

General



ASOCIACIÓN ESPAÑOLA  
DE TUBAS Y BOMBARDINOS

II

♩ = 90

<sup>a</sup>  
**TROMBOCTET II**  
per a 6 bombardins i 2 tubes

versió original per a octet de trombons

joan-maria riera-blanch

ed. AETVB

8

General

TROMBOCTET II in Si.b - joan-maria riera-blanch

15

mf, f, mf, f, fp, f, fp, f

20

mf, f, fp, f, mf, f, fp, f

## General

25

ff *mf* *f*

ff *mf* *mf*

ff *mf* *mf*

ff *mf* *mf*

ff *mf* *mf*

ff *mf* *mf*

31

$\text{♩} = 90 (\text{♩} = \text{♩})$

*f* *f*

*mf* *mf*

*p*

*mp* *p*

*mp* *p*

General

TROMBOCTET II in Si.b - joan-maria riera-blanch

38 *accel.* (♩ = 100) (♩ = 120) (♩ = 130)

*mf*  
*mf*  
*mp* *mf* *f*  
*mf*  
*mp*  
*mp*

46 (♩ = 140) (♩ = 150) (♩ = 160) (♩ = 170) *d* = 90

*f* *f*  
*f*  
*mp*  
*mp*  
*f* *mp*  
*f* *mp*  
*mp* *f*  
*mp* *f*

General

53

*f*  
*f*  
*f*  
*mf*  
*f*  
*f*  
*f*

60

*mf*  
*mp*  
*mp*  
*mp*  
*f*  
*mf*  
*mf*  
*f*

General

68

*f*

*mp*

*mp* *mf*

*ff* *f* *f*

*ff* *f* *f*

*ff* *f* *f* *sfz*

*ff* *f* *sfz*

*ff*

75

*rit.* *a tempo*

*f* *f*

*f* *mp* *f*

*f* *mp*

*f* *mp* *f* *f*

*f* *mp* *f* *f*

*mp* *f* *f*

*mp* *f* *sfz*

*mp* *f* *sfz*

General

81

*mp* *mf* *mp* *mp* *mp* *mp* *mp* *mf*

87

soli

*mf* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

## General

93

Musical score for Tromboctet II, measures 93-98. The score consists of seven staves. The first two staves have active parts with dynamics like *f* and *mp*. The middle three staves are mostly rests. The last two staves have active parts with dynamics like *mp*.

99

Musical score for Tromboctet II, measures 99-104. The score consists of seven staves. The first two staves are mostly rests. The last five staves have active parts with dynamics like *f* and *mp*, and include triplets.



General

TROMBOCTET II in Si.b - joan-maria riera-blanch

108

*mp* *p* *f* *mf* *mf* *p* *f fp* *mf* *f* *mf* *f*

116

*f* *f* *f* *mf* *f*

General

122

128

[ 5m 07s ]

Euphonium 1



ASOCIACIÓN ESPAÑOLA  
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<sup>a</sup>  
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ed. AETYB

**II**

$\text{♩} = 90$

# Euphonium 1

TROMBOCTET II in Si.b - joan-maria riera-blanch

71 *f* *a tempo*

79 *f* *mp* *mf*

83 *mf* *soli*

89

93 *f*

97 *mp* *8* *2*

110 *mp* *f*

116 *2*

123 *f*

128 *f* *subito p* *rit.*

Detailed description: This is a musical score for Euphonium 1, spanning measures 71 to 128. The score is written in bass clef with a key signature of one flat (B-flat). It features various dynamic markings including *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *subito p* (subito piano). Performance instructions include *a tempo*, *soli*, and *rit.* (ritardando). The score contains several rests, some of which are marked with the number 2, and a triplet of eighth notes. There are also first and second endings indicated by '1.' and '2.'. The piece concludes with a final *rit.* marking.

