



Hallé Professional Experience Scheme 2025/2026

TUBA

Extract Booklet for Sectional Workshop

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TUBA

Hector Berlioz
Corsaire Overture

Tuba.

Allegro assai. (♩=152)

Adagio sostenuto. (♩=84)

Tempo I. Allegro assai.

16 [1] 14 17 [2] 5 15 [3] 18

Viol. 19 1 2 6 6

Fl. 4

5

17 [6] 21 [7] 21 [8] 22 [9] 43 [10] 11

Ob. 12 13 14 15 16 17 18 19 20

Bassi. 11 6 14 [12] 3

13 21 [14] 1 1

1 1 1 1 1

1 1 8 [15] 16

18

First staff of music for measure 18, featuring a bass clef, a series of eighth notes with a slur, and dynamic markings *ff*.

Second staff of music for measure 18, featuring a bass clef, eighth notes, and dynamic markings *ff*.

Third staff of music for measure 18, featuring a bass clef, eighth notes, and dynamic markings *ff*.

17

Fourth staff of music for measure 17, featuring a bass clef, eighth notes, and dynamic markings *ff*.

Fifth staff of music for measure 17, featuring a bass clef, eighth notes, and dynamic markings *ff*.

Sixth staff of music for measure 17, featuring a bass clef, eighth notes, and dynamic markings *ff*.

Seventh staff of music for measure 17, featuring a bass clef, eighth notes, and dynamic markings *ff*.

Eighth staff of music for measure 17, featuring a bass clef, eighth notes, and dynamic markings *ff*.

18

Ninth staff of music for measure 18, featuring a bass clef, eighth notes, and dynamic markings *ff*. Includes fingerings 4 and 2.

Tenth staff of music for measure 18, featuring a bass clef, eighth notes, and dynamic markings *ff*. Includes fingerings 1 and 2.

19

Eleventh staff of music for measure 19, featuring a bass clef, eighth notes, and dynamic markings *ff*. Includes fingering 1.

Twelfth staff of music for measure 19, featuring a bass clef, eighth notes, and dynamic markings *ff*. Includes fingerings 3 and 1, and the instruction *poco riten.*

Anton Bruckner
Symphony No. 7 in E Major

1. Satz
tacet

1. Tenor-Tuba in B

2. Satz (Adagio)

Sehr feierlich und sehr langsam

hervortretend

p cresc. sempre

dim.

10 A 20 B

5 3 3 3 4 ff

30 C

1 2 *pp* *dim.*

D *Moderato* 40 E 50

2 5 5 3

F 60 70 *sehr langsam* *Tempo I* *sehr langsam hervor* G

10 3 4 *p cresc. sempre*

80 *dim.* 4

H 90 I 100 K L

5 3 3 1 4 5

110 M 120 N *cresc.* *ritard.*

5 5 1 4

0 130 *ritard.* P *Moderato*

1 3

140 Q R 150

1 1 3

ritard. S hervor *Tempo I* *sehr langsam* *p cresc.* *dim.*

160 hervor I *pp* *cresc.*

hvor U *pp* *cresc.* *p cresc.*

170 V 3 *mf cresc.* *fff*

W 180 *fff sempre* *dim.*

X 1 *p*

cresc. *dim* *p*

190 V 6 *cresc.* *fff* *dim.*

200 Z *mf* *p cresc. sempre*

210 *pp* *dim.*

ppp

3. Satz (Scherzo)
tacet

4. Satz (Finale)

Bewegt, doch nicht schnell

6 2 1 1

A B 20 30

6 2 1 10 5

C 40 ^{tr.} p

5 2 *mf* 2

50 D 60 E

1 9 5 5

70 ^{tr.} *mf* p

2 *mf*

80 90

f 9 3

F 2

f marc sempre

100

1 1

Bruckner — Symphony No. 7 in E Major Orchestra Musician's CD-ROM LIBRARY

1 Ten To. in B

4-

Musical score for Tenor Trombone in B, measures 110-190. The score is written in E major and 4/4 time. It features various dynamics and articulations, including *ff marc. sempre*, *marc. sempre*, *ff marc.*, *marc.*, *pp*, *cresc.*, *p*, *f*, *dim.*, *mf cresc.*, *cresc. sempre*, and *ff marc.*. The score is divided into sections labeled G, H, I, K, L, M, N, O, and P. Measure numbers 110, 120, 130, 140, 150, 160, 170, 180, and 190 are indicated in boxes. The score includes rests, slurs, and various note values.

marc.
Breit und wuchtig
schwer
200
ff marc.
marc. sempre
R immer breiter
210 *Sa tempo* **220**
pp **2** *p cresc. sempre*
mf cresc. **230** **240**
1 **10** **?**
U **250** **3** **1** *ff* *marc.* *cim.*
V *Breit* **?** *ff marc. sempre*
260 *bô.* *bbô.* *bô.* *bbô.* *bbô.*
270 *x* **2**

Bruckner — Symphony No. 7 in E Major Orchestra Musician's CD-ROM LIBRARY

-0-

1. Ten. To. in B

W *Tempo I^{mo}* 280

ff 5 1

ff marc. *dim.* 6

290 X 8

Y 300 1 3 *pp* *pcresc.*

ff

310 *cresc.* *ff*

Langsam *a tempo* 320 5 2

ff marc. sempre

marc. sempre

330

ff

Anton Bruckner
Symphony No. 7 in E Major

1. Satz
tacet

1. Baß-Tuba in F

2. Satz (Adagio)

Sehr feierlich u. sehr langs.

