

Collection Walter Hilgers

Concerto in d-moll

Op. 9, No. 2

Tuba & Piano

Arr.: Walter Hilgers

Tomaso Albinoni

EMR 279

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Tubaroque

Walter Hilgers, Tuba
Sebastian Knauer, Klavier

- | | | | | | |
|---|---|-------|---|--|------|
| 1 | Concerto I in g-moll
<i>Grave, Allegro, Sarabande, Allegro</i>
Georg Friedrich Händel (1685 - 1759) | 10'52 | 6 | Pavane Op. 50
<i>Bearbeitung für Flöte, Tuba, Cello und Klavier</i>
Gabriel Fauré (1845 - 1924)
Leonie Brockmann, Flöte
Christoph Groth, Cello
Sebastian Knauer, Klavier | 6'00 |
| 2 | Sarabande aus der «Englischen Suite» Nr. 2, a-moll
Johann Sebastian Bach (1685 - 1750) | 3'49 | 7 | aus «Cantos de Espana» Op. 232, Nr. 2
<i>Oriente</i>
Isaac Albéniz (1860 - 1909) | 3'13 |
| 3 | Concerto Op. 9, Nr. 2 in d-moll
<i>Allegro e non presto, Adagio, Allegro</i>
Tomaso Albinoni (1674 - 1745) | 12'25 | 8 | Chant d'Amour
Isaac Albéniz (1860 - 1909) | 3'31 |
| | aus «Espana» Op. 165
Isaac Albéniz (1860 - 1909) | | 9 | Pièce en forme de Habanera
Maurice Ravel (1875 - 1937) | 3'01 |
| 4 | Canción Catalan | 3'15 | | | |
| 5 | Malaguena | 3'31 | | | |

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Op. 9, No. 2

TUBA

Tomaso Albinoni

Arr.: Walter Hilgers

Allegro e non presto ♩ = ca.84


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19



p

26



tr 5 *p*

39



tr

46



52



6 *p (dolce)* *(mf)*

65



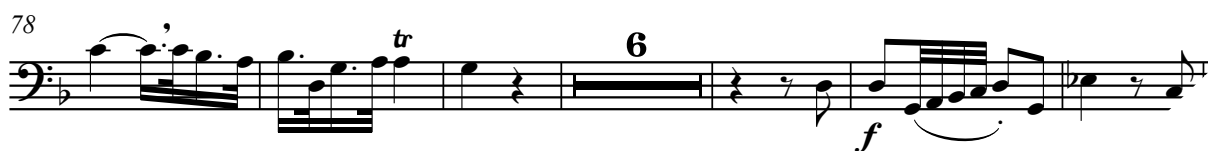
p *cresc.*

72



f *mp*

78



tr 6 *f*

91



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Concerto in d-moll

Op. 9, No. 2

Tomaso Albinoni

Arr.: Walter Hilgers

Allegro e non presto ♩ = ca.84

Tuba

Piano

7

12

16

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22

Musical score for measures 22-27. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The music is in a minor key with a 3/4 time signature. Measure 22 features a trill (tr) in the top bass staff. The grand staff contains intricate melodic lines with slurs and ties. The bottom bass staff provides a steady accompaniment.

28

Musical score for measures 28-33. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The music continues with complex textures. A forte (f) dynamic marking is present in the grand staff at the beginning of measure 28. The bottom bass staff features a consistent rhythmic accompaniment.

34

Musical score for measures 34-40. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. Dynamic markings include piano (p) in the top bass staff and forte (f) in the grand staff. The music shows a variety of rhythmic patterns and melodic developments.

41

Musical score for measures 41-46. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. A trill (tr) is marked in the top bass staff at the start of measure 41. A piano (p) dynamic marking is present in the grand staff. The music features flowing melodic lines and a steady accompaniment.

47

Musical score for measures 47-52. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. A forte (f) dynamic marking is present in the grand staff at the end of measure 51. The music concludes with a final cadence in the grand staff.

53

Musical score for measures 53-57. The system consists of three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The music is in a minor key. The top bass staff is mostly silent. The middle treble staff features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The bottom bass staff provides a harmonic accompaniment with chords and moving lines.

58

Musical score for measures 58-63. The system consists of three staves. The top bass staff begins with a dynamic marking of *p (dolce)*. The middle treble staff has a dynamic marking of *f p*. The bottom bass staff continues the accompaniment. The music shows a change in texture and dynamics.

64

Musical score for measures 64-68. The system consists of three staves. The top bass staff has a dynamic marking of *(mf)*. The middle treble staff has a dynamic marking of *(mf)*. The bottom bass staff features a steady accompaniment. The music is characterized by long, flowing lines in the upper staves.

69

Musical score for measures 69-74. The system consists of three staves. The top bass staff has dynamic markings of *p*, *cresc.*, and *f*. The middle treble staff has dynamic markings of *p*, *cresc.*, and *f*. The bottom bass staff provides a consistent accompaniment. The music builds in intensity through the measures.

75

Musical score for measures 75-79. The system consists of three staves. The top bass staff has a dynamic marking of *mp*. The middle treble staff has a dynamic marking of *mp*. The bottom bass staff has a dynamic marking of *f*. The music concludes with a trill in the top bass staff.

81

Musical score for measures 81-86. The score is written for piano in a key signature of one flat (B-flat major or D minor). The right hand features a complex melodic line with many slurs and ties, while the left hand provides a steady accompaniment of chords and single notes.

87

Musical score for measures 87-92. This section begins with a forte (*f*) dynamic marking. The right hand continues with intricate melodic patterns, and the left hand maintains a rhythmic accompaniment.

93

Musical score for measures 93-98. A trill (*tr*) is indicated above a note in measure 95. The right hand has a more active melodic line, and the left hand continues with a consistent accompaniment.

99

Musical score for measures 99-104. The right hand features a series of sixteenth-note passages, and the left hand provides a supporting accompaniment.

105

Musical score for measures 105-110. The right hand continues with melodic development, and the left hand maintains its accompaniment role.

111

Musical score for measures 111-115. The score is in G major and 3/4 time. It features a complex texture with multiple voices in the right hand and a more active bass line. The right hand has several melodic lines with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

116

Musical score for measures 116-119. The texture continues with intricate right-hand passages and a steady bass line. The right hand features rapid sixteenth-note runs and slurred phrases. The left hand has a more rhythmic accompaniment.

120

Musical score for measures 120-125. This section includes dynamic markings: *(p)* in the right hand at measure 121 and *(p)* in the left hand at measure 122. The right hand continues with melodic development, and the left hand has a more active bass line.

126

Musical score for measures 126-130. This section includes a *cresc.* marking in the right hand at measure 129. The right hand features a prominent melodic line with slurs, while the left hand provides a steady accompaniment.

131

Musical score for measures 131-135. This section includes *(mf)* markings in both the right and left hands at measure 131. The right hand has a melodic line with slurs, and the left hand has a more active bass line with some chords.

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