

# "SLEEPING BEAUTY"

Suite

P. Tchaikowsky, Op. 66a

## №1. INTRODUCTION. LA FÉE DES LILAS.

# 1.

### Tuba.

**Allegro vivace.**

6

12

17

21

25

**Andantino.**

3 14

46

Cor. I.

15 16 *mp* *mf* *p* *mp* *mf*

55

**Più mosso.** 5

*f* *ff* *cresc.* *ffff*

Detailed description: This is a musical score for the Tuba part of the first movement of Tchaikovsky's 'Sleeping Beauty' Suite. The score is written in bass clef with a common time signature (C). It begins with the tempo marking 'Allegro vivace' and a dynamic marking of 'fff'. The music consists of several staves of rhythmic patterns, primarily eighth and sixteenth notes. At measure 25, the tempo changes to 'Andantino' and the key signature changes to three sharps (F#, C#, G#). The dynamics here are 'p' and 'mp'. At measure 46, the part is labeled 'Cor. I.' and continues with various dynamics including 'mp', 'mf', 'p', and 'mf'. At measure 55, the tempo changes to 'Più mosso' and the dynamics include 'f', 'ff', 'cresc.', and 'ffff'. The score ends with a double bar line at measure 59.

# Tuba.

69 *riten. molto* **1** *Andante sostenuto.*

*fff* *p* *pp* *mp* *pp*

78 *pp* *p*

87 *pp* *mp* *pp* **12**

## Nº 2. Adagio. Pas d'action.

*Andante.* **16** **1** *Adagio maestoso.* **15** **16** **17** **18** **19**

*poco stringendo* *pp* *cre* *scen* *do*

*Più mosso.* *mf* *f* *ff*

*ritenuto* *Tempo I.* *f*

38

42

46

49

51 **7**

Viol. I.

60 Tr. basso.

65

2.

68 *Molto sostenuto, quasi più Andante. poco stringendo*

72 *Tempo I.*

78

Nº 3. Pas de caractère. *TACET.*

Nº 4. Panorama.

*Andantino.*

18 23 1. 1 2. 1

Fl. I. Cor. ing. Cl. I.

47

# No 5. Valse.

## Tuba.

Allegro. (Tempo di Valse.)

1  
*ff* *p* *cresc.* *mp* *cresc.*

9  
*mf* *cresc. f* *cre - scen - do* *ff*

19

29  
 27

64  
 Piston I. 55 56 57 58 59 60  
 28 29 30 31 32 33 34 *f* Viol. 61

133  
 59  
*ff* *ff*

200  
 Piston I. 55 56 57 58 59 60  
 60 61 62 63 64 65 66 *f* Viol. 61

269

279

289

TI

# DIE MEISTERSINGER VON NÜRNBERG.

EVANSVILLE COLLEGE  
DEPARTMENT OF MUSIC

3. VORSPIEL.

Sehr mässig bewegt.  
sehr gehalten

BASS TUBA.

RICHARD WAGNER.

Measures 1-10 of the prelude. The score is in bass clef with a 4/4 time signature. It begins with a forte (*f*) dynamic and a 'sehr gehalten' (very sustained) instruction. The music features a steady eighth-note pattern. Measure 8 includes a tempo change to 'ein wenig rall. Tempo' (slightly slower tempo). Measure 9 has a 'sehr gehalten' instruction and a forte (*f*) dynamic. Measure 10 is marked 'immer ff' (always fortissimo).

4.

Measures 11-20 of the prelude. Measure 11 is marked 'Im mässigen Hauptzeitmaass' (in the moderate main tempo) and 'p' (piano). Measure 12 has a 'poco rall.' (slightly slower) marking. Measure 13 is marked 'Mässig im Hauptzeitmaass' (moderate in the main tempo). Measure 14 is marked 'über sehr markirt' (overly marked) and 'mf' (mezzo-forte). Measure 15 is marked 'allmählich immer stärker' (gradually becoming stronger). Measure 16 is marked 'sehr gebunden' (very bound) and 'f' (forte). Measure 17 is marked 'immer f' (always forte). Measure 18 is marked 'pizz' (pizzicato). Measure 19 is marked 'All immer f' (Allegro, always forte). Measure 20 is marked 'pizz f' (pizzicato forte).

Fine.

# OVERTURE

# PRINCE IGOR

Borodin

## Tuba.

Andante.

Allegro.

Handwritten circled numbers: 22, 19, A, 16, 1, 17.

Trombone.

Handwritten circled numbers: 1, B, 68.

Handwritten circled numbers: 76, 7.

Handwritten circled numbers: 83, C, 39, Trombone III., D, 132, 9.

Handwritten circled numbers: 9, 169, 28, 190, 48, 242, 8.

Handwritten circled numbers: 9, 169, 28, 190, 48, 242, 8. Fagotti.

Handwritten circled numbers: 20, 1, H, 23, I, 303.

Handwritten circled numbers: 22, Bass, 2, 3.

Handwritten circled numbers: 85, K, 16, L, 23, Tr. I. II., Tr. III., 6, Tr. I. II., Tr. III., 4.

Handwritten circled numbers: M, 98, 17.

# Tuba.

Trombone III.