p cresc. semp *dim*

10 A 20 B

30 C *pp* *dim.*

D *Moderato* 40 E 50

F 60 70 *sehr langs.* G *Tempo I Sehr langsam* *p cresc. sempre*

80 *dim.*

H 90 I 100 K L

110 M 120 N *12 Hr cresc.*

130 *ritard.* P *Moderato*

1 Baß-Tuba in F

-2-

140 Q R 150

1 7 1 3

ritard. *Tempo I* *Sehr langsam*

4 *p cresc.* *dim.*

160 T

3 *pp* *cresc.*

U

pp *cresc.* *mf cresc.*

170 V

f cresc. *fff*

3 180

W

fff sempre

X

dim 2 *p*

190 Y

cresc. *fff* *dim.* *pp* 6

200 Z

7 *pp cresc sempre*

210

pp *dim*

ppp

3. Satz (Scherzo)
tacet

4. Satz (Finale)

Bewegt, doch nicht schnell

6 2 1 1

A B 20 30

6 2 1 10 5

C 40 *tr. v.* *p*

5 2 *mf* 2

50 D 60 E

1 9 5 5

70 *tr. v.* *mf* *p*

2 *mf*

80 90

9 3

F 2

ff marc sempre

100

1 1

marc.

Bruckner — Symphony No. 7 in E Major Orchestra Musician's
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- 4 -

1 Bass-Tuba in F

110 *ff marc sempre* 1

111 1

112 H *fff marc*

113 *marc.*

114 I 120 K 130

115 4 3 9 1 10

116 140 L 150

117 5 5 1 *pp*

118 *cresc sempre* M

119 160

120 3 *p* *cresc.*

121 N 170

122 6 1 1 2

123 0 180

124 *f* *dim* 5 7

125 190 P *mf cresc.* *cresc. sempre* *ff marc.*

126 2

marc. **2**

Q *Breit und wuchtig* **200** *ff* *marc.*

R *immer breiter* *ff*

S *a tempo* **210**

220 **1** *pp* **2** *p cresc. sempre*

T **230** **240** *mf cresc.* **1** **10** **7**

U **250** **3** **1** *ff* *marc.* *dim*

V *Breit* **260** *ff marc sempre*

270 **2**

Bruckner — Symphony No. 7 in E Major Orchestra Musician's
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- 6 -

7 Baß-Tuba in F

W *Tempo I^{mo}* 280

ff 5 1

ff marc. *dim.* 6

ff 290 X 8

Y 300 *pp* 3 3

ff *cresc.*

ff *Largissimo*

ff *Za tempo* 320 5 2

ff marc. sempre

ff *marc. sempre* 330

ff

Anton Bruckner
Symphony No. 7 in E Major

1. Satz
tacet

2. Baß-Tuba in F

2. Satz (Adagio)

Sehr feierlich und sehr langsam

p cresc. sempre

10 A 20 B

30 C

ff 1 2 *pp*

D Moderato 40

E 50 F 60 70

Tempo I

sehr langs. G. Sehr langsam 80

p cresc. sempre *dim*

H 90 I 100 K L

110 M 120 N

12. Nr. *cresc.* *ff*

O 130 P Moderato

ff 1

140 Q R 150

ritard. *Tempo I*
S *Sehr langsam*

160 T U

170 V W X

180

190 Y

200 Z

210

ppp

1 2 3 4 5 6

pp cresc. *dim* *pp* *cresc.* *mf cresc.* *ff* *fff* *dim.* *p* *cresc.* *dim.* *pp* *cresc.* *fff* *dim* *pp* *ppp* *pp cresc. sempre* *dim*

3. Satz (Scherzo)
tacet

4. Satz (Finale)

Bewegt, doch nicht schnell

6 2 1 1

A B 20 30

6 2 1 10 5

C 40 ^{1st vr.} 5 *p*

2 *mf* 2

50 D 60 E 1 9 5 5

70 ^{1st vr.} *mf* *p*

2

80 90 9 3

F *ff marc sempre* 2

marc 100 1 1

110 *ff marc. sempre* G 1

1

H *fff marc.*

110 *marc.*

I 120 K 130 4 3 9 1 10

140 L 150 5 5 1 *pp*

M *cresc. sempre*

160 3 *pl* *cresc.*

N 170 6 1 1 2

O 180 5 7

190 P *mf cresc.* *cresc. sempre* *ff marc.*

2

marc 2

Breit und wuchtig *Q* *ff* *marc.* 200

immer breiter *R* *fff* 210

Al tempo 220

pp 2 *pcresc. sempre* 230 240

mf cresc. *T* 1 10 250

U 3 1 *ff* *marc.* *dim.*

V Breit *ff marc. sempre*

260 4 *fff*

270 *x* 2

Bruckner — Symphony No. 7 in E Major Orchestra Musician's CD-ROM LIBRARY

2. Bass-Tuba in F

-6-

W Tempo *Imo* 280

fff 5 1

ff marc *dim* 6

290 X 8

V 300 1 3 *pp* 3

cresc.

Langsam

fff 320 5 2

ff marc sempre

marc. sempre

330

fff

Anton Bruckner Symphony No. 7 in E Major

1. Satz

Kontra - Baßtuba

Allegro moderato

9 10 5 5 4

mf f cresc. ff

40 dim. pp

50 B 60 3^{da} pp

70 C 1 5 f

80 90 100 D 2 10 10 3

110 pp p.p. cresc. ff

120 *ritenuto* E atp. 4 pp

130 mf 4

Contra Bass Tuba.

