

Concerto

1. Adagio / 2. Allegro assai

Tuba & Piano

Arr.: Paul Angerer

Georg Christoph Wagenseil

EMR 53095

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Concerto

TUBA

I

Georg Christoph Wagenseil

(1715-1777)

Arr.: Paul Angerer

Adagio (♩ = 54)
8


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12

16

19 **B**

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35 **D**

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41

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Concerto

Georg Christoph Wagenseil

(1715-1777)

Arr.: Paul Angerer

I

Adagio (♩ = 54)

Tuba

Piano

4



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10 **A**



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The musical score for 'The Rose Tree' is presented in a four-staff format. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal melody begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mp* (mezzo-piano). A trill is indicated above a note in the first vocal staff. The piano part features a prominent bass line with chords and a melody in the right hand.

16

This musical score segment covers measures 16 through 18. It features three staves: a vocal line (soprano), a piano accompaniment (treble and bass clef), and a bass line (bass clef). The key signature is one flat (B-flat major or D minor). Measure 16 begins with a vocal line and piano accompaniment. The piano part includes a trill (tr) in the right hand. Measure 17 continues the vocal line and piano accompaniment. The piano part includes a trill (tr) in the right hand. Measure 18 concludes the vocal line and piano accompaniment. The piano part includes a trill (tr) in the right hand. The score includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part includes a trill (tr) in the right hand. The score includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part includes a trill (tr) in the right hand.

19 **B**

This musical score segment covers measures 19, 20, and 21. It is written for a piano and a vocal soloist. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 19 features a piano introduction with a strong *f* dynamic in the right hand and a steady eighth-note accompaniment in the left hand. Measure 20 continues the piano accompaniment, with the vocal line entering in the third measure of this measure, marked with a *tr* (trill) and a *mf* dynamic. Measure 21 shows the vocal line continuing with a *mf* dynamic, while the piano accompaniment provides a harmonic foundation.

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p *f* *mf* *p*

p *f* *p*

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Allegro assai (♩ = 132)

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro assai' with a quarter note equal to 132 beats per minute. The first system shows the right hand starting with a forte (*f*) chord and moving into a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. The dynamics shift to piano (*p*) in measure 4.

5

Measures 5-8 of the musical score. The right hand continues with eighth-note chords, featuring a trill in measure 6. The left hand maintains its eighth-note accompaniment. The dynamics are marked forte (*f*) in measure 5 and piano (*p*) in measure 8.

9

Measures 9-12 of the musical score. Measures 9 and 10 feature trills in the right hand. The dynamics are marked piano (*p*) in measure 10 and forte (*f*) in measure 12. The left hand continues with its eighth-note accompaniment.

13

Measures 13-16 of the musical score. Measure 13 starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The right hand plays eighth-note chords, and the left hand plays a steady eighth-note accompaniment. The dynamics shift to forte (*f*) in measure 15.

17

Measures 17-20 of the musical score. The right hand continues with eighth-note chords, and the left hand plays a steady eighth-note accompaniment. The dynamics are marked piano (*p*) in measure 18.

21

Measures 21-24 of the musical score. The piece is in B-flat major (two flats). The right hand features a melody with eighth-note chords and slurs, starting with a forte (*f*) dynamic. The left hand provides a steady accompaniment of eighth notes.

25

Measures 25-29 of the musical score. Measure 25 includes a key signature change to E-flat major (three flats), indicated by a box with the letter 'E'. Dynamics include mezzo-forte (*mf*) in the right hand and mezzo-piano (*mp*) in the left hand. The right hand has a melodic line with slurs, while the left hand plays a continuous eighth-note accompaniment. Measure 29 ends with a *poco f* (becoming more forte) marking.

30

Measures 30-33 of the musical score. The right hand features a melodic line with slurs and a triplet of eighth notes in measure 33. The left hand continues with an eighth-note accompaniment. Dynamics include forte (*f*) in both hands.

34

Measures 34-37 of the musical score. The right hand has a melodic line with slurs and a crescendo (*cresc.*) in measure 35. The left hand has a steady eighth-note accompaniment with a crescendo (*cresc.*) in measure 35. Dynamics include piano (*p*) in both hands.

38 F

Measures 38-41 of the musical score. Measure 38 includes a key signature change to F major (one flat), indicated by a box with the letter 'F'. Dynamics include forte (*f*) in the right hand and mezzo-forte (*mf*) in the left hand. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note accompaniment. Measure 41 ends with a piano (*p*) dynamic marking.

