

Tubaquartett '07

Daniel Behle (*1974)

Belebt $\text{♩} = 100$

5

10 **A** **Ländler** $\text{♩} = 50$
($\text{♩} = 150$)

15

20

28 **B**

37

45 **C** **Tempo primo** $\text{♩} = 100$

52

56 **D** **Tempo primo, ma un poco meno** $\text{♩} = 100$

63 Solo *pp* *mf* *p*

72 *f* *ff* *poco rall.*

77 **E** *Vivo* ♩ = 120 *f*

85 *p*

93 *f* *pp*

101 *f*

109 *p* *ff*

116 *p* *f* *p* *f*

123 **F** ♩ = 100 *p*

130 *molto rall.*

138 **G** *In buona fede* ♩ = 50 *ppp*

1. Tenorhorn in B

Tubaquartett '07

Belebt $\text{♩} = 100$

Daniel Behle (*1974)

5

10

15

21

29

38

45

51

56

A Ländler $\text{♩} = 50$
($\text{♩} = 150$)

B

C Tempo primo $\text{♩} = 100$

D Tempo primo, ma un poco meno $\text{♩} = 100$

63 Solo *pp* **3** Solo *mf* *p*

72 *f* *ff* *poco rall.*

77 **E** *Vivo* ♩ = 120 *f* *tr*

85 *p*

93 *f* *pp*

101 *f*

109 *p* *ff*

116 *p* *f* *p* *f*

123 **F** ♩ = 100 *p* *p*

130 *molto rall.*

138 **G** *In buona fede* ♩ = 50 *ppp*

2. Tuba in C
(F-Tuba)

Tubaquartett '07

Belebt $\text{♩} = 100$ *tr* Daniel Behle (*1974)

6 *f* *tr* *tr* *f* 3 3

11 **A** **Ländler** $\text{♩} = 50$ ($\text{♩} = 150$) *ff* *rall.* *pp* *p* *mf* 3

17 *f* 3 3 3 3 3 3 3 3 3 3 3 *tr* *pp* 3

24 3 3 3 3 *f* *p* **B**

32 *ff* *Solo* 3 3

40 3 3 3 3 3 3 3 3 3 3 3 3 *p* 3

46 3 3 3 **C** **Tempo primo** $\text{♩} = 100$ *p* *f* *ff* *p*

53 *f* *tr* *pp* *ff* 3

57 **D** **Tempo primo, ma un poco meno** $\text{♩} = 100$ *p* *Solo* 3

65 Solo *tr*
p *pp* *p*
3 3

71 *poco rall.*
pp *f* *ff*
3 3

77 **E** **Vivo** $\text{♩} = 120$
f *tr*
2

84 *p*
2

91 *f*

99 *pp* *tr*

106 *f* *p*

112 *ff*

118 *p* *f* *p* *f*

123 **F** $\text{♩} = 100$
pp *f* *pp*
3 3 3 3 *tr* *tr*

129 *p* *molto rall.*
3 3

138 **G** **In buona fede** $\text{♩} = 50$
ppp

65 Solo *tr* *pp* *p*

70 *pp* *f*

76 *poco rall.* **E** **Vivo** ♩ = 120 *ff* *f* *p*

83 *tr* *p*

90 *f*

97 *pp*

104 *tr* *f*

111 *p* *ff*

118 *p* *f* *p* *f* **F** ♩ = 100

124 *pp* *f* *pp* *p*

131 *molto rall.* **G** **In buona fede** ♩ = 50 *ppp*

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Daniel Behle (*1974)

Belebt $\text{♩} = 100$

Measures 1-5: Bass clef, 4/4 time signature. Measure 1: quarter rest, quarter note G2, quarter note G2, quarter note G2. Measure 2: quarter rest, quarter note G2, quarter note G2, quarter note G2. Measure 3: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 4: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 5: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *f*. Trills: *tr* above measures 4 and 5.