140

F

5 1 *ff*

b^{hat}. *>* *>* *>* *>* *>* *b^{hat}.* *>* *>*

cresc. *ff*

G *b^{hat}...*

150 160 *H Ruhig*

1 10 5 5

170 180 *3. Acc. Ppp* *ritard.*

10 1 1 2

I a tempo 190 K

5 3 4 *p*

200 *mf cresc.* *f* *dim.* *p*

210 L 220

6 9 1 10

230 M

3

240 N

N

1

250 260 270 280
10 10 10 1

0 290 300 P
9 10 3 7

310 Q 320 330
9 1 10 5

R *mf* *For cresc.* 340 *dim.*

S *dim.*

350 3 5 1

360 T 370 *3. Acc.* *f*

U *fff*

V 380 *fff* *marc. sempre*

390 *W sehr feierlich* 400 410
3 1 9 10 3

Contra Bass Tuba

-1/4-

X *Sehr ruhig* 420

Y *p poco a poco cresc.* *trasc.*
cresc. sempre

Z *fff*

2. Satz (Adagio)

Sehr feierlich und sehr langsam 10 A

p cresc. sempre 5 3 7

20 B *3 As cresc.* *f cresc.* *ff*

30 C *pp*

D

40 E *dim.* 50 F 60 70

sehr langsam *Tempo I* *Sehr langsam* 80

p cresc. sempre 4

H 90 I 100 K L

5 3 7 1 4 5

110 M 120 N 3. Abs. *f* *cresc.* *ff*

5 5 1 3

0 130 *ritard.* P *Moderato*

1 7

140 Q R 150 *ritard.*

1 3 4

S *Tempo I*
Sehr langsam 160 T

p cresc. *dim.* *pp* *cresc.*

3

U 170

1 3

V *pp* *cresc.* W

3 *fff*

180 X *fff sempre*

3 *p*

190

Y *dim.* *pp* *cresc.* *fff* *dim.*

200 7

pp *pp cresc. sempre*

210

pp *dim.*

pp

3. Satz (Scherzo)

Sehr schnell

10 20 A 30 7-4 Hr

9 10 9 1

3. Pos. f bd. 40 B 50

8 *fresc sempre*

1 3 60

1 ff

C 70

80

90 D 100 110 120

3 7 10 10 5

E 130

5 5

1. Trp. f

140 150 F

9 7 3

160 170

10 3

1. Trp. cresc sempre

180 G 190
200 H 210 220 I 1. Pos. cresc. mf
230
240
K 250
260
270

f *ff* *ff* *ff*

3 Fine.

TRIO
Etwas langsamer

10 20 30 40 A
50 60 70 B 1. Trp. p
80
C 90
100 110
120 130

p *pp* *dim.* *f* *ff* *dim.*

4. Satz (Finale)

Bewegt, doch nicht schnell

6 2 1 1 6

B 20 30 C 40

50 D 60 E 70 80

90 F

100 G

110 H

I 120 K 130

4 3 9 1 10

140 L 150 M

5 5 1 4 4

160 N 170

1 3 6 1 1

0 180 12. Kl. *cresc. semp.*

190 P *ff marc.* 8 *SCHWER*

Breit und wuchtig 200 *marc.*

Schwer

210 *R immer breiter* *fff*

S a tempo

220 T 230 240 U

9 1 10 7 2

Contra Bass Tuba

1. 2. Nr. 250

ff marc. dim.

V Breit

ff marc sempre

3

270

fff

fff

W Tempo I 280

ff marc. dim.

5 1 6

290 X Y 300

f

8 1 6

ff marc sempre

310 **Langsam**

cresc. fff

Z atp. 320

ff marc sempre

5 6

330

fff

Tuba.

P *string.* *a tempo* 14

Q *f* 14 *R* *f* 3 *espr.* *2* *S* *vivo.* *ffp* = *ff*

10 *T* 11 12 5 *ff* 1 *ff*

mf Tromb. III. *poco più agitato* *2* *U* *ff* *sempre molto agitato* *molto dim.* *ppp*

5 *poco calando* 1 6 *V* *tr* *molto tranquillo* *ff* 5

Tempo I. 13 Tromb. I. Tromb. III. *p* 14 15 *mf* 1 2 *mf* *mf*

8 *X* 1 *Y* 4 Tromb. 4 1

Tromb. III. 1 2 *f* 8 *Z* 9 *ff* *ff* *mf* *dim.*

3 *p* *p* *mf* *cresc.* *Aa*

poco più animato *Bb* *f* *cresc.* 4 *ff* 2

più animato *Cc* *string.* *più string.* *ff* *p* *p* *cresc.*

Tempo I. *poco più lento* *cresc.* *longa ppp*

2 *Dd* 2 Tromb. III. *sempre più lento* 1

pp 3 4 5 2 *pp*

España

Rhapsody

TROMBONE III AND TUBA.

All. con fuoco Tromp.

Emmanuel Chabrier

Musical score for Trombone III and Tuba, measures 16-18. The score is in bass clef with a key signature of one flat and a time signature of 3/8. Measure 16 contains a whole rest. Measure 17 contains a triplet of eighth notes. Measure 18 contains a triplet of eighth notes followed by a quarter rest. Dynamics include *f* and *sf*.

A

Cors et Harpes

Musical score for Cors et Harpes, measures 16-18. The score is in bass clef with a key signature of one flat and a time signature of 3/8. Measure 16 contains a whole rest. Measure 17 contains a triplet of eighth notes. Measure 18 contains a triplet of eighth notes followed by a quarter rest. Dynamics include *f* and *sf*.

Harpes seules

Musical score for Harpes seules, measures 16-18. The score is in bass clef with a key signature of one flat and a time signature of 3/8. Measure 16 contains a whole rest. Measure 17 contains a triplet of eighth notes. Measure 18 contains a triplet of eighth notes followed by a quarter rest. Dynamics include *pp* and *sf*.

Musical score for Trombone III and Tuba, measures 19-21. The score is in bass clef with a key signature of one flat and a time signature of 3/8. Measure 19 contains a triplet of eighth notes. Measure 20 contains a triplet of eighth notes. Measure 21 contains a triplet of eighth notes followed by a quarter rest. Dynamics include *f* and *sf*.