Euphonium 2



<sup>a</sup>  
**TROMBOCTET II**  
per a 6 bombardins i 2 tubes  
versió original per a octet de trombons

joan-maria riera-blanch  
ed.AETVB

**II**

♩ = 90

8 4

*mf*

15 *mf* *f*

19 *f* *fp*

24 *f* *ff* *mf*

30 *f* *f* <sup>3</sup> ♩ = 90 (♩ = ♩) 6

40 *mf* *accel.* ♩ = 100 (♩ = 110) (♩ = 120) (♩ = 130)

46 (♩ = 140) (♩ = 150) (♩ = 160) *f* (♩ = 170) ♩ = 90

52 *f* *f*

57 *mf* *mp* 2

66 *mp* *mp*

**Euphonium 2**

TROMBOCTET II in Si.b - joan-maria riera-blanch

73 *f* *mp* *f* *a tempo*

80 *mp* *mf*

85 *mp*

91 *mf*

97 *mp* *p*

112 *f*

117

123 *f*

128 1. *rit.* *a tempo* *f* 2. *subito p* *rit.*

Detailed description: This is a musical score for Euphonium 2, measures 73 to 128. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various dynamics including fortissimo (f), mezzo-forte (mf), mezzo-piano (mp), and piano (p). Performance markings include accents (>), slurs, and dynamic hairpins. Measure 73 starts with a forte (f) dynamic and includes a triplet of notes. Measure 80 shows a mezzo-piano (mp) dynamic followed by a mezzo-forte (mf) dynamic. Measure 85 is marked mezzo-piano (mp). Measure 91 is marked mezzo-forte (mf). Measure 97 contains an 8-measure rest followed by a 3-measure rest, with dynamics mezzo-piano (mp) and piano (p). Measure 112 is marked forte (f). Measure 117 has no dynamic marking. Measure 123 is marked forte (f). Measure 128 is a first ending marked forte (f) with a ritardando (rit.) and a tempo change to a tempo. The second ending is marked subito piano (subito p) and includes a triplet of notes and a ritardando (rit.) marking.

Euphonium 3



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**II**

$\text{♩} = 90$

mf

mf

mf

f fp mf

f f

ff mf

mf

1.  $\text{♩} = 90$  8 *accel.*  $\text{♩} = 100$  ( $\text{♩} = 110$ )

44 ( $\text{♩} = 120$ ) ( $\text{♩} = 130$ ) ( $\text{♩} = 140$ ) ( $\text{♩} = 150$ ) ( $\text{♩} = 160$ ) ( $\text{♩} = 170$ )

50 2.  $\text{♩} = 90$  8 7 mp mp

67 mp

# Euphonium 3

TROMBOCTET II in Si.b - joan-maria riera-blanch

73 *mf* *f* *rit.*

77 *a tempo* *mp* *mp*

86 *mp* *3* *7* *1.*

99 *2* *f*

105 *f* *3* *3*

110 *4* *mf* *f*

119

125 *f* *1. rit. a tempo*

129 *2.* *3* *subito p* *rit.*



Euphonium 4



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<sup>a</sup>  
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ed. AETVB

**II**

$\text{♩} = 90$

Musical staff 1 (measures 1-4): Bass clef, 4/4 time signature. Measure 1 is a whole rest. Measures 2-4 contain eighth-note triplets with accents. Dynamics: *mf*.

Musical staff 2 (measures 5-8): Bass clef, 4/4 time signature. Measures 5-8 contain eighth-note triplets with accents. Measure 9 is a whole rest. Measure 10 contains a quarter note with an accent. Measure 11 contains a quarter note with an accent. Measure 12 contains a quarter note with an accent. Measure 13 contains a quarter note with an accent. Measure 14 contains a quarter note with an accent. Dynamics: *mf*.

Musical staff 3 (measures 14-17): Bass clef, 4/4 time signature. Measures 14-17 contain eighth-note triplets with accents. Measure 18 is a whole rest. Measure 19 contains a quarter note with an accent. Measure 20 contains a quarter note with an accent. Measure 21 contains a quarter note with an accent. Measure 22 contains a quarter note with an accent. Measure 23 contains a quarter note with an accent. Measure 24 contains a quarter note with an accent. Dynamics: *f*.

