bass clef with a 2/4 time signature. The first staff begins with a dynamic marking of **ff** (quasi a piena voce). The second staff includes dynamic markings of *dim.* and **pp**. The music features a prominent melodic line with many slurs and accents.

Die Masken

(121) Più mosso

Musical score for the section 'Die Masken'. It consists of two staves in bass clef with a 2/4 time signature. The first staff begins with a dynamic marking of **f risoluto**. The second staff continues the melodic line. The music is characterized by a steady, rhythmic pattern.

© 1997 by Hawkes & Son, London. All rights reserved. This edition is by permission of the Musicverlag Bärenreiter & Hawkes GmbH, Bonn.

1

Mit Genehmigung des Musikverlages
Hans Sikorski, Hamburg

Sinfonie Nr. 5

B-Dur / B^b major

Sergei Prokofjew
op. 100

1. Satz

Andante (♩ = ca 76)

3

Musical score for the first movement of Prokofiev's Symphony No. 5, bass clef, 4/4 time signature. The score consists of four staves. The first staff is marked "No. 76" and "mp". The second staff has dynamics "f" and "f espress.". The third staff has dynamics "mf", "mp", and "f". The fourth staff has dynamics "f", "mf", "dim.", and "p".

Edition Peters

31820

2

Un poco animando

(14)

(16)

poco rit. (17) a tempo

rit. ma non troppo (23) Tempo I

(24)

3. Satz

Adagio ♩ = 60

(65)

Kb.-Tb.

1

1. Akt
Nr. 6 Der Kampf

Romeo und Julia

Sergej Prokofjew
op. 64

Presto Sostenuto [♩ = 130]

(30)

Kb.-Tb.

ff

Nr. 11 Ankunft der Gäste (Menuett)

Assai moderato ♩ = 96-100

(62)

Kb.-Tb.

f

poco rit.

p un poco gravemente

[Fortsetzung
nächste Seite]

2

ROMEO UND JULIA

IMG-20161109-WA0011.jpg

PROKOFIEV

Nr. 13 Tanz der Ritter
Allegro pesante [♩ = 100]

(79)

Kb.-Tb.

f pesante

3. Akt
Nr. 44 Bei Lorenzo

Andante [♩ = 54]

Solo

Kb.-Tb.

f espress.

3 1 (315) 1

mf

3

Nr. 47 Julia allein

(329) Andante ♩ = 80

Kb.-Tb.

p mf pp

3 (330)

Mit Genehmigung der Musikverlage

1

Sinfonie Nr. 7

E-Dur / E major

1. Satz

Allegro moderato [♩ = ca. 80]

Anton Bruckner

135
Tb *mf* *f cresc.* *ff*

140 *dim.* *pp* (C ruhig)

141 *ff* *cresc.*

145 *ff*

175 *ff* *Emolto animato* [♩ = 92]

180 *ff*

185 *fff*

2. Satz: Adagio

Sehr langsam [♩ = 60]

176 (W) Kb.-Tb. *fff* *fff sempre*

180 (X) *p* *cresc.* *dim.*

188 *pp* *cresc.* *fff* *dim.* *pp*

[Fortsetzung nächste Seite]

2

4. Satz: Finale

Bewegt, doch nicht schnell [♩ = 108]

93 (F) schwer

Kb.-Tb. *ff marc. sempre*

97 schwer

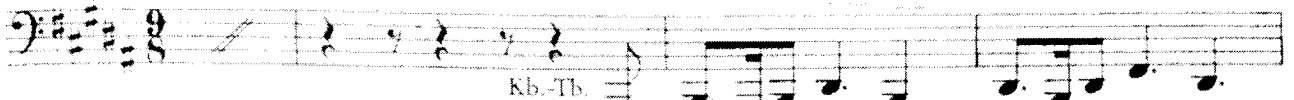
marc.

WALKÜRRE

WAGNER

Lebhaft

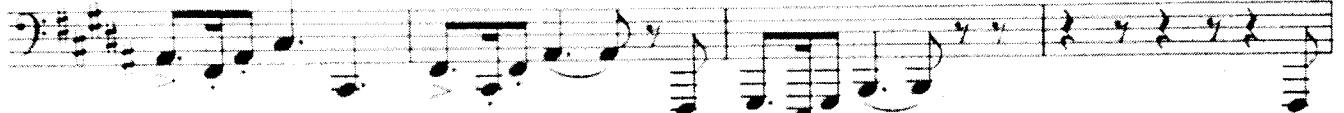
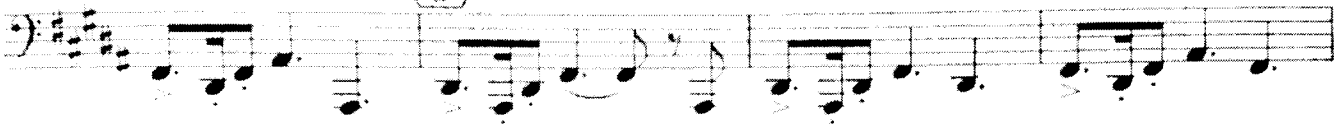
1



Kb.-Tb.

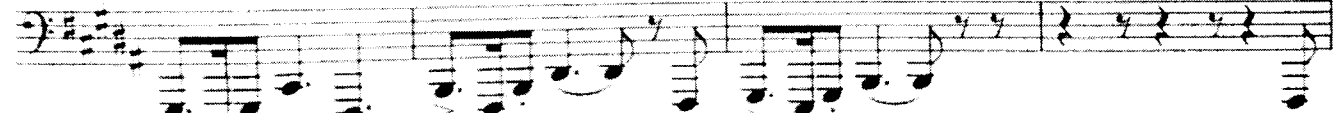
ff

(8)



ff

ff



ff

(9)



DAS RHEIN GOLD

WAGNER

IMG-20161109-WA0018.jpg

2664

Langsam und schleppend [♩ = ca 50-60] *un poco*

Solo

Musical staff 1: Bass clef, key signature of two flats (B-flat, E-flat), common time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some beamed together. Below the staff, there are three dynamic markings 'p' (piano) with hairpins pointing to the left, indicating a decrescendo.

2667

Musical staff 2: Continuation of the melodic line from staff 1. It features a 'molto cresc.' (molto crescendo) marking with a hairpin pointing to the right, and a 'più f' (più forte) marking at the end. There are some handwritten annotations above the staff, including '3c' and 'A A A A'.

2671

un poco più animato *plan* *A rita*

Musical staff 3: Continuation of the melodic line. It begins with a 'ff' (fortissimo) dynamic marking and a hairpin pointing to the right, indicating a crescendo.

2675

Musical staff 4: Continuation of the melodic line. It features a 'dim.' (diminuendo) dynamic marking with a hairpin pointing to the left, and a 'p' (piano) dynamic marking at the end.