

Felix Mendelssohn  
A Midsummer Nights Dream Overture and Incidental Music

OPHICLEÏDE.

Allegro di molto.

Ouverture.

The musical score for Ophicleide consists of ten staves of music. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *ritard.* (ritardando). There are also performance instructions like *Tempo I.* and *Fac. Cor.* (Facile Cor.). The score is marked with measure numbers and section letters: 1, 56, A, 3, 2, 9, 3, 1, B, 5, 31, 27, C, 7, 7, 3, D, 65, E, 54, F, 14, 2, 1, 5, 14, 15, 16, 17, 15, 7. The music is written in a bass clef with a key signature of two sharps (F# and C#).

Mendelssohn — Midsummer Night's Dream

2

OPHICLEÏDE.

The musical score for Ophicleide consists of ten staves of music. The first staff begins with a *p* dynamic and includes measures 1 through 7, with a measure rest for 8 measures, and measure 49. The second staff starts with measure 5, includes a *mf* dynamic, and features a *ff* dynamic with accents. The third staff includes a *G* dynamic marking and a *ff* dynamic. The fourth staff includes a *f* dynamic and a *f* dynamic marking. The fifth staff includes a *f* dynamic and a *f sempre* marking. The sixth staff includes a *f* dynamic and a *f* dynamic marking. The seventh staff includes a *ff* dynamic and a *f* dynamic marking. The eighth staff includes a *f* dynamic and a *f* dynamic marking. The ninth staff includes a *ff* dynamic and a *ff* dynamic marking. The tenth staff includes a *f* dynamic, a *poco riten.* marking, and a *ritard.* marking, with measure rests for 22, 13, 20, 4, and 1 measures.

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* *f > p*

61 *f* *f > p*

62 *f* *f > p*

Allegro. (♩ = 112) *Clar.* *Allegro assai. (♩ = 67)*

63 *ff* *Allegro. (♩ = 104)*

64

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

Viol. 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*

3 76 9 16 77 16

3

Berlioz — Symphonie Fantastique

Tuba I.

BERLIOZ

78 16 79 16 80

Viol.

81 7

82 8 83 20

Fl. picc.

84

85 1

*f* *cresc. molto* *ff*

3

*f* *ff* *poco animato*

1

86

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Baß-Tuba

292 *rallentando poco*  
*a poco al- - (Fog.) - Moderato assai, quasi Andante* **R** 6 (Viol.) *Ben sostenuto il tempo precedente*

3 12 10

**S**

323 *poco a poco stringendo* *sempre stringendo al - - - - -*

2 10

337 *Allegro con anima*

*ff*

341

*ff*

345

349

3 U 10 V 16

387 *Molto più mosso*

*mf cresc.*

393

*ff*

397

2 1

*fff*

407

1 1

*Più mosso. Allegro vivo*

415

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

*Baß-Tuba*

4

II u. III tacent

IV. FINALE

Allegro con fuoco

3

1

21 A 3

ff

35

1

ff

42

48

5

59

B 16

ff

mf

ff

C 12

65

104

1

ff

ff

6 D 3

122

1

ff

ff

130

136

174

5

E 24 F 13

fff

Fag.

Klar.

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Baß-Tuba

187 *ff*

194 *Andante* *fff*

201 1 10 *riten.*

223 *Tempo I* (Pk) (Hr.) G 6 *Viol.* *Fl.* *Viol.* *Fl.*

247 *Viol.* *1<sup>st</sup> ff.* *Viol.* *Fl.* *fff* 1

253 1 H *sempre fff*

260

265

270

277

283

288

Detailed description: This page contains the musical score for the Bass Tuba part of Tchaikovsky's Symphony No. 4, measures 187 to 288. The score is written in bass clef with a key signature of one flat (F minor). It includes various dynamics such as *ff*, *fff*, and *sempre fff*, as well as tempo markings like *Andante* and *Tempo I*. Performance instructions include *riten.* and *1*. There are also markings for other instruments: *Viol.* and *Fl.*. The score features several blue annotations: a bracket at the beginning of measure 187, a bracket around measure 201, and a large bracket at the end of measure 288. Measure numbers 187, 194, 201, 223, 247, 253, 260, 265, 270, 277, 283, and 288 are clearly marked at the start of their respective staves.



Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Tuba

2

240 **L** Fl. I, Fl. III, Ob. I, Klar. I, Fag. *p* 1 1 1

250 **M** *p* 3 *p < ff* *ff*

259

265 **N** *mf* 3 *mf* 3 *mf*

277 **O** *ff* 7 1 1 1 1

293 *ff* 2 *fff* 1 1

304 **P** *ff* 1 1

312 *mf* *dim.* 3 **Q** 17 **R** 16 **S** 1 (Viol.)

354 **T** Viol. I, Pos. III *p* *p*

361 *mf* 2 **T** *ff*

372 **U** *Poco meno animato string. Tempo I* 12 3 1 8 Pos. 4

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Tuba

II

Andante cantabile, con alcuna licenza *riten.* **A** sostenuto animato sostenuto Con moto

animato *riten.* *sostenuto* *animato* *riten.* *sostenuto* *animato* *riten.* *Tempo I*

3 5 2 1 1 2 1 1 1

25 (Klar.) (Ob.)

**B** animando *riten.* animando **C** Poco più mosso *Tempo I* animando *riten.*

1 2 2 2 Pos. III Kb. mp

45 Più animato *riten.* Poco meno Moderato con anima **D** 8

59 p pp ppp 9

**E** 8 **F** string. *sfp cresc.*

83 Ob. I *Tempo precedente* *Tempo I* **G** animando *riten.* sostenuto

99 ff 8 2 1 8 Fag. Viol. I

120 animando sostenuto **H** animando *riten.* Più mosso Hlzbl. *riten.*

pp mp (Pos. III) 2 1 1 4

134 Un poco più animato *riten.* **I** animando un poco

mp mf f 2

140 *Andante mosso* animando *riten.* *animando un poco*

ff ff Pos. III f ff ff > f cresc.

**K** Molto più andante animando *riten.* Più animato *riten.*

151 ff fff f mf mp > p 1 rit.

158 Allegro non troppo *riten.* *Tempo I* *riten. molto*

fff 4 1 13

III Valse tacet

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

TUBA

89 *mp* *mp* *mp* *mp* *mp*

94 *mp* *mp* H 8 I 16 K 12 L 4 Hr. I

135 M Pos. I II *f*

140 *f* *mp* 3 N 12 O 8 P 6

III

Allegro molto vivace

7 A 5 B 8 C 8 D 12

43 E 8 F 2 Pos. III Trp. II Trp. I Pos. I

59 Trp. II Trp. I G *p* Pos. III

63 *mp* *mf* *f*

68 1 H 10 I 3 Viol.

86 4 K 12 L 14 M 10

129 N 2 4 O 12 Pos. III

152 P 8 Q 8 R 14 S Hr. I

Pk. Pk.

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

TUBA

IV  
Finale

Adagio lamentoso *affrettando* *rall.* Andante Adagio poco meno che prima

5 5 A 1 4 4 10 B(Fag.)7

Andante (Hr.) 2 C 4 *poco animando* *riten.* Tempo I Pos. I *poco ani.*

87

*mando* Pos. II *riten.* Pos. I Tempo I 3 *poco animando* 3 *riten.* E Tempo I

52

*animando* F

66

Più mosso *Stringendo*

73 *sempre ff*

Vivace Andante

78 1 2 1 3 *fff*

Andante non tanto G 13 H 5 Ob. *stringendo molto* Trp. I *f cresc.* *ff*

90

I Moderato assai *incalzando* *riten.* K Andante

116 1 2 3 4 5 6 7 8 9 10 *mf*

6 L *poco rallentando*

129 *p* *p* *mf* *p* *p* *mp* *p* *pp*

quasi adagio Andante giusto *riten.* M 8 N 13 3

142 *p* *pp* *ppp* *pppp* *ppppp*

Anton Bruckner  
Symphony No. 4 in Eb Major (Romantic)

1. SATZ

Baß-Tuba

Bewegt, nicht zu schnell

*Horn 1 Solo*  
1 10 20 30  
10 10 10

40 *Holz* *mf* *molto cresc.* 50 *ff marc.* *marc.* A

60 *f* *marc.* B

70 80 90 C 100 110 *mf cresc. sempre*

D 120 *ff marc.* 1 *marc.* 1 *marc.*

130 9 *f cresc. sempre* *ff marc. sempre* E 140

150

9 160 *Hörner* *f cresc.* F *ff marc.*

1 170 180 190 G 200  
10 10 3 7 10

# Bruckner — Symphony No. 4 in Eb Major

2

Baß-Tuba

210 3 H 3 220 230 240 *Ms.* 250 *(Pic)* *f*

I *ff* *marc. sempre* 260 1

270 (Hörner) 280 *ff*

K 290 *1/2* *lang gezogen* *cresc.* *lang gezogen* 300 *lang gezogen*

310 1

320 1

330 3 4 5 6 7 8 L 340 6 10 *dim. sempre*

350 360 M 370 380 390 400 10 5 5 10 10 10 5

Holz *p* 410

N *ff marc.* *marc.* 420 3 1

430

Bruckner — Symphony No. 4 in Eb Major

Baß-Tuba

FINALE

Bewegt, doch nicht zu schnell

(Pos. Einsatz)