Musical staff 4 (measures 20-24): Bass clef, 4/4 time signature. Measure 20 contains a quarter note with an accent. Measure 21 contains a quarter note with an accent. Measure 22 contains a quarter note with an accent. Measure 23 contains a quarter note with an accent. Measure 24 contains a quarter note with an accent. Dynamics: *mf* and *f*.

Musical staff 5 (measures 25-28): Bass clef, 4/4 time signature. Measure 25 contains a quarter note with an accent. Measure 26 contains a quarter note with an accent. Measure 27 contains a quarter note with an accent. Measure 28 contains a quarter note with an accent. Dynamics: *ff*.

Musical staff 6 (measures 29-32): Bass clef, 4/4 time signature. Measure 29 contains a quarter note with an accent. Measure 30 contains a quarter note with an accent. Measure 31 contains a quarter note with an accent. Measure 32 contains a quarter note with an accent. Dynamics: *mf*. Includes first ending bracket and tempo markings:  $\text{♩} = 90$  (8), *accel.*  $\text{♩} = 100$  ( $\text{♩} = 110$ ).

Musical staff 7 (measures 44-49): Bass clef, 4/4 time signature. Measures 44-49 contain whole notes with accents. Dynamics: *mf*. Includes tempo markings:  $\text{♩} = 120$ ,  $\text{♩} = 130$ ,  $\text{♩} = 140$ ,  $\text{♩} = 150$ ,  $\text{♩} = 160$ ,  $\text{♩} = 170$ .

Musical staff 8 (measures 50-54): Bass clef, 4/4 time signature. Measure 50 contains a quarter note with an accent. Measure 51 contains a quarter note with an accent. Measure 52 contains a quarter note with an accent. Measure 53 contains a quarter note with an accent. Measure 54 contains a quarter note with an accent. Dynamics: *mp* and *f*. Includes second ending bracket and tempo marking:  $\text{♩} = 90$ .

Musical staff 9 (measures 55-60): Bass clef, 4/4 time signature. Measure 55 contains a quarter note with an accent. Measure 56 contains a quarter note with an accent. Measure 57 contains a quarter note with an accent. Measure 58 contains a quarter note with an accent. Measure 59 contains a quarter note with an accent. Measure 60 contains a quarter note with an accent. Dynamics: *f* and *mf*.

Musical staff 10 (measures 61-64): Bass clef, 4/4 time signature. Measure 61 contains a quarter note with an accent. Measure 62 contains a quarter note with an accent. Measure 63 contains a quarter note with an accent. Measure 64 contains a quarter note with an accent. Dynamics: *f*.

**Euphonium 4**

TROMBOCTET II in Si.b - joan-maria riera-blanch

66 *mf* *ff* *f*

71 *f* *f* *mp* *a tempo*

78 *f* *f*

83 *mp* *mp*

88 **3** **7** 1. 2. **2** *f*

103 *f*

109 **3** **4** *mf*

117 *f*

121 *f*

127 1. *rit.* *q tempo* 2.

130 *rit.*



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**II**  
♩ = 90

Musical notation for measures 1-8. Includes a first ending bracket with a double bar line and a fermata. Dynamics: *mf*.

Musical notation for measures 9-14. Includes accents and slurs.

Musical notation for measures 15-20. Includes a triplet and dynamics: *f*, *fp*, *mf*.

Musical notation for measures 21-26. Includes a triplet and dynamics: *f*, *fp*, *f*, *ff*.

Musical notation for measures 27-31. Includes a triplet and dynamics: *mf*, *mf*.

Musical notation for measures 32-36. Includes a first ending bracket and dynamics: *p*. Tempo: ♩ = 90 (♩ = ♩). *sol*.

Musical notation for measures 37-41. Includes a triplet and dynamics: *mp*, *mf*.

Musical notation for measures 42-45. Includes accents and dynamics: *f*. Tempo: *accel.* ♩ = 100, ♩ = 110, ♩ = 120, ♩ = 130.