Measures 6-9: Bass clef, 4/4 time signature. Measure 6: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 7: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 8: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 9: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *f*. Trills: *tr* above measures 6, 7, 8, and 9.

10 **A** Ländler $\text{♩} = 50$ ($\text{♩} = 150$)

Measures 10-16: Bass clef, 3/4 time signature. Measure 10: quarter note G2, quarter note G2, quarter note G2. Measure 11: quarter note G2, quarter note G2, quarter note G2. Measure 12: quarter note G2, quarter note G2, quarter note G2. Measure 13: quarter note G2, quarter note G2, quarter note G2. Measure 14: quarter note G2, quarter note G2, quarter note G2. Measure 15: quarter note G2, quarter note G2, quarter note G2. Measure 16: quarter note G2, quarter note G2, quarter note G2. Dynamics: *ff* (measures 10-11), *rall.* (measures 12-13), *pp* (measures 14-16). Trills: *tr* above measures 10, 11, 12, 13, 14, 15, and 16.

17

Measures 17-26: Bass clef, 3/4 time signature. Measure 17: quarter note G2, quarter note G2, quarter note G2. Measure 18: quarter note G2, quarter note G2, quarter note G2. Measure 19: quarter note G2, quarter note G2, quarter note G2. Measure 20: quarter note G2, quarter note G2, quarter note G2. Measure 21: quarter note G2, quarter note G2, quarter note G2. Measure 22: quarter note G2, quarter note G2, quarter note G2. Measure 23: quarter note G2, quarter note G2, quarter note G2. Measure 24: quarter note G2, quarter note G2, quarter note G2. Measure 25: quarter note G2, quarter note G2, quarter note G2. Measure 26: quarter note G2, quarter note G2, quarter note G2. Dynamics: *f* (measures 17-20), *pp* (measures 21-26). Trills: *tr* above measures 17, 18, 19, 20, 21, 22, 23, 24, 25, and 26.

27 **B**

Measures 27-34: Bass clef, 3/4 time signature. Measure 27: quarter note G2, quarter note G2, quarter note G2. Measure 28: quarter note G2, quarter note G2, quarter note G2. Measure 29: quarter note G2, quarter note G2, quarter note G2. Measure 30: quarter note G2, quarter note G2, quarter note G2. Measure 31: quarter note G2, quarter note G2, quarter note G2. Measure 32: quarter note G2, quarter note G2, quarter note G2. Measure 33: quarter note G2, quarter note G2, quarter note G2. Measure 34: quarter note G2, quarter note G2, quarter note G2. Dynamics: *f* (measures 27-28), *p* (measures 29-34). Trills: *tr* above measures 27, 28, 29, 30, 31, 32, 33, and 34.

35

Measures 35-43: Bass clef, 3/4 time signature. Measure 35: quarter note G2, quarter note G2, quarter note G2. Measure 36: quarter note G2, quarter note G2, quarter note G2. Measure 37: quarter note G2, quarter note G2, quarter note G2. Measure 38: quarter note G2, quarter note G2, quarter note G2. Measure 39: quarter note G2, quarter note G2, quarter note G2. Measure 40: quarter note G2, quarter note G2, quarter note G2. Measure 41: quarter note G2, quarter note G2, quarter note G2. Measure 42: quarter note G2, quarter note G2, quarter note G2. Measure 43: quarter note G2, quarter note G2, quarter note G2. Dynamics: *ff* (measures 35-43). Trills: *tr* above measures 35, 36, 37, 38, 39, 40, 41, 42, and 43.

44 **C** Tempo primo $\text{♩} = 100$

Measures 44-50: Bass clef, 4/4 time signature. Measure 44: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 45: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 46: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 47: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 48: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 49: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 50: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *pp* (measures 44-45), *f* (measures 46-47), *p* (measures 48-49), *f* (measure 50), *ff* (measure 50). Trills: *tr* above measures 44, 45, 46, 47, 48, 49, and 50.

