

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). The score is marked with several letters (A, B, C, D, E, F) and numbers (1, 2, 3, 5, 7, 9, 14, 15, 16, 17, 18, 27, 31, 54, 56, 65) indicating specific measures or sections. The tempo is marked as *Allegro di molto.* and the piece concludes with the instruction *Tempo I.* 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.

1 2 3 4 5 6 7 8 49

p *mf*

5 15

mf *ff*

G 8

f *ff*

5 *f* *f sempre*

f *f* *f*

ff *f* *ff*

f *f* *ff*

ff *ff*

1 1

ff

ff *ff*

22 I 13 K *poco riten.* 4 1

f *ritard.*

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* *f > p*

61 *f* *f > p*

62 *f* *f > p*

Allegro. (♩ = 112) *Clar.* *ff*

Allegro assai. (♩ = 67)

63 *ff* *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 5

5 72 14 73 13

74 6 3 3

75 *f* *p* *ff* *p*

3 9 76 16 77 16

ff *p* *ff*

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

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

C 12

65

104

1

ff

ff

6 D 3

122

1

ff

130

136

142

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.* *1st 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*. There are also performance instructions like *riten.* and *1st ff.*. The score features several rests and specific articulation marks. Blue brackets and vertical lines are used to highlight certain measures and phrases. The page number '5' is in the top right corner.

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* 1 3 3 *mf* *mf* *mf*

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

293 *ff* 2 1 1 *fff*

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* *ff* 2 **T**

372 *12* *3* *1* *8* **U** *Pos.* *4*

Poco meno animato string. Tempo I

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 Pos. III Pos. III

152 P 8 Q 8 R 14 S Hr. I *f* 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

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

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

66 *animando* F *mf* *cresc.* *f* *ff* 3 3 3

73 Più mosso *Stringendo* *sempre ff*

78 Vivace 1 Andante 2 1 3 *fff*

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

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

129 6 L *poco rallentando* *p* *mf* *p* *mp* *p* *pp*

142 quasi adagio M 8 N 13 3 *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* *molto cresc.* 50 *ff marc.* *marc.* A

60 *marc.* B

80 90 C 100 110 *mf cresc. sempre*

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

130 9 *ff 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 *marc.* 6

60 3 *Baß-Pos.* *cresc.*

70 2 3 *marc.*

80 3 *marc.*

4 90 3 *Noch langsamer* 100 3 *ritard. a Tempo* 110 120

130 5 *Tromp. 1* *Viol. 1*

140 *cresc.*

150 5 *Alf-u. Tenor-Pos.* 160 3 *Baß-Pos.* *mf marc. sempre*

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. *ff* 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*

300

310

320

N

Detailed description: This page of a musical score is for the Bass Tuba part of Bruckner's Symphony No. 4 in E-flat Major. It contains measures 170 through 320. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including slurs, accents, and dynamic markings such as *ppp*, *ff*, and *dim.*. Performance instructions include *Poco a poco ritard. Langsam* and *Tempo wie anfangs*. Section markers G, H, I, K, L, M, and N are placed above the staff. Measure numbers are enclosed in boxes, and some measures have small numbers (1, 3, 5, 8, 9, 10) below them. The score concludes with a sharp sign (#) below the final measure.

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.*

460 U Langsam 470

p cresc. *f* *ff* 5 3

ritard. V Tempo I^{mo} 480 9 *Baß-Poc.* 490 *pp*

500 W 1

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

ff

Unmerklich zu Tempo I zurückkehren.

Tempo I.

Schwer.

pp *dim.* *pp*

solo

6 6

1 3

3 7 8 8

6 8

1 7

1 10

7 1

11 3

3

1 1 1 1

1 1 1

Mahler — Symphony No. 5 in C# Minor

Kontrabass-Teil.