42

Measures 42-45 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 42 features a strong *f* (forte) melody in the bass and a *mf* (mezzo-forte) accompaniment in the treble. The bass line consists of eighth and sixteenth notes, while the treble has a more melodic line with some rests. Measures 43-45 continue this pattern with varying dynamics and melodic development.

46

Measures 46-50 of the musical score. Measure 46 shows a *f* (forte) melody in the bass and a *mp* (mezzo-piano) accompaniment in the treble. The bass line has a strong, rhythmic presence. Measures 47-50 continue the piece with a mix of *f* and *p* (piano) dynamics, featuring more complex melodic lines and some rests.

51

Measures 51-54 of the musical score. Measure 51 features a *f* (forte) melody in the bass and a *mf* (mezzo-forte) accompaniment in the treble. The bass line is highly rhythmic. Measures 52-54 continue the piece with a mix of *f* and *mf* dynamics, featuring more complex melodic lines and some rests. A box labeled 'G' is present in the bottom left corner of the system.

55

Measures 55-59 of the musical score. Measure 55 features a *f* (forte) melody in the bass and a *p* (piano) accompaniment in the treble. The bass line is highly rhythmic. Measures 56-59 continue the piece with a mix of *f* and *p* dynamics, featuring more complex melodic lines and some rests.

60

Measures 60-63 of the musical score. Measure 60 features a *f* (forte) melody in the bass and a *p* (piano) accompaniment in the treble. The bass line is highly rhythmic. Measures 61-63 continue the piece with a mix of *f* and *p* dynamics, featuring more complex melodic lines and some rests.

TUBA QUARTET (2 EUPHONIUMS & 2 TUBAS)		
EMR 4029	CARMICHAEL, Hoagy	Georgia on my Mind
EMR 4007D	CLARKE, Jeremiah	Trumpet Tune and March (Michel) (8)
EMR 4007D	CLARKE, Jeremiah	Trumpet Voluntary (Michel) (8)
EMR 4007D	FRANCK, Melchior	Intrada (Michel) (8)
EMR 4071	GOURLAY, James	Scènes de Paris
EMR 477	KRESIN, W.	Chin Up!
EMR 478	KRESIN, W.	Swing Low, Sweet Chariot
EMR 473	LeCLAIR, David	The Carnival of Venice
EMR 4007D	LULLY, Jean-B.	Marche (Michel) (8)
EMR 4007D	MICHEL, Jean-Fr.	Quartett Album (8)
EMR 4065	MONTI, Vittorio	Czardas
EMR 4007D	MOZART, W.A.	Ave Verum (Michel) (8)
EMR 4007D	PHALESE, Pierre	Allemande (Michel) (8)
EMR 4305	ROCHA, Gilles	Tuba Dixieland
EMR 4007D	SCHUBERT, Franz	Ave Maria (Michel) (8)
EMR 472	SCHUBERT, Franz	Heidentüblein (LeClair)
EMR 474	SCHUBERT, Franz	Militärmarsch (LeClair)
EMR 475	SCHUBERT, Franz	Ständchen (LeClair)
EMR 4001	STURZENEGGER, K.	Tubarium
EMR 486	TRADITIONAL	Bayerische Polka (Schmidt)
EMR 487	TRADITIONAL	Tuba Muckl (Schmidt)
EMR 4007D	VICTORIA, T.L.de	O Vos Ommes (Michel) (8)

TUBA QUARTET (2 EUPHONIUMS, 2 TUBAS, MARIMBAS & DRUMS)		
EMR 4063	LeCLAIR, David	Elegy
EMR 4062	LeCLAIR, David	The Dragon's Dance

TUBA QUARTET (2 EUPHONIUMS, 2 TUBAS & DRUMS)		
EMR 4056	GERSHWIN, George	Impromptu In Two Keys
EMR 4053	GERSHWIN, George	Prelude I
EMR 4054	GERSHWIN, George	Prelude II
EMR 4055	GERSHWIN, George	Prelude III
EMR 4069	KRESIN, Willibald	Movin' - Groovin'
EMR 4070	KRESIN, Willibald	Mr. Bach Goes To Town
EMR 4066	KRESIN, Willibald	On A Rocky Road
EMR 4068	KRESIN, Willibald	Tango
EMR 4067	KRESIN, Willibald	Tuba Rodeo
EMR 4064	LeCLAIR, David	Der Unvollendeten Vollendung
EMR 4057	LeCLAIR, David	For Heaven's Sake
EMR 4059	LeCLAIR, David	Forever And A Day
EMR 4058	LeCLAIR, David	Formidable
EMR 4060	LeCLAIR, David	Fortel!
EMR 4065	MONTI, Vittorio	Czardas
EMR 4061	SCHUBERT, Franz	Die Forelle