B

Musical score for Trombone III and Tuba, measures 22-24. The score is in bass clef with a key signature of one flat and a time signature of 3/8. Measure 22 contains a whole rest. Measure 23 contains a triplet of eighth notes. Measure 24 contains a triplet of eighth notes followed by a quarter rest. Dynamics include *f* and *sf*.

HOL-20

TROMBONE III AND TUBA.

C Solo

Musical notation for section C, measures 1-7. The first staff is in bass clef with a key signature of one flat. Dynamics include *ff* and *ff*. A marking "1 sec" is present above measure 7. The second staff contains fingerings 7, 1, 2, 3.

Musical notation for section C, measures 8-15. The first staff contains fingerings 4, 5, 6, 7, 8, 9, 10, 11, 12, 15. The second staff is empty.

D

Voss

Musical notation for section D, measures 14-15 and 32-33. The first staff contains fingerings 14, 15, 32, 15. The second staff is empty. Dynamics include *ff*.

E

Musical notation for section E, measures 16-31. The first staff is in treble clef. The second staff is in bass clef. Dynamics include *ff*.

F

Musical notation for section F, measures 34-40. The first staff is in bass clef. Dynamics include *ff*. Markings 8 and 10 are present above the staff.

Musical notation for section F, measures 41-46. The first staff is in treble clef. Dynamics include *f Solo*, *ff*, and *diminuendo*. A marking "6" is present above measure 45.

Musical notation for section F, measures 47-52. The first staff is in treble clef. Dynamics include *molto*, *p*, *pp*, and *ff*. A marking "5" is present above measure 50.

TROMBONE III AND TUBA.

Bois

3

Musical staff G, measures 10-13. Treble clef, bass clef. Measure 10 contains the number 10. Measure 13 contains the number 3 and the dynamic marking *ff*. A large letter G is positioned above the staff.

Musical staff H, measures 14-17. Bass clef. Measure 14 contains the number 32. Measure 17 contains the number 3 and the dynamic marking *ff*. A large letter H is positioned above the staff.

Musical staff I, measures 18-21. Bass clef. Measure 18 contains the number 32. Measure 21 contains the number 3 and the dynamic marking *ff*. A large letter I is positioned above the staff.

Musical staff J, measures 22-27. Bass clef, treble clef. Measure 22 contains the number 7. Measure 27 contains the number 27. A large letter J is positioned above the staff.

Musical staff K, measures 28-31. Bass clef. Measure 28 contains the number 12. A large letter K is positioned above the staff.

1^{er} et 2^{me} Tromb.

Musical staff L, measures 32-35. Bass clef. Measure 32 contains the number 4. Measure 32 contains the dynamic marking *f sostenuto*. Measure 33 contains the dynamic marking *cresc.*. Measure 34 contains the dynamic marking *ff*. Measure 35 contains the dynamic marking *ff*.

Musical staff M, measures 36-39. Bass clef. Measure 36 contains the dynamic marking *ff*. Measure 37 contains the dynamic marking *ff*. Measure 38 contains the dynamic marking *sf*. Measure 38 contains the number 3. Measure 39 contains the number 4. A large letter L is positioned above the staff.

L poco più mosso

TROMBONE III AND TUBA.

Cors Soli

f 3 *f*

Pist Tromp.

3

Solo. M 1^{re} et 2^{me} Tromb.

ff Solo 8

N

ff 12 20

0 1^{re} et 2^{me} Tromb.

f *ff*

ff *ff*

Modest Mussorgsky Night on Bald Mountain

TUBA.

Allegro feroce.

13

Flauto I. *ff*

8 **A** 11 Tuba. *f*

mf 6 **C** 16 **D** Allegro feroce

Poco più sost *f*

8 **E** 1

5 1 **F** 2 3 8 4 10

poco a poco più animato *ff* **G** Animato assai *f*

cre-scen-do *p* *f* Fl Piccolo. *ff*

7 12 **H** 18 12

mf **K** 1 2 3 4 5 6 7 8 **L** 11 **M**

Tempo I. (Allegro feroce.)

TUBA.

marcato **3 N 12**

ff Pesante sostenuto

a tempo **3**

P

ff **mf** **ff**

Q 16

R

ff

S

ff

T

ff Poco più sost. **10** poco a poco più animato

U **Animato** **assai** **2** **2**

scendo **f**

V **5**

ff Tacet al Fine.

Sinfonie Nr. 8

Reversmaterial Nr.

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Blatttitel gestattet. Ohne vorherige
Genehmigung des Musikverlages
werden. Bei Nichtbefolgung wird Schadens-
ersatz erhoben.

Tuba

I

Dmitri Schostakowitsch, op. 65

Adagio
Vcl., Bassi

25 Trbn

20

50 1 **A** 7 Fag. III

64 *dim.* *pp* 1 **B** **Poco più mosso** 1 3 4 1

40 Bass/Kello

116 3 8 3 1 1 1 1 3 3

1. Viol. Grigo

140 *rit.* 1 **C** **Adagio** 5 1 7 Fag., Bassi

161 **D** Cor. I, III Trbn II

mf *pesante*

167

173 **E** *cresc.*

179 7 **F** *ten.* 4

ff *BPos.*

Tuba

4) 2

2x

193 **G** *fff* *p cresc.* *fff* *p cresc. molto* *ritenuto*

197 *Allegro non troppo* 7 **H** 9 8 1 1 1

226 *Cornal* *mf* *cresc.* *Allegro tenuto*

233 2 3 4 5 6 **I**

239 1 2 3 4 5 6 7

246 8 9 10 1 2 3 4

253 5 6 **K**

260

267

273 2 3 4 5 *cresc.*

280 *molto* 2 *Adagio* *molto*

21202

289 *mf* *f* 1 2

298 1 9 1 10 1 2

324 1 11 1 1 *rit.* **M** *Poco più mosso* 1 3

364 *rit.* *a tempo ma tranquillo* 1 2 **N** *rit.* *Adagio* 2 *rit.* 2

1 13 1 19 1

II

Allegretto
Vcl., Bassi 6 *Corn*

13 2 2 **A** 9 2 2 1

34 2 1 9 **B** 4 *Corn* *Timp.* 6 *Timp.*

60 *poco accel.* 14 *a. Res.*

86 9 **C** 13 1 1 1 5 1 **D** *Fag.*

118 4 1 1 9

mf *f* *p* *mp* *pp*

Zählern!

