

# FUNERAL SERMON

from "Symphonie Funèbre et Triomphale"

HECTOR BERLIOZ

(1803-1869)

Adagio non tanto

1. Solo

*ff*  
*quasi Recit*  
*Recit*  
*Andantino*  
*Andantino poco lento e sostenuto. (♩ = 72)*

*pp* *poco f* *p* *mf* *pp* *cresc. poco* *p* *cresc. poco* *pp* *ppp*

# Requiem

## Tuba mirum

Andante

II. solo

W. A. Mozart  
KV-626

Musical score for Tuba mirum, II. solo, measures 1-12. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is Andante. The dynamics are marked as *f* (forte) at the beginning, *p* (piano) in the middle, and *mf* (mezzo-forte) at the end. The music features a series of eighth and sixteenth notes, with some measures containing slurs and accents. The score ends with a double bar line.

W. A. MOZART  
REQUIEM

### 3. Tuba mirum.

Andante.

Solo

Musical score for Tuba mirum, 3. Tuba mirum, measures 13-24. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is Andante. The dynamics are marked as *p* (piano) and *f* (forte). The music features a series of eighth and sixteenth notes, with some measures containing slurs and accents. The score ends with a double bar line.

# ROMEO AND JULIET

## Suite No. 2

SERGEI PROKOFIEFF, Op. 64  
(1891-1953)

### 1. Allegro pesante (♩ = 100)

1.&2. *f pesante*

3. & Tuba *f pesante*

### 5. Andante (♩ = 80)

Tuba *espress. p mf*

*ten.* *3* *ten.* *pp*

### 7. Adagio funebre

*mf* *mp* *f molto tenuto* *molto tenuto* *ff*

*ten.* *ten.* *ten.* *dim.* *mf*

*dim.* *mf*

Gioacchino Rossini  
William Tell Overture

Tenorposaune II

Andante. (♩ = 54)      Allegro. (♩ = 108)

23 A 24      30 B 8      9      10

Viol. II

11      12      13      14

C

*ff*

D

*f*      *f*      *f*      *f*      *f*      *f*      *f*

1      1      1

Andante. (♩ = 76)

1      E      28      20 F 13      G 17

# SYMPHONY No. 2

ROBERT SCHUMANN, Op. 61  
(1810-1856)

**Sostenuto assai**  
I. Solo (with 1<sup>st</sup> Trumpet)

*pp*

1

*pp*

5

*p cresc.*

# OVERTURE "NABUCCO"

GIUSEPPE VERDI  
(1813 - 1901)

Andante  
(Trombones alone)

1. - 2.  
& 3.

Tuba

*p maestoso*

The musical score is written for Trombones (1-2 & 3) and Tuba. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Andante'. The first system begins with a dynamic marking of *p maestoso*. The second system features a fortissimo (*ff*) dynamic. The third system concludes with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic.



Robert Schumann  
Symphony No. 3 in Eb Major, Op. 97

I-III tacent

Baß-Posaune

Feierlich **IV**

pp

Solo

nach und nach stärker

mf

f

f

Die Halben wie vorher die Viertel

f

p

D

1

E

6

f

ff

sp

sp

sp



# EIN HELDENLEBEN

(A Hero's Life)

RICHARD STRAUSS, Op. 40  
(1864-1949)

Lebhaft bewegt

Tenortuba (B)

*p* *fp* *mf espr.* *cresc.*

The Tenor tuba part begins with a dynamic of *p* (piano) and a 4/4 time signature. It features a melodic line with a triplet of eighth notes and a dynamic shift to *fp* (fortissimo piano). The piece concludes with a *mf espr.* (mezzo-forte, sforzando) and a *cresc.* (crescendo) marking.

Basstuba

*f* *f*

The Bass tuba part consists of two staves. It begins with a dynamic of *f* (forte) and features a rhythmic accompaniment with a dynamic shift to *f* (forte) in the second measure.