Baß-Pos. 1 2

9 10 10 5

mf cresc. sempre

3 4 40 5 6 7

Langsamer

50 3 6

60 3 Baß-Pos. 1 cresc. ff

70 2 3 4 marc.

80 3 4 5 6 7 8 9

90 3 100 3 ritard. a Tempo 110 120

7 2 5 10 5

130 5 Viol. 1 mf

140 3 cresc.

150 5 Alf-u. Tenor-Pos. ff marc. sempre

160 3 Baß-Pos. 1

Bruckner — Symphony No. 4 in Eb Major

8

Baß-Tuba

170

180

*poco a poco ritard. Langsam* 190 10

200 *G* Tempo wie anfangs 5 210 10 220 9 *Os. 1* 230

*Vc. Kb. pizz. Ppp*

*sempre dim.* *f* *H* 240

250 *I* 260

*K* Langsamer (wie bei der Gesangsperiode im 1. Teile) 270 10 280 8 *Fag. 1* *Os. 1* *Fg. 1* *Os. 1*

290 *L* 8 *Vol. 1* *ppp*

*M* 300

310

320

*N*



Bruckner — Symphony No. 4 in Eb Major

Baß-Tuba

350 *ritard.* 0 1  
*dim. sempre*

340 10 350 10 360 10 370 8 380

**p** Tempo I (Hauptthema anfangs) 390

*marc. sempre* 400

Langsamer 410 (G.P.) 420 5 R 4

*ritard. sempre* 430 S Etwas bewegter 440 9 T 1 450 7 Baß-Poc. *pp*

460 U Langsam 470 *p cresc.* *f* 5 3

*ritard.* V Tempo I 480 9 Baß-Poc. 490 *pp*

500 W 1 *pp*

510 1 1 X 8 *p cresc. sempre* *f cresc.*

520 5 Y 530 2 *mf cresc. sempre*

540

1

# Sinfonie Nr. 7 E-Dur / E major

## 1. Satz

Allegro moderato [♩ = ca. 80]

Anton Bruckner

35

Tb. *mf*

*f cresc.*

*ff*

40

*dim.*

*pp*

(C ruhig)

141

*ff*

(G)

*cresc.*

145

*fff*

235

*molto animato* [♩ = 92]

*ff*

240

*fff*

245

## 2. Satz: Adagio

Sehr langsam [♩ = 60]

176

(W)

Kb.-Tb.

*fff*

*fff sempre*

180

3

(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 *marc.* schwer

1

# Mahler — Symphony No. 1 in D Major

## Tuba

3

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

30 8 31 Vorwärts (1. u. 2. Tromp.) 32 accel. al fine ff

ff Scharf abreißen

## III. Satz

Feierlich und gemessen, ohne zu schleppen

1 8 2 (1. 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 3 rit. a tempo 6 4

Nicht schleppen 8 Poco riten. a tempo 9 10 Sehr einfach u. schlicht wie eine Volksweise 11 12 poco rit. (Oboe) 7 1

13 Wieder etwas bewegter 14 15 p (1. u. 2. Tromp.) 4

2 16 Plötzlich (1. u. 2. Tromp.)

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

mf pp 3 attacca:

Mahler — Symphony No. 5 in C# Minor

Kontrabass - Tuba

2

*pp*

*pp*

*solo*

*ff* *dim.* *mf*

*Assante a Tempo.*

*poco rit. a tempo*

*crusc. Allmächtlich sich berechtigt*

11 *Unmerklich zu Tempo I zurückkehren.*

*Tramp. 1 in B.* *mf cresc.* *sf* *ff* *sf*

*Tempo I.* *solo*

*Schwer.* 12

*pp dim.* *pp* *voll* *voll*

Mahler — Symphony No. 5 in C# Minor

Kontrabass-Teil.