Musical notation for measures 46-51. Includes a first ending bracket and dynamics: *f*. Tempo: ♩ = 140, ♩ = 150, ♩ = 160, ♩ = 170. Second ending bracket with a double bar line and a fermata. Tempo: ♩ = 90.

Musical notation for measures 52-56. Includes accents and dynamics: *f*, *f*.

**Euphonium 5**

58 *mf*

64 *f* *mf* *ff*

70 *f* *f* *f* *rit.* *a tempo* *mp*

78 *f* *f* *mp*

85 *mp* *mf*

93 *mp*

98 *f*

105 *f* *p*

114 *f*

123

127 *1. rit.* *a tempo* *2. rit.* *subito p*

Euphonium 6



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**II**

$\text{♩} = 90$

Musical notation for measures 1-6. Measure 1 starts with a dynamic marking of *f*. Measure 6 ends with a dynamic marking of *mf*. There are triplet markings over measures 3-4 and 5-6.

Musical notation for measures 7-12. Measure 7 starts with a dynamic marking of *f*. Measure 12 ends with a dynamic marking of *mf*. There are triplet markings over measures 10-11 and 11-12.

Musical notation for measures 13-18. Measure 13 starts with a dynamic marking of *f*. Measure 18 ends with a dynamic marking of *mf*. There is a triplet marking over measures 16-17.

Musical notation for measures 19-22. Measure 19 starts with a dynamic marking of *f*. Measure 22 ends with a dynamic marking of *mf*. There is a triplet marking over measures 20-21.

Musical notation for measures 23-30. Measure 23 starts with a dynamic marking of *f*. Measure 28 ends with a dynamic marking of *ff*. Measure 30 ends with a dynamic marking of *mf*. There is a triplet marking over measures 26-27.

Musical notation for measures 31-40. Measure 31 starts with a dynamic marking of *f*. Measure 40 ends with a dynamic marking of *mf*. There is a first ending bracket over measures 34-35 and a second ending bracket over measures 38-39. A tempo change to  $\text{♩} = 90$  is indicated at measure 34.

Musical notation for measures 41-47. Measure 41 starts with a dynamic marking of *f*. Measure 47 ends with a dynamic marking of *mf*. There is an acceleration marking (*accel.*) at measure 41, with tempo markings of  $\text{♩} = 100$ ,  $\text{♩} = 110$ ,  $\text{♩} = 120$ ,  $\text{♩} = 130$ ,  $\text{♩} = 140$ , and  $\text{♩} = 150$ .

Musical notation for measures 48-51. Measure 48 starts with a dynamic marking of *f*. Measure 51 ends with a dynamic marking of *f*. There is a first ending bracket over measures 49-50 and a second ending bracket over measures 50-51. A tempo change to  $\text{♩} = 90$  is indicated at measure 49.

Musical notation for measures 52-58. Measure 52 starts with a dynamic marking of *f*. Measure 58 ends with a dynamic marking of *f*. There is a triplet marking over measures 54-55.

Musical notation for measures 59-66. Measure 59 starts with a dynamic marking of *mf*. Measure 66 ends with a dynamic marking of *f*. There is a triplet marking over measures 60-61.

# Euphonium 6

TROMBOCTET II in Si.b - joan-maria riera-blanch

71 *a tempo*  
*f sfz mp*  
*rit.*

78  
*f*

84  
*mp*

90  
*mf*

95  
*mp*

99  
*mp f*

105  
*f fp*

111

116  
*4*

123

128  
*1. rit. a tempo*  
*2. rit. subito p*



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**II**

$\text{♩} = 90$

8 **mf**

16 **mf** **f**

20 **ff**

29 **mf** **f** **f** **mf**

41 *accel.*  $\text{♩} = 100$  ( $\text{♩} = 110$ ) ( $\text{♩} = 120$ ) ( $\text{♩} = 130$ ) ( $\text{♩} = 140$ ) ( $\text{♩} = 150$ ) ( $\text{♩} = 160$ ) **f**