m 6

Tuba

136 **E** Fag., Bassi Trbn II *ten.*

145 *p cresc.*

152 *rit.* *a tempo* *ff*

159

165 *rit.* *a tempo* *mf* *cresc.* *ff*

173 *f* *ff* *f* **3**

183 *poco stringendo* *ff* *ff*

188 **15** **G** **13** *L'istesso tempo* **1** **3** **1**

239 **1** **H** **3** **1** **4** *rit. sin' alla Fine* *Corn* *Tripl* *Li sc*

III

Allegro non troppo

Vla. **29** **A** **Ob.** **20**

Ob., Clar. **46** **1**

Tuba

113 **B** 1 4
ff

125 4 8 2

145 **C** *marcatissimo*

153

161

169 **D** 13 10 *Corn* 1
ff
Zalén

199 2 3 4 5 6 7 8 9
mf *sempre cresc.* *ff* *sin al **

207 10 11 12 13 14 15 16 17
ff

215 18 19 20 21 22 23 24 25 26
ff

224 27 28 29 30 31 32 33 34 35
ff

233 36 37 38 39 40 41 42 43
ff

241 **E** 4 11
ff

Tuba

263 **F** 9 1 2 3

Vcl., Bassi

279 4 5 6 7 8 9 10 11

sempre p

287 12 13 14 15 16 17 18 19

295 20 1 2 3 4 5 6 7

sempre p

303 8 9 10 11 **G** 12 13 14 15

311 1 2 3 4 5 6 7

318 8 9 10 11 12 13 14

325 1 2 3 4 1 2

332 3 4 5 6 7 **H** 1

339 2 3 4 5 6 7 8 1

347 2 3 4 5 6 7 8 9

355 10 11 12 13 14 15 16 17

Tuba

363 18 19 20 21 I 36 3 Trbn 1

408 47 VI.I 6

469 K 2 2

483 L f f f f

493 cresc. 3 attacca

Largo senza sord. rit. a tempo rit. 62 45 attacca

Allegretto 1 16 animando 5 rit. a tempo poco acci.

62 A Fl. stacc. Cor.I 5 Cor.I

75 B C L'istesso tempo animando Cor.III D

187 E Fag. 13

228 F Ob.I 36 G Fag. 6

Tuba

318 Cor. III 6 Cor. III H 1 Trbn I, II

335 Cor. IV

353 tenuto A I 1

364 accel. 1 1 1 1 3 1 4 1 1

379 Allegro Fag., Bassi 10 J Corni

398 ancora più animando Fag., Bassi 6 3

413 Trbn II Adagio poco animato K 2

422 Adagio poco animato Più mosso L 3

434 Adagio rit. pesante tenuto 1 2 3 4

438 Allegretto 1 13 4 M 31 rit. 1 a tempo poco rit. 16 1 13

519 a tempo rit. a tempo N rit. a tempo 11 rit. Andante O 13 3 13 2 33

Bremen, 21.12.2000

31303

672-166/C 676/78 - 111/18/97

Daniel Bögemann
 Den Haag 12 } ablet 'ge
 Utrecht 13
 Amsterdam 14

Tuba

95 *fz p cresc. molto fz fz ff* **F**

102 *fff ff f cresc.* **4 G**

113 *mf cresc. ff poco dim. mf cresc. fz mf cresc. f*

125 **H** *mf cresc. p cresc. molto ff dim. pp* **I** **15 K 8**

156 **L** **16** *Vcl.* **17 18 19 20 21 22 23**

179 **M** *f più f ff f cresc.*

187 **N** *ff dim. f f f f f cresc. possibile*

193 *fff ff*

200 **O** *fz fz ff*

208 *allarg. a tempo* *ff ff ff ff ff*

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

Tuba

I

Adagio 16 *riten.* 1 **Allegro non troppo** 11 A 13 Ob. I

45 3 B 12 Ob. I C

64 Klar. I **Un poco animando**

69 **Un poco più animato**

75 D 1

81 *ritard. molto Adagio* 3 1 **Andante incalzando** 4 2

95 *pp* *riten. come prima riten.* 2 2 2 **Moderato mosso** Fl. 3 3 3 3 3 3

104 4 E 1 Fag. I 3 3 3 3 3 3

114 2 F 10 *riten.* 2 **Andante** Viol. p

2

TUBA

incalzando

134 *marc.* *riten.* *incalzando*
mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

140 *riten.* *Moderato assai* *rall. Adagio mosso*
 4 G 6 2 4 *ritard. molto*
 Klar. I Fag. I

161 *Allegro vivo* 3 3 H 3 3
ff *pp* *ff* *pp* *ff* *p* *ff* *mf*

178 2 I 6
mf *mf* *fff*

193 K 7 *p poco a poco cresc.*

208 *mf poco cresc.* *f*

213 L 3 10 M 9 Pos. III
ff *f*

239 N
ff *fff*

246 9 0 1 *pp*

260 *poco cresc. mp* *cresc.* *ff* 3

265 P *pesante*
fff

TUBA

271 *ff* 2 Q 3 *ff*

281 *ff marcato* R 6

295 3

305 *Andante come prima* 4 *incalzando* *riten.* *ffff* *S* *incalzando* *riten.* *p*
Pk. *p < f* *sf* 3