6

24 *Etwas drängend.* *nicht eiliger*

*p* *cresc.* *sf* *cresc.* *p* *sf* *p* *sf*

*Wüchtig.*

25 *Etwas drängend.* *unmerklich drängend* *rit.* 27 *Pesante. (Föbelich etwas anhaltend)*

11 1 15 1

*Allmählich fließender.*

28 *Nicht schleppend (Tempo I).* *Vormärts (unmerklich)*

*p* *f* *sf* *f*

*accel.* *al tempo*

29 *poco a poco dim.*

30 *Tempo Isabito. Etwas langsamer als was Anfang.* *mf* *dim.*

*rit.* *Pesante.*

2 9 *fff* 1 2 3 4 5 6

2 6 4 *Pes.* *ff*

31 *nicht eiliger*

32

*f* *mf* *sf*

*nicht eiliger.* *Allmählich (aber*

33 *unmerklich) etwas ruhiger.* *Trompa I in F* *poco rit.* *morendo* *(folgt lange Pause).*

*dim. mf* *dim.* *p*

1 2

13

Mahler — Symphony No. 5 in C# Minor

8

Kontrabass-Tuba.

*molto moderato* *al tempo* *allmählich bewegter, ins Tempo I übergehend.* 15

Pos. I. a. II.

Nicht schleppen.

Heftig drängend.

*al tempo I.* 18

1 21 Nicht schleppen.

Das Tempo merklich etwas einhaltend. 10

24 Wieder zum Tempo I zurückkehrend.

*pp* *aspress.*  
Kräftig (Tempo I.)

Mahler — Symphony No. 5 in C# Minor

Kontrabass-Tuba.

25 *Vorwärts drängend.*

26 24 27

*poco a poco cresc.*

1 *molto rit. Langsam.*

28 *Tempo I subito.* *ffp dim. ppp*

5 *rit. a tempo (schnell) Langsam.*

29 *a tempo rit. a tempo rit. a tempo rit. 6 molto rit. a tempo moderato.*

30 *rit. Pos. I. a tempo (mässig) rit.*

31 *Tempo I. Pos. II. 12. *verklingend subito. Più mosso. drängend**

32 *Noch rascher. 15*

Detailed description: This page of a musical score for Contrabass-Tuba contains measures 25 through 32. The music is written in a bass clef with a key signature of one sharp (C# minor). Measure 25 is marked 'Vorwärts drängend.' and features a series of eighth notes with a forte dynamic. Measure 26 has a piano dynamic and includes a first ending bracket. Measures 27-28 show a gradual crescendo. Measure 29 is marked 'Tempo I subito.' and features a first ending with a forte dynamic. Measure 30 is marked 'a tempo (mässig)' and includes a first ending. Measure 31 is marked 'Più mosso. drängend' and includes a second ending. Measure 32 is marked 'Noch rascher.' and features a first ending with a forte dynamic. The score includes various dynamics (pp, p, f, ffp, dim., ppp) and tempo markings (rit., a tempo, molto rit., moderato).



Mahler — Symphony No. 5 in C# Minor

Kontrass-Tuba.

2 *Alzioso.* 16 10 *Tolle.* 8 *poco rit.*

16 *p*

*atempo* 17 18 18 9 *mf* 1

8 *f*

19 6 1

1 *p* *poco a poco cresc.* *mf* *cresc.* *dim.* 20

9 21 *Plötzlich wieder wie zu Anfang (Tenor)* 22

13 *f* *p*

9 23 8 *f*

24 5 *stacc.* *dim.* *pp* *p cresc.*

3 1 25 8 *f* *p*

1 26 2 *p* *f* *p* *p cresc. molto*

*unmerklich etwas* *einhaltend.* 14 *Alzioso.* 17

*dim.*

Mahler — Symphony No. 6 in A Minor

*Bassuba.*

10

*Ancora meno mosso.*  
(Fast langsam.)

97 *Tempo subito.*

96 17 *For. 1. 2.* 2 3 4 5

4 98 9 *For.* 99

100 *Gehalten.* p p sf p pp pp

101 4 2 1 1 1

102 4 3 1 4 1 4 103 2

1 2 1 1 2 4

IV. Finale.

*Allegro moderato.*

*Einwas schleppend.*

8 *sf* *p* *morendo* *ppp* 104 (d. d) 3 p

1 p 4

*Allmählich etwas fließender.*  
*morendo*

*Wieder schleppend.*

105 *ff* *p* 2

Mahler — Symphony No. 6 in A Minor

Passaba.

rit. *p* *f* *pp* *ppp*

zurückhaltend. 106 *Schwer. Markato.* (ungefähr (istesso tempo))

*ppp* *dim.* *ppp* *cresc.*

Nicht schleppen!