49 ( $\text{♩} = 170$ ) **f**

54 **f** **mf**

62 **mp** **mp** **f**

70 **f**

**Euph.in B $\flat$  1**

TROMBOCTET II in Si.b - joan-maria riera-blanch

77 *a tempo*  
*f* *f* *mp*

82 *mf* *mf* *soli*

89

93 *f*

97 *mp* *mp*

111 *f*

117 *f*

124

127 1. *rit.* *a tempo* *f* 2. *rit.* *subito p*



Euph. in B $\flat$  2



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**II**

$\text{♩} = 90$

8 4 *mf*

15 *mf* *f*

19 *f*

23 *fp* *f* *ff*

28 *mf* *f* *f*

33 1.  $\text{♩} = 90 (\text{♩} = \text{♩})$  6 *mf* *accel.*  $\text{♩} = 100$

43  $(\text{♩} = 110)$   $(\text{♩} = 120)$   $(\text{♩} = 130)$   $(\text{♩} = 140)$   $(\text{♩} = 150)$   $(\text{♩} = 160)$  *f*

49  $(\text{♩} = 170)$  2.  $\text{♩} = 90$  *f*

55 *f* *mf* *mp*

63 2 *mp*

**Euph. in B $\flat$  2**

TROMBOCTET II in Si.b - joan-maria riera-blanch

69 *mp* *f* *rit.* 2 3

77 *a tempo* *mp* *f* *mp*

82 *mf* *mp* 2

88 *mf*

93 *mp*

98 1. 2. 8 3 *p*

112 *f*

116 2

121 *f*

125 1. *rit.* *a tempo* *f*

129 2. *subito p* *rit.*

Euph. in B $\flat$  3



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**II**

$\text{♩} = 90$

mf

mf

mf

f

fp

mf

f

f

ff

mf

mf

1.  $\text{♩} = 90$  ( $\text{♩} = \text{♩}$ ) 8 *accel.*  $\text{♩} = 100$  ( $\text{♩} = 110$ ) ( $\text{♩} = 120$ ) ( $\text{♩} = 130$ ) ( $\text{♩} = 140$ )

47 ( $\text{♩} = 150$ ) ( $\text{♩} = 160$ ) ( $\text{♩} = 170$ ) 2.  $\text{♩} = 90$  8 7

mp

mp

**Euph. in B $\flat$  3**

TROMBOCTET II in Si.b - joan-maria riera-blanch

73 *mf* *f* *rit.*

77 *a tempo* *mp* *mp*

87 *mp* *f*

103 *f*

109 *mf* *f*

118

123 *f*

128 *1. rit.* *a tempo* *2.* *subito p* *rit.*

Euph in B $\flat$  4



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**II**

$\text{♩} = 90$

3

*mf*

6

4

13

*mf*

2

19

*f*

*mf*

22

*f*

*ff*

28

1.

*mf*

3

34

$\text{♩} = 90$  ( $\text{♩} = \text{♩}$ ) 8

*accel.*

$\text{♩} = 100$

( $\text{♩} = 110$ )

( $\text{♩} = 120$ )

( $\text{♩} = 130$ )

( $\text{♩} = 140$ )

( $\text{♩} = 150$ )

48

( $\text{♩} = 160$ )

( $\text{♩} = 170$ )

2.

$\text{♩} = 90$

*mp*

3

*f*

54

*f*

*mf*

60

*f*

**Euph in B $\flat$  4**

66 *mf* *ff* *f*

71 *f* *f* *rit.* *a tempo* *mp* *f*

79 *f* *mp*

85 *mp* 3 7 1.