316 *mf* *p* *Tempo I*

325 *riten.* 1 *Meno* 3 *animando* 2 *rallent.* 3 *quasi adagio* 1 *Andante mosso* 1 *Pos. III*

338 6 U 4 *Pos. III* *pp morendo*

II

Allegro con grazia

15 1. 1 2. 1 8 A 12 B 4 Hr. I

44 C Pos. I II *f*

52 3 D 8 E 8 F 4 Fl. I *mp*

79 G 1 1 1 1 *p*

TUBA

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

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

135 M Pos. I II *f*

146 3 N 12 O 8 P 6 *f* *mp*

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. *ff*

86 4 K 12 L 14 M 10 *mp* *f*

129 N 2 4 O 12 Pos. III Pos. III Pos. III

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

TUBA

189 Hr. $\overset{3}{\curvearrowright}$ T 7 U 1
P.k. *ff* *pp* *p*

206 V 1
mp W *cresc.* X *f* 7 Y *f* *ff*

218 *fff*

231

236 1 Z

242 Aa

247

251 3 Bb 5 4 Cc 6 *fff*

274 Dd *f* *ff* *fff*

279 Ee

283 *fff*

287 1

TUBA

Ff

292

Gg

297

302

sempre fff

Hh

307

ffff

Ii

313

p *mf*

319

f *ff*

Kk

324

fff

1

330

sempre fff

Ll

333

337

342

3

TUBA

IV
Finale

Adagio lamentoso

affrettando

rall.

Andante

Adagio poco meno che prima

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

Andante

(Hr.) 2

poco animando riten.

Tempo I

poco ani.

37 C 4 3 1 Pos. I D

mando

Pos. II

riten.

Pos. I

Tempo I

poco animando

riten. E Tempo I

52 3 3 3 Pos. III

animando

F

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

Più mosso

Stringendo

73 3 3 3 *sempre ff*

Vivace

Andante

78 1 2 1 3 *fff*

Andante non tanto

G 13 H 5

Ob. *stringendo molto*

Trp. I

90 *f cresc.* *ff*

I Moderato assai

incalzando

riten. K Andante

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

6 L

poco rallentando

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

quasi adagio

Andante giusto *riten.*

142 M 8 N 13 3 *p* *pp* *ppp* *pppp* *ppppp*

Ralph Vaughan Williams

A London Symphony

(Symphony No. 2)

Tuba.

I.

Lento.

3 4 [A] 11 [B] 11 [C] 1

Harp.

ppp

Allegro risoluto.

pesante. fff *pp* *ff* 3rd Trom. *pp pesante*

[D]

ff *pesante.* *ff* *pp* *ff*

1 [E]

ff pesante. *p* *a tempo*

5

pp 3rd Trom. *pp*

[F] 11 [G] **Poco animato.**

Ob. *pp* *p* *pp*

2 [H] 12 [I] 8

pp *p* *p*

[K] 7 [L] **Poco animato.** 2 1

3rd Hn. *ff* *ff*

2 [M] 7 [N] 1

pp

Tuba.

O *Largamente.* *ff*

P *ff* *fff*

Q *Animato.* *mf* *f* *p* *fff* *p* **R** 3

S *Solo* *f* *ten.* *fff* **T** *Tempo I. Largamente.* *fff* *Animato.* 1 3

U *Largamente.* *fff* *Animato.* *cresc.* *p*

V *Largamente.* 1 *fff* *ff* *p* 1

W *Animato.* 2 5 7 **X** 4 6 **Y** 12 *Fl. Solo.*

Z 5 **AA** 10 **BB** 17 **CC** 2 *Poco meno mosso.* 7 2

DD *Poco animato.* 2 8 1 1 **EE** 1 3 4 **FF** 5 *Oboe. Solo.* *rall.* *colla parte.*

4

Tempo I.

Tuba.

Clar. Solo.

Musical staff for Clarinet Solo. The staff is in bass clef with a key signature of one sharp (F#). It begins with a *pp* dynamic marking. The music consists of a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure.

Musical staff for Flutes (Flts.) and 3rd Trombone (3rd Trom.). The staff is in bass clef with a key signature of one sharp. It features a *pp* dynamic marking. Above the staff, there are rehearsal marks: **GG** 12 and **HH** 3. The music includes eighth notes and rests.

Musical staff for Bassoon (Fag.) and 1st Violin (1st Vln.). The staff is in bass clef with a key signature of one sharp. It starts with a *pp* dynamic marking. Above the staff, there are rehearsal marks: **II** 11. The music consists of quarter notes and rests.

Musical staff for Wood Wind. The staff is in bass clef with a key signature of one sharp. It features a *pp* dynamic marking. Above the staff, there are rehearsal marks: **KK** 9, **LL** 8, **MM** 8, and **NN** 10. The music consists of quarter notes and rests.

Musical staff for Violin. The staff is in treble clef with a key signature of one sharp. It features a *ff* dynamic marking. The music consists of eighth notes.

Musical staff for Violin. The staff is in treble clef with a key signature of one sharp. It features a *ff* dynamic marking. Above the staff, there is a rehearsal mark: **OO**. The music consists of eighth notes.

Musical staff for Piccolo (Picc.). The staff is in bass clef with a key signature of one sharp. It starts with a *ff* dynamic marking. Above the staff, there are rehearsal marks: **PP** Soli. and **3**. The music consists of eighth notes.