6

24 *Etwas drängend.* *nicht eiliger*

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)*

accel. a tempo

29 *poco a poco dim.*

30 *Tempo subito. Etwas langsamer als was Anfang.* *Pesante.* *mf* *dim.*

2 9 *ff* 1 2 3 4 5 6

2 *rit.* 6 4 *Pes.* *ff*

31 *nicht eiliger*

32

f *mf* *sf*

nicht eiliger. 2 *Allmählich (aber*

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

1 2

13

Mahler — Symphony No. 5 in C# Minor

8

Kontrabass-Tuba.

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

Pos. I. a. II.

5 14 12

Nicht schleppen.

16 3

Heftig drängend.

17 2

al tempo I.

18 11 19 23 20 6

Nicht schleppen.

21

22

23 12

Das Tempo merklich etwas einhaltend.

10

Wieder zum Tempo I zurückkehrend.

pp asspress. Kräftig (Tempo I.)

3

wichtig

Mahler — Symphony No. 5 in C# Minor

Kontrabass-Tuba.

4 25 Vorwärts drängend.

26 24 27

1 molto rit. Langsam.

28 Temp. I subito. 5 rit. a tempo (schnell) Langsam.

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

30 a tempo (mässig) rit.

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

Noch rascher. 32 15

Mahler — Symphony No. 5 in C# Minor

Kontrass-Tuba.

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

16

8

atempo 17 18 18 9 1

19 6 1

1 20

poco a poco cresc. *mf* *cresc.* *dim.*

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

13

9 23 8

24 5 *stacc.*

dim. *p* *cresc.*

3 1 25 8

1 26 2

p *f* *p* *cresc. molto*

unmerklich etwas einhaltend. 14 *Cresc.*

8 17

dim.

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

1 2 1 2

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

1 9 10 2

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

Tromp. *ff*

Tuba *f*

poco a poco accel.

(15) 8 (16) 8 (17) *Cor* *ff*

(con sord.) *mf*

Tuba

(18) 5 *ff*

con sord. *ff* senza sord. *ff*

Promenade
TACET

II. Il vecchio castello
TACET

Promenade

Moderato non tanto, pesante

1 1

5 6 5 6

4 4 4 4

(33) 1 1 2

5 6 5 6

4 4 4 4

III. Tuileries
TACET

IV. Bydlo

Sempre moderato pesante
Solo

1^{mo} poco a poco cresc.

38

39 6 40 5 41 1^{mo} 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 style are 'Sempre moderato pesante'. The first staff is marked 'Solo'. The score includes various dynamics such as 'ff', 'poco dim.', 'f', 'mf', and 'p'. Measure numbers 38, 39, 40, 41, 42, 43, 44, and 45 are circled. There are also some circled numbers (6, 5) and a '1^{mo} Vno' marking. A blue bracket on the left side of the first two staves and another blue bracket on the right side of the last two staves indicate specific sections. The piece ends with a 'TACET' instruction.

Promenade

TACET

V. Ballet des Poussins dans leurs Coques

TACET

VI. Samuel Goldenberg und Schmuyle

TACET

83 3 2

84 8 85 2 T^{nc} 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^o T^o Allegro 6 1 1 1 1

ff

95 6 96 3

97 8 98 2 1^o T^{nc} 2

99 7 100 2 1 1

ff

101 10 102 Coda 15

X. La Grande Porte de Kiew

(103) Allegro alla breve. Maestoso. Con grandezza

f

f

mf *ff*

f

f

mf

mf

f

mf

mf

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*

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

(120) *sempre animando*

(127) *animando sempre sino alla fine, ma sempre poco a poco*

(137) *ff* *Molto meno mosso* (♩ = 72)

tracce

Allegro molto sostenuto (♩=88)

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

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

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

(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?