107 *ppp* *marcato* *f* *ppp* *ppp*

108 *Hörner*

allmählich zum nächsten Tempo steigern

109 *Allegro moderato.* *pp* *ff* *pp*

Noch ein wenig im Tempo steigern bis

110 *Allegro energico.* *pp* *f* *pp*

111 *pp* *f* *pp*

112

113 *Psante.* *pp* *f* *pp*

114 *Tromp.*

115 *f* *ff* *mf*

116 *p* *p* *p*

116 *p* *p* *p*

116 *f* *f* *f*

# Tableaux d'une Exposition

Pictures at an Exhibition  
de M. Moussorgsky

TUBA

Orchestration de  
Maurice RAVEL

## Promenade

Allegro guisto, nel modo russo; senza allegrezza, ma poco sostenuto

1 1 1 1

f

2 2 1

1 3 1 2 2 4 2 1° Tuba

Tuba 5

f

## I. Gnomus

6 (Vivo) (Meno) (Vivo) 7 8 con sord.

6 (Vivo) (Meno) (Vivo) 7 8 con sord.

P.G. mp

9 10

P.G. P.G.

Bass et Cordes

senza sord. ff

Poco meno mosso pesante

11 7 Vivo 2 12 Meno mosso 7 13 Vivo 2

Meno mosso 2 Vivo 2 14 Meno mosso

Tuba

f

poco a poco accel.

15 8 16 8 17

(con sord.)

ff

Tuba

1 5 18

con sord. ff senza sord. ff

Promenade  
TACET

II. Il vecchio castello  
TACET

Promenade

Moderato non tanto, pesamente

1 1

33 1 1 2

III. Tuileries  
TACET

### IV. Bydlo

Sempre moderato pesante  
Solo

1<sup>mo</sup> poco a poco cresc.

38

39 6 40 5 41 1<sup>mo</sup> Vno

42 Tuba

ff

43

poco dim.

f

44

sempre dim.

mf

p

3 45 6

Detailed description: This block contains the musical score for the Tuba part of 'IV. Bydlo'. It consists of seven staves of music in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo and dynamics are marked 'Sempre moderato pesante' and 'Solo'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'poco a poco cresc.', 'ff', 'poco dim.', 'f', 'sempre dim.', 'mf', and 'p'. Measure numbers 38, 39, 40, 41, 42, 43, 44, and 45 are circled. A blue bracket on the left side of the first staff indicates the start of the section. A blue bracket on the right side of the seventh staff indicates the end of the section, which is followed by the word 'Promenade'.

### Promenade

TACET

### V. Ballet des Poussins dans leurs Coques

TACET

### VI. Samuel Goldenberg und Schmuyle

TACET

83 3 2

84 8 85 2 T<sup>nc</sup> 2 2 2 86 Tuba 7

87 2 1 1 1 1

88 10 89 1 1 1 1

90 Andante mosso 4 4 1 3 1 3 91 3

Clar. bass.

(Clar.)

92 Tuba Soli

*p*

93

94 1° T° Allegro

6 1 1 1 1

*ff*

95 6 96 3

2 2 f ff

97 8 ff 98 2 1° T<sup>nc</sup> 2

99 7 100 2 1 1

*ff*

101 10 102 Coda 15

1 1

# X. La Grande Porte de Kiew

103 Allegro alla breve. Maestoso. Con grandezza

104 2 f

105 mf ff

106 17 107 f

108

109 17

110 1 mf b $\flat$  b $\flat$  b $\flat$  b $\flat$

111 1 b $\flat$  b $\flat$  b $\flat$  b $\flat$



112

113

114

115) *Meno mosso, sempre maestoso* **ff**

116

117

118 12 119 *mf cresc.*

120 *poco a poco rall.*

121 **ff**

122

The musical score is written for a tuba in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, numbered 112 through 122. Measures 112-114 feature eighth-note patterns with accents. Measure 115 is marked 'Meno mosso, sempre maestoso' and 'ff'. Measures 116-117 are marked 'p'. Measure 118 has a fermata over measure 12, and measure 119 is marked 'mf cresc.'. Measure 120 is marked 'poco a poco rall.'. Measure 121 is marked 'ff'. Measure 122 is marked 'p'. The score concludes with a final note in measure 122.