Musical staff for Bassoon. The staff is in bass clef with a key signature of one sharp. It features a *fff* dynamic marking. Above the staff, there are rehearsal marks: **QQ** 4 and **1**. The music consists of quarter notes.

Musical staff for Bassoon. The staff is in bass clef with a key signature of one sharp. It features a *ffff* dynamic marking. Above the staff, there is a rehearsal mark: **RR**. The music consists of quarter notes.

Musical staff for Piccolo. The staff is in bass clef with a key signature of one sharp. It starts with a *ff* dynamic marking. Above the staff, there are rehearsal marks: **SS** Animato. 5, **TT** ten. ten., and **Picc.**. The music consists of eighth notes.

Musical staff for Bassoon. The staff is in bass clef with a key signature of one sharp. It features a *fff* dynamic marking. Above the staff, there is a rehearsal mark: **1**. The music consists of quarter notes.

a tempo

Tuba.

II.

Lento.

Cor Ang.

A 6

ppp

B 1

1st & 2nd Hns. Trumpet

1st Vln.

Tuba **C** 6

mf *pp*

D **E** 14

Poco meno lento.

Viola Solo. Clar.

Fag. **F** **Largamente.**

3rd Trom. *pp*

G **Largamente.**

mf *pp* *a tempo* *pp* *f appass.*

sost. *p* *f* *p* *f*

H

ff dim. *pp*

Tempo I. **K** 8 **L** 3

4 1 1 7

Tuba.

**III.
SCHERZO (NOCTURNE.)**

Allegro vivace.

18 **A** 14 **B** Ob.

Picc.

C 10 **D** 6 **E** 16 **E** 1 3rd Trom.

Fag.

F 4 **F** 8 1 5 2. 4

G **Poco animato.** 8 1st Cort.

Hns. *sfz sfz sfz*

H

p

f

9 **J** 4 3 **J** 4 3

fp *pp*

10 **K** 2nd Hn.

Ob. Solo. *b^e* Bassi pizz.

Vln. 8

Tuba.

mf *f*

2 2 3rd Trom. **L** 8

2 8 **M** 9 6 **N** 14 **O** 14

P 13 **Q** 15 **R** 8 6 **S** 1st Vln.

Clar.

3rd Trom.

7

T *ff*

ff

U *ff* *dim.*

13 **V** **Tacet al fine.** *pp*

Detailed description: This page contains the musical score for the Tuba part of the first movement of Vaughan Williams' Symphony No. 2. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a mezzo-forte (*mf*) dynamic and a melodic line that builds to a forte (*f*) dynamic. The score includes various performance markings such as accents and slurs. Rehearsal marks L through V are placed at specific measures. The piece concludes with a *pp* (pianissimo) dynamic and the instruction "Tacet al fine." after measure 13.

Tuba.

IV.

Andante con moto. *appass.* *ff*

f *ff* *ff*

d=d **A** *Maestoso alla marcia.* **5** **5**

Fag.

B **11** **C** **7**

pp *pp* *pp*

1 **D** **2**

poco f marcato. *f*

1 **E** *Allegro.* **8**

ff *p* *1st Vln.*

F

ff con fuoco.

G **2**

p cresc.

f molto cresc.

H **6** *1st Trom* **3**

Trumpets. **3**

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*

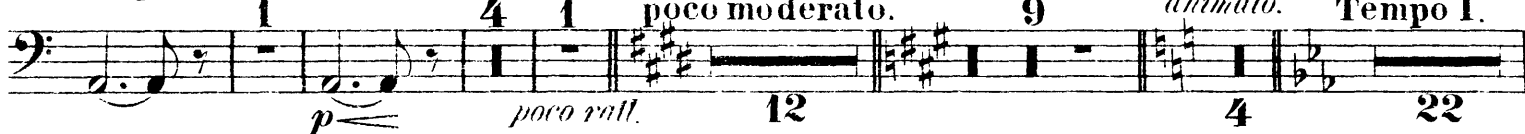


Un poco più moto.

Tempo primo, ma un poco moderato.

Ancora più animato.

Tempo I.



Cello



F1



Tuba.

mf marc. assai.

cresc. poco a poco

molto legato

f *sempre f*

più f *ff* *f*

sempre f *più f* *ff*

I. Aufzug. I. Scene.

tacet.

II. Scene tacet. III. Scene.

Moderato.
Cello.

Seid meiner Treue wohl versehen.

43 5 1 36 57 35

Viel.

G. P. Ulrich Eissinger? - Hans Foltz?

Hans Schwarz? Zuletzt, Gott wollt's!

Tuba.

66
Trombe in F.
f
10 **16** **5** **14** *a tempo* **Vivace, ma non troppo.**
Tromboni. *molto cresc.*
rall. Eva, mein einzig Kind, zur **8** *f*

33 **44** **2** **20** **3** **4** **Più moderato.** **6**
f **10**

14 **6** **60** **5** **106** **Risoluto.** **37** **6**
Am stillen Herd - **19** *più ritard. pesante*

2 **43** Beckm. **1** **Animato.** Tromboni. **95** **Molto vivace.**
Fanget an! *G.P.* **2** **84**

Moderato. **Vivace.** **Più moderato.** **Vivace.** **Vivace.**
Viol. I.

15 **42** **8** **50** Tromboni. **8** **2**

7 *un poco tranqu. in tempo* **3**
dim.

pp *p cresc.* *f* *p* *pp* *poco cresc.* *pp* *p* *dim.* **9**

6 Tromb. **11** **Allegro molto.**
p *sempre f*

f *più f* *un poco riten.* **2**

Tempo I. **1** **1** **12**
f *dim. p* *f* *ff*

Tuba.