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

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

(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* *ppp*

6 3 22 3

Nr. 3 Offertorio

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

(84) *poco allarg.* **2** **20** *Allegro mosso* (♩ = 152) *Fl. I* *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.*
il-la tre-men- *il-la tre-men-* *il-la tre-men-*

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

(211) 1 1 13 *Fig. III*

(232) *ff*

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

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

(287) 1 1

(298) *legato* 3

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

ff [quasi a piena voce]

dim.

pp

Die Masken

(121) Più mosso

f risoluto

Salome

op. 54

2. Szene

Langsam [♩=60]

Tb. solo

f espr. *dim.* *p* *pp*

(46)

f espr. *dim.* *p*

(61) Wieder schnell [♩=84]

f sfz

wieder etwas mäßiger

p

wieder schnell

f sfz *cresc.*

(63)

ffp

3. Szene

(126) Sehr lebhaft [♩=92]

p molto cresc. *ff* *sfz* *ff*

ff *ff* *ff* *ff*

(127) *sfz* *p* *p* *mf*

(128) 5 (129) *mf* *sf* *dim.* *p*

Bedeutend langsamer (♩) [$\text{♩} = 90$], aber immer noch sehr bewegt

ff (hervortretend)

(141) *f* *mf* *p* *f*

(142) [$\text{♩} = 80$] 2 *f* *acc.*

wieder früheres Zeitmaß 1 (143) 1 *f*

sehr lebhaft 6 (144) 3 *mf* *molto appassionato*

immer schneller *cresc.* *f* (145) 2 *f* *ff* *f*

sfz *ff* (146) 1 *sfz* *fff*

ff *fff*

(147) *sfz* *sfz* *f*

4. Szene

Schnell $\text{♩} = 66$

(228) Etwas ruhiger $\text{♩} = 76$ accel.

(155) $\text{♩} = 66$ *mf* *p*

früheres Zeitmaß accel. *pp*

(230) *mf* *pp* *mf*

(231)

Sehr bewegt $\text{♩} = 76$ (232) (233) *pp*

fp cresc.

(234) *pp* *cresc.* *mf* *pp*

Viertel stets gleich (235) *p* *cresc.* (236) *p* *cresc.* *fp*

(237) *mf*

Viertel stets gleich (238) *f* (239) *p* *cresc.*

(Nach dem Tanz:)

Schnell $\text{♩} = 80$

f *mf* *3p*

(255) *f*³

doppelt so langsam (271) *Langsam* [♩ = 84] *mit Dpf.* *p* *sfz* *f*³ *accel.* *tempo I* 1

(272) *f* *ff* *ff* *doppelt so schnell* [♩ = 100] (273) *(Dämpfer weg)*

(298) *f* *Sehr schnell* [♩ = 114] *p* *mf*

mf *ff*

f *ff*

*) Vom Komponisten autorisierte „Kleine Fassung“ („Small version“ by the composer)

(255) *f*³

doppelt so langsam (271) *Langsam* (♩ = 84) *mit Dpf.* *p* *ff* *f*³ *accel.* *tempo I* 1

(272) *f* *ff* *ff* *doppelt so schnell* (♩ = 100) *f*³ (273) (Dämpfer weg)

(298) *f* *Sehr schnell* (♩ = 114) *p* *mf*

mf *ff*

f *ff*

*) Vom Komponisten autorisierte „Kleine Fassung“ / „Small version“ by the composer

Elektra^{*)}

Richard Strauss
op. 58

Breit (39) 3/4 *Tb. Solo* $\text{♩} = 69$ (62) *sehr bewegt* $\text{♩} \approx 90$

p *fp* *ff*

f *ff*

fff

(64) *dim. - - p* *sehr stark* *ff*

Sehr schnell und hastig *mf* *ff* *f* *fff*

*) Vom Komponisten autorisierte „Kleine Fassung“ / „Small version“ by the composer

(129) 2

f *ff* *mf*

1 (130) 3

f *f* *f*

(131)

ff

marc. *mit Dpf.* *pp*

(186) Ziemlich langsam [♩=54]

(187) schleppend

(188) Etwas breiter ♩=84

(189) *pp* *mf* *marc.*

(190) *dim.* *p* *dim. pp* *cresc.* *f* *dim.*

(191)

(192) *p* *mf* *dim. pp* *pp*

accel. (193) *bewegter* *ff* *ff* *cresc.*

(269) Sehr schnell [♩. = 116]
ff

mf 10
f *cresc.*

ff

(272) 2 (273) 2
fff

(274) 2
ff

(109a) Sehr lebhaft. Immer gesteigert [♩. = 76]
ff *sfz*

(213a) Schnell. Allegro assai [♩. = 152]
ff

(214a) 3
f *ff*

ff

215a

216a

$\text{♩} = 84$

217a

218a

accel.