**Baßtuba**

# REQUIEM

(TOTENMESSE)

## Nr. 1 Requiem

tacet

## Nr. 2 Dies iræ

G. Verdi  
(1813-1901)

*Allegro agitato* (♩ = 80)

(10) *ff*

(20) *VI. I*

(27) *VI. I*

(35) *ff*

(45) *stent. un poco*

(53) *Br. atempo*

(37) *Allegro sostenuto* (♩ = 88) *Tutta forza*

(71) *sempre animando*

(120) *animando sempre sino alla*

(127) *fina, ma sempre poco a poco*

(137) *ff Molto meno mosso* (♩ = 72)

*ff* *tracce*

*Allegro molto sostenuto* (♩=88)

(162) 1 1/4 *col canto* 1 *Pos. I* 3

(187) 8 3 11 *poco accel. a tempo* *Mezzosopr.-Solo* *ff*

- ne-tur, un-de mun-dus ju-di- *ff*

(215) 11 *G.P.* 2 *col canto a tempo* 1 7 *Allegro agitato (come prima)* *VI. I* *cresc.*

(238) *ff*

(247) 1/4 *Pos.* 1 1 6 *pp*

(269) *G.P.* *Adagio* (♩=100) 9 *col canto* 39 *Sopr.-Solo* *Adagio maestoso* (♩=72) *ff*

cum vix ju-stus sit se-cu-rus? *ff*

(323) 2 6 *Ten.-Solo* *ff*

sal-va me, fons pi-e - - ta - tis, *ff*

(337) *ff*

(346) 1 7 *Kl. I* *animando poco a poco* *sempre animando* *ff*

(360) *sempre animando*

(368) *allarg. stent.* *atempo* *VI. I* *f* *Lo stesso tempo* *poco a poco animando* 6 3 22 3 *ppp*

### Nr. 3 Offertorio

*Andante mosso* (♩ = 66) **75** *pp* *Kl. I* *cresc. poco a poco* *p*

**(84)** *poco allarg.* **2** *Allegro mosso* (♩ = 152) **20** *Fl. I* *mf* *animando*

**(114)** *sempre dim.* *Adagio* (♩ = 66) **8** **36** **20** *animando un poco* *Come prima* *f* *Fl. I*

**(185)** *ff* *dim.* *ppp*

**(196)** **2** *Come prima* **17** *ppp*

### Nr. 4 Sanctus

*Allegro* (♩ = 138) **3** *Ten.* *San - ctus.* *ff*

*Allegro* (♩ = 112) **20** *Trp. II* *mf*

**(32)** **13**

**(55)** *Kl. I* *ff*

**(66)**

**(74)** **48** *Fl. I* *f* *ff*

**(129)** *ff*

Basstuba

Moderato (♩=100)

Allegro risoluto (♩=116)

(171) *senza misura* *Sopr. Solo a tempo*  
 1 *men-da, quan-do* *ff*

(184) *All.* *Sopr.*  
 4 *il-la tre-men-* *il-la tre-men-* *il-la tre-men-*

(200) *Ten.*  
 4 *il-la tre-men-* *f*

(211) 1 1 13 *Fig. III*

(232) *ff*

(244) *Sopr.*  
 4 *il-la tre-men-*

(252) *f* 26 *VI. I* 1

(287) 1 1 *f*

(298) *legato* 3

(312) 55 10 *Sehr leise anfangend* *ancora cresc.* *Tutta forza*  
*ff*

(385) *ff*

(398) 15 *senza misura* *Sopr. Solo a tempo* *col canto* *poco allarg.* 1 *morendo*  
*- men-da, li-be-ro ppp*

# Petruschka (Ballett) (1911)

Igor Strawinsky

Bär und ein Mann, die Schalmey blasend

(100) Sostenuto [♩ = 72]

*Tb. Solo*

Musical score for the first section, 'Bär und ein Mann, die Schalmey blasend'. It consists of two staves of music in bass clef, 2/4 time signature, and B-flat major key. The first staff begins with a dynamic marking of *ff* [quasi a piena voce] and includes a crescendo hairpin. The second staff includes a decrescendo hairpin leading to a *dim.* marking, followed by another decrescendo hairpin leading to a *pp* marking.

Die Masken

(121) Più mosso

Musical score for the second section, 'Die Masken'. It consists of two staves of music in bass clef, 2/4 time signature, and B-flat major key. The first staff begins with a dynamic marking of *f* *risoluto*. The second staff ends with a double bar line and a fermata.

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