TUBA QUARTET (3 EUPHONIUMS & 1 TUBA)		
EMR 19083	ARMITAGE, Dennis	All Together
EMR 19088	ARMITAGE, Dennis	All Together
EMR 19318	BARCLAY, Ted	Final Curtain
EMR 19106	BARCLAY, Ted	Sunshine
EMR 19087	GERSHWIN, George	Bess, You Is My Woman Now
EMR 19093	GERSHWIN, George	Fascinating Rhythm
EMR 19094	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19105	GERSHWIN, George	Strike Up The Band
EMR 19107	GERSHWIN, George	Swanee
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EMR 19091	JOPLIN, Scott	Elite Syncopations
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EMR 19101	MONTANA, Carlos	Santa Barbara
EMR 19099	NAULAIS, Jérôme	Pop Folk Suite
EMR 19084	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 19085	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 19086	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 19089	NAULAIS, Jérôme (Arr.)	Deep River
EMR 19096	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 19097	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 19102	NAULAIS, Jérôme (Arr.)	Scarborough Fair
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EMR 19092	STRAUSS, Johann	Emperor Waltz
EMR 19100	STRAUSS, Johann	Radetzky March
EMR 19095	TAILOR, Norman	Inca Dance
EMR 19098	TAILOR, Norman	Paso Doble Ole

5 TUBAS		
EMR 5273	HILGERS, Walter	Präludium

E♭ - B♭ BASS TUTORS		
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EMR 104	REIFT, Marc	Einspielübung/Mise en train/Warm-up
EMR 109	REIFT, Marc	Rhythmus Schule / School of Rhythm
EMR 116	SLOKAR/REIFT	Die Flexibilität / La Souplesse
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EMR 181	BURBA, Malte	Omnibus
EMR 117T	KOMISCHKE, Uwe	24 Etüden
EMR 125T	KOMISCHKE, Uwe	Einblasübungen / Warm-ups
EMR 126T	KOMISCHKE, Uwe	Tägliche Übungen / Daily Drills
EMR 127T	KOMISCHKE, Uwe	Virtuositätsübungen / Virtuosity Drill
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EMR 118B	LIEBMANN, Hans	Elementar-Technik Vol. 2
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EMR 13168	MORTIMER, John G.	Technical & Melodic Studies Vol. 1 (Eb)
EMR 13175	MORTIMER, John G.	Technical & Melodic Studies Vol. 2 (Bb)
EMR 13169	MORTIMER, John G.	Technical & Melodic Studies Vol. 2 (Eb)
EMR 13176	MORTIMER, John G.	Technical & Melodic Studies Vol. 3 (Bb)
EMR 13170	MORTIMER, John G.	Technical & Melodic Studies Vol. 3 (Eb)
EMR 13177	MORTIMER, John G.	Technical & Melodic Studies Vol. 4 (Bb)
EMR 13171	MORTIMER, John G.	Technical & Melodic Studies Vol. 4 (Eb)
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EMR 13173	MORTIMER, John G.	Technical & Melodic Studies Vol. 6 (Eb)
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EMR 163	SLOKAR / REIFT	Doppel-und Dreifachzunge (TC)
EMR 163	SLOKAR / REIFT	Double and Triple Tonguing (TC)
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EMR 123	SLOKAR / REIFT	Tonleitern / Gammes / Scales Vol. 2 (TC)
EMR 103	SLOKAR, Branimir	Tägliche Übungen / Daily Drills (TC)

E♭ BASS & PIANO		
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EMR 4255	ALFVEN, Hugo	Herdsm Maiden's Dance
EMR 4255	ALFVEN, Hugo	Vallflickans Dans
EMR 8568	ANDREWS, D. (Arr.)	Aura Lee (5)
EMR 8547	ANDREWS, D. (Arr.)	Ciao, Bella, Ciao (5)
EMR 8657	ANDREWS, D. (Arr.)	Funiculi Funicula (5)
EMR 275	ARBAN, J.B.	The Carnival of Venice
EMR 8525	ARMITAGE, Dennis	Alpine Moods (5)
EMR 19273	BACH, J.S.	Aria
EMR 19256	BACH, Johann S.	Arioso
EMR 19223	BACH, Johann S.	Badinerie
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EMR 4426	BARCLAY, Ted	10 Easy Christmas Solos
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EMR 8568	BELLINI, Joe (Arr.)	El Choclo (5)
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EMR 2302	DEBONS, Eddy	Akron
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EMR 2167T	DEBONS, Eddy	Dinardzade
EMR 2165T	DEBONS, Eddy	Divertimento
EMR 2435	DEBONS, Eddy	Espereao
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