11

Sehr lebhaft $\text{♩} = 104$

221a

2

222a

223a

Tuba bassa I

59 *f* Solo *ff*

60 1 4 1 2 61 2 1

62 1 2 3 1 4 63 4 1

1 4 1 *Fug. I*

T-ba picc. 64 *mf molto pesante*

65

66 67 CORTEGE DU SAGE

simile

68 69

70 *Maestoso* *ff*

DANSE DE LA TERRE *Prestissimo*
Lento 71 3 72 8 73 10 74 6
lunga

75 11 76 *Clar.* 77 8 78 *ob.*

Tuba bassa I

SECONDE PARTIE

LE SACRIFICE

79 *Largo* *con sord.* 1 3 1 1 80 *sord.* 1

81 *come sopra* 1 82 *come sopra* 4 83 1 1

84 1 1 1 1 85 1 1

86 2 1 1 1 3 1 87 1 1 1

88 1 1 89 *Più mosso* 1 1 90 *L'istesso tempo* 2 1 1 2

91 *Andante con moto* 1 1 92 1 1 93 *Più mosso* 2 4 1

94 1 6 95 4 96 4 97 *T^o I* 1 2

98 1 1 99 4 100 4 101 1

102 1 2 103 *T-ni I* 1

Cordes
Tromp. C.assa

Tuba bassa I

Ob.

181

182

183

184

185

T-ba II

186

187

188

189

Temp.

190

191

192

Cor.

ff

193

194

195

196

ff

197

sim.

198

199

200

201

Fin

fff

Detailed description: This page contains the musical score for the Tuba bassa I part of 'The Rite of Spring'. It consists of ten staves of music, numbered 181 through 201. The notation is in bass clef with a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'Ob.' at the beginning, 'T-ba II' on the third staff, 'Temp.' on the fifth staff, 'Cor.' on the sixth staff, 'sim.' on the eighth staff, and 'Fin' at the end. Dynamic markings include 'ff' (fortissimo) and 'fff' (fortississimo). Measure numbers 181 through 201 are circled and placed above the corresponding measures. The piece concludes with a final double bar line and the word 'Fin'.

Stravinsky — The Rite of Spring

Tuba bassa II

1 2 1 (60) 4 1 2 (61) 2 1 1

1 2 (62) C.Fag. 1 1 4

(63) 4 1 1 4 1 Fag. I

Tr. picc. (64) *mf molto pesante*

(65)

(66) (67) CORTEGE DU SAGE

simile

(68) (69)

(70) **Maestoso**
ff

(71) **DANSE DE LA TERRE**
Lento *lunga* (72) Prestissimo (73) 10

(74) 8 (75) 11 (76) 5 (77) 8

Clar. bass.

Ob. (78) *mf* *fff*

Tuba bassa II

Ob. 181 Tuba II Tuba I 182 1

183 1

184 Tuba II 185

186 *sempre ben marcato* 187

188 189 Timp.

190 191

192 *ff*

193 Cor. 194

195 Cor. 196 *ff*

197 *sim.* 198 *ff*

199 1

200 201 1 2 *fff* Fin

Detailed description: This page contains the musical score for the Tuba bassa II part of 'The Rite of Spring'. The score is written in bass clef and consists of ten staves of music. The measures are numbered from 181 to 201. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'sempre ben marcato' at measure 186, 'ff' (fortissimo) at measures 192, 196, and 198, and 'fff' (fortississimo) at the end of measure 201. The score concludes with a double bar line and the word 'Fin'. There are also some performance instructions like 'sim.' (sostenuto) and '1', '2' indicating first and second endings.