II. Aufzug. I. II. III. IV. Scene tacet. V. Scene.

Allegro. *Cor.* **Molto vivace.** 26 **Molto sost.**
37 2

Allegro. 17 **Vivace.** *Waltz.*
9 2

19 *viol.*
-spotten -

Moderato.
ff 23 *lunga Pausa*

Geberall Meister, wie böse Geister, seh' ich sich rotten, mich zu ver-

VI. Scene.

5 *Beckm.* 15 *lunga Pausa*

Den Tag seh' ich er - scheinen, der mir wohl ge - fall'n thut -

Den Tag seh' ich er - schei - nen, der mir wohl ge - fall'n thut.

1 2 3 1 2 3 37

1 2 3

40 *Viol.*
Seid ihr nun

fer - tig? Mit den Selu - ben ward ich fertig - scher.

VII. Scene.

Più mosso. 43 *Ob.*

f *f*

6

Tuba.

marc.
1 6
f *ff*
2 *Poco a poco più tranquillo.*
dim. *p* 4 11
Moderato molto. *Fag.*
lunga 12 *pp* *PPP* *ff*

III. Aufzug.

Vorspiel.

Un poco sostenuto.
13 *poco rall.* *Solenne.* 1 7 *un poco riten.*
dim. *f* *p* 19
Corno I 12 *Largamente.*

I. Scene.

molto rall. a tempo (Moderato.)
2 3 *G.P.* 39 *Comodo.* 31 *Oboe.* 3 *un poco rall.* 6 *G.P.* 2
Moderato e tranquillo. *Moderato.* *Oboi* 25 40
40 3 36 *Tranquillo come prima.*
6 *Ben misurato.* *poco rall.* *a tempo* 11 *Tromb. III.* *Larga-*
28 *G.P.* *Cello e Basso.* *f*
mente. *Un poco meno largo.* 2 *sempre poco animando* *Più animato.*
pp
poco cresc. 2 *Più mosso.* 1
4 *f* *più f* *f* *ff*
Moderato molto. 2 2 1 8 *Largamente.*
8 33

Tuba.

II. Scene.

Con moto. 4 83 6 14 **Moderato.** 18 *a tempo Vivace com' al primo.*

10 17 **Moderato.** 49 11

G.P. 1 *lunga* *lunga* Morgendlich leuchtend in

9 6 12 14 24 **Con moto moderato.**

ro - si - gen Schein. *G.P.* 18

1 46 10 **Molto vivace.** Viol. I.

Più moderato. 36 Viol. I.

Largamente. *ff* *dim.* - *p* 7 **Più animato.** 11

III. Scene.

4 **Moderato molto.** 2 *Un poco più vivo e sempre accel.*

2 *G.P.* 2 *G.P. accel.* 19 *Vcello e Basso.*

percuss. **Allegro molto.** 1 2 **tacet.**

G.P. *G.P.*

IV. Scene.

lunga Pausa.

Eine Meisterweise ist ge - lungen, von Junker Walther gedich - tet und ge - sungen:

28 1 16 **Andante ma non troppo.**

G.P. Se - lig wie die Son - ne mei - nes

29 **rit. a tempo** 3 Viol. I.

Glückes lacht,

dolce **Listesso movimento.**

Jetzt auf dem Fleck! Den Vater grüss! Auf rechter Wies - laellaut die *pp*

7 **Poco a poco più animato.** 1

6 1 4 Viol. I.

Tuba.

4 *marc.*
f
sempre f
più f

V. Scene.

ff
Campanelli.

f
ben tenuto
f

11 *Vivo.*
32

Viol. 136 1

Tempo moderato di Valsero.

7 *Moderato.* Die

Mei - ster - sin - ger! Die Mei - ster - sin - ger! Basso.

9 *f* *p*

cresc. *f* *dim.* *p*

p *cresc.* *ff*

Tuba.

ben tenuto
f *sempre f*
ff
ff
ff
8 Vivace. *Lento e solenne.* *Viol. I.*
6
1 dim.
ff lunga *ff* *p*
f *poco rit. a tempo, Vivace.* *f-p* *p*
1
cresc. *f* *ff* *dim.* *p* *p* *p cresc.*
più f *poco rall.* *f* *ff* *ff*
Moderato molto e poco rit. a tempo *Tranqu. molto.*
9 *1* *6* *9*
Comodo. Largamente.
57 *Cello* *Viol. I* *Troub. III.*
28 *8* *4* *Leggiero ed animato.*
45
13 *Molto moderato.* *3* *1* *1* *1* *1* *1*
14
28 *poco rall.* *accel.* *Moderato.* *1* *5* *2*
Cello. *9*
Viol. I. *Allegro.* *53* *27*
ff

Tuba.

19 *Moderato.* **16** **33** *Moderato molto.* **1** **1**

5 **6** *un poco più lento.* *poco a poco più mosso.* **9** *riten.* **8**

Morgenlich leuchtend im ro - sigen Schein, **7** **14** **8** mich netzend mit dem ed - len

mf dolce **63** *rall.* *Moderato molto.* **2** **2** **den**

Nass, das hehrste Weib. (Tromboni.)

animando *Allegro.* **2** **2** **den**

Zeugen, denk' es, wähl' ich gut, trägt ihr Hans Sachs drum üb - len *Viol.* *f* *f*

ff *più f* *più f*

Un poco largamente. Moderato. Lento. **7** **7** **6**

Moderato. **48** *Viol.* **7** **7** **6** **6**

was wollt ihr von den Meistern

Tromboni. *cresc.* **3** **5** *poco larg.* **3**

wehrt! Habt Acht! — Uns drängen üb - l *p* *sf* *p*

Tempo I. **18** *Viol.* *marc.* **7** **7** **6** **6**

f *più f*

ff *dim.* *p* *cresc.*

ff

Fine.