99 2. 2 *f* *f*

106 3 4 *mf*

115 *f*

120 *f*

127 1. *rit.* *a tempo* 2. 3

131 *rit.*

Euph. in B $\flat$  5



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**II**

$\text{♩} = 90$

2

*mf*

9

15

*f* *ffp* *mf*

22

*f* *ffp* *f* *ff*

27

*mf* *mf*

33

1.  $\text{♩} = 90$  ( $\text{♩} = \text{♩}$ )

*p*

38

*mp* *mf* *f* *accel.*  $\text{♩} = 100$

43 ( $\text{♩} = 110$ ) ( $\text{♩} = 120$ ) ( $\text{♩} = 130$ ) ( $\text{♩} = 140$ )

47 ( $\text{♩} = 150$ ) ( $\text{♩} = 160$ ) ( $\text{♩} = 170$ ) 2.  $\text{♩} = 90$  *f*

53 *f*

59 *mf*

**Euph. in B $\flat$  5**

64 *f* *mf* *ff*

69 *f* *f* *f* 2

76 *rit.* *a tempo* *mp* *f* *f*

82 *mp* *mp*

88 3 *mf*

96 *mp* 1. 2. *f*

103 *f* 3 *p*

113 4

122

128 1. *rit.* *a tempo* 2. *rit.* 3 *subito p*





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ed.AETVB

**II**

$\text{♩} = 90$

Musical score for Tromboctet II, featuring various dynamics (*f*, *mf*, *ff*, *mp*, *sfz*) and tempo markings (*accel.*, *rit.*, *a tempo*). The score includes measures 9, 15, 21, 28, 34, 47, 52, 59, and 71, with specific tempo markings such as  $\text{♩} = 90$ ,  $\text{♩} = 100$ ,  $\text{♩} = 110$ ,  $\text{♩} = 120$ ,  $\text{♩} = 130$ ,  $\text{♩} = 140$ ,  $\text{♩} = 150$ , and  $\text{♩} = 160$ . It also includes performance instructions like *sfz* and *rit.*

**Euph. in B $\flat$  6**

TROMBOCTET II in Si.b - joan-maria riera-blanch

78 *f*

84 *mp* *mp*

90 *mf*

94 *mp* *mp*

99 *mp* *f* *f*

105 *f* *fp*

111

115 *4*

123

127 1. *rit.* *a tempo* 2. *rit.* *subito p*

Detailed description: This is a page of a musical score for Euphonium in B-flat, measures 78 to 127. The score is written on a single staff in treble clef. It features various dynamics including *f*, *mp*, *mf*, and *fp*. There are several first and second endings, some with repeat signs. Performance markings include *rit.* (ritardando), *a tempo*, and *subito p* (suddenly piano). Measure numbers 78, 84, 90, 94, 99, 105, 111, 115, 123, and 127 are indicated at the start of their respective lines. A large number '4' is placed above measure 115. The piece concludes with a double bar line at the end of measure 127.

Tuba 1



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ed. AETYB

**II**

$\text{♩} = 90$

4 *mf*

11

17 *f*

22 *f* *fp* *f* *ff*

28 *mf* *mf*

33 <sup>1.</sup>  $\text{♩} = 90$  ( $\text{♩} = \text{♩}$ ) *mp* *p*

40 *mp* *accel* ( $\text{♩} = 100$ ) ( $\text{♩} = 110$ ) ( $\text{♩} = 120$ ) ( $\text{♩} = 130$ ) ( $\text{♩} = 140$ ) ( $\text{♩} = 150$ ) ( $\text{♩} = 160$ ) ( $\text{♩} = 170$ )

50 <sup>2.</sup>  $\text{♩} = 90$  *mp* *f* *f*

56 *f* *mf* *mp*

64 *ff*

**Tuba 1**

69 **2** *rit.*  
*f* *sfz*

77 *a tempo*  
*mp* *f* *sfz* *mp* *mf*

84  
*mp*

87  
*mp*

91  
*mf*

95  
*mp* *mp*

99 **2**  
*mp* *f*

104 **2** **6**  
*f* *mf*

116 **3**  
*f*

122 **2**  
*p* *f*

128 **1.** *rit.* *a tempo* **2.** *rit.*  
*subito p*



**Tuba 2**

82

*mf* *mp*

86

*mp*

90

*mf*

95

*mp* *mp*

99

*mp* *f*

104

*f*

110

*mf* *f*

120

124

*p* *f* *f* *rit.* *q tempo*

129

*subito p* *rit.*

[ 5m 07s ]