1. & 2. Trbn

T-tuba

*mf* *cresc.* *f*

The Tenor tuba part is written on a single staff with a key signature of two flats and a 4/4 time signature. It starts with a dynamic of *mf* (mezzo-forte) and includes a *cresc.* (crescendo) marking, ending with a dynamic of *f* (forte). A first ending bracket labeled 'a 2' is present.

B-tuba

*mf* *cresc.*

The Bass tuba part is written on a single staff with a key signature of two flats and a 4/4 time signature. It starts with a dynamic of *mf* (mezzo-forte) and includes a *cresc.* (crescendo) marking.

T-tuba

*ff* *ff*

The Tenor tuba part is written on a single staff with a key signature of two flats and a 4/4 time signature. It features a dynamic of *ff* (fortissimo) and includes a triplet of eighth notes. A first ending bracket labeled '2' is present.

B-tuba

*ff* *ff*

The Bass tuba part is written on a single staff with a key signature of two flats and a 4/4 time signature. It features a dynamic of *ff* (fortissimo) and includes a triplet of eighth notes.

Trbn

Trbn

Trbn

1-tuba (B)

3-tuba

*ff*

*ff*

*ff*

*ff*

*ff*

1-tuba (B)

3-tuba

*Etwas langsamer*

*Wieder etwas langsamer*

*p*

*p*

*p*

*p*

1. Trbn

2. Trbn

3. Trbn

B-tuba

*p*

*cresc.*

*f*

*p*

*p*

*cresc.*

*f*

*p*

*p*

*fp*

*p*

*p*

*p*

*f*



1. *ff* *dim.* *p* 2.

3. *dim.* *p* (mit Dämpfer)

T-tuba (B)

1. 2. 3. *ff* *mf*

B-tuba

1. 3. *sempre dim.* 1

*ff* *p subito* *cresc.* *f* 1

(gedämpft) *f* *cresc.* 1

T-tuba (B)

B-tuba

1. 2. *ff* (mit Dämpfer)

T-tuba (B) (gedämpft) *ff*



1.

2. & 3.

T-tuba

B-tuba

1. & 2.

3.

*ff* (mit Dämpfer)

T-tuba (mit Dämpfer)

B-tuba (mit Dämpfer)

*ff*

(Dämpfer weg)

(Dämpfer weg)

(Dämpfer weg)

*ff*

1. *sfz*

2. & 3.

1

*f*

*f*

1. & 2.

*f*

*dim.*

*p*

*cres*

T-tuba (mit Dämpfer)

B-tuba

*f*

*ff*

(mit Dämpfer)

*ff*

a 3.

*ff*

a 3

T-tuba (B) (gedämpft) *mf* *dim.* *p*

B-tuba (gedämpft) *ff* *ff*

T-tuba (B) (Dämpfer weg)

B-tuba (Dämpfer weg) *dim.* *dim.*

T-tuba (B) *ff*

Mässig langsam

T-tuba (B) *p*

B-tuba *p*

3. Trbn SOLO *espr. (sehr getragen)*

T-tuba (B) *p* *sehr weich* *(sehr getragen)*

**Heflig bewegt**

First system of musical notation, measures 1-5. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). Dynamics include *f* and *sfz*. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, measures 6-10. The score continues with four staves. Dynamics include *sfz* and *f*. The musical texture remains consistent with the first system, showing a steady rhythmic flow.

Third system of musical notation, measures 11-15. The score continues with four staves. Dynamics include *ff* and *f*. The music builds in intensity, with some notes marked with accents.



1. *ff* *<sfz* *ff* *<sfz* *f* *<sfz* *fp*

2. *ff* *<sfz* *ff* *<sfz* *f* *<sfz* *fp*

3. *ff* *<sfz* *ff* *<sfz* *f* *<sfz* *fp*

T-tuba *ff* *<sfz* *ff* *<sfz* *f* *<sfz* *fp*

B-tuba *ff* *<sfz* *ff* *<sfz* *f* *<sfz* *fp*

**Langsam**  
(mit Dämpfer)

T-tuba (B) *mf* *dim.*