51

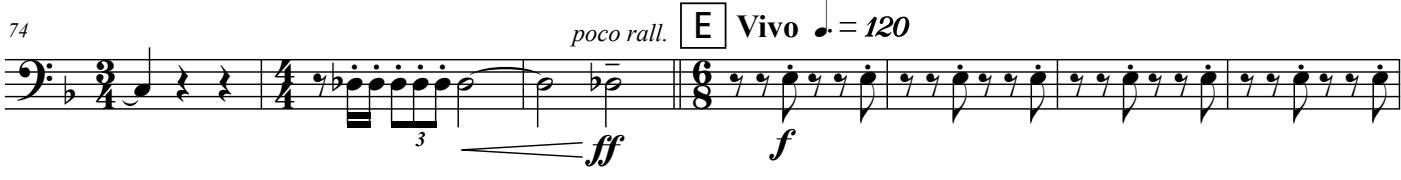
Measures 51-56: Bass clef, 4/4 time signature. Measure 51: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 52: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 53: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 54: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 55: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 56: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *p* (measures 51-52), *f* (measures 53-54), *pp* (measures 55-56), *ff* (measures 55-56). Trills: *tr* above measures 51, 52, 53, 54, 55, and 56.

57 **D** Tempo primo, ma un poco meno $\text{♩} = 100$

Measures 57-64: Bass clef, 4/4 time signature. Measure 57: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 58: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 59: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 60: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 61: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 62: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 63: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 64: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *pp* (measures 57-58), *pp* (measures 59-64). Trills: *tr* above measures 57, 58, 59, 60, 61, 62, 63, and 64.

63 

69 

74 *poco rall.* **E** **Vivo** ♩ = 120 

81 

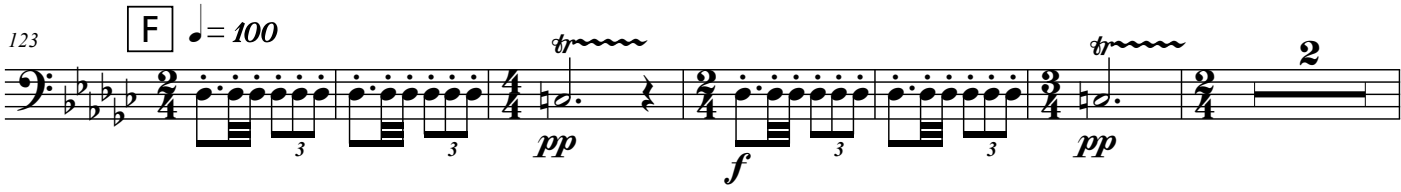
89 

97 

104 

111 

117 

123 **F** ♩ = 100 

131 *molto rall.* 

138

G In buona fede $\text{♩} = 50$

The musical notation is written on a single bass staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/2. The piece begins with a *ppp* dynamic marking. The first measure contains a half note G2. The second measure contains a half note A2. The third measure contains a half note B2. The fourth measure contains a half note C#3. The fifth measure contains a half note D3. The sixth measure contains a half note E3. The seventh measure contains a half note F#3. The eighth measure contains a half note G3.

Tubaquartett '07

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Belebt $\text{♩} = 100$

f

f

A Ländler $\text{♩} = 50$ ($\text{♩} = 150$)

ff *rall.* *pp*

f *pp*

B

f *p*

ff

C Tempo primo $\text{♩} = 100$

pp *f* *p* *f* *ff*

p *f* *pp* *ff*

D Tempo primo, ma un poco meno $\text{♩} = 100$

pp *pp*

63 Musical notation for measures 63-68. Measure 63 starts with a wavy line above the staff. Measures 64-68 contain eighth-note patterns with triplets. Measure 68 ends with a 2/4 time signature change.

69 Musical notation for measures 69-73. Measure 69 is marked *p*. Measures 70-71 have triplets. Measure 72 is marked *pp*. Measure 73 is marked *f*. The time signature changes to 3/4 at the end.

74 *poco rall.* **E** **Vivo** ♩ = 120 Musical notation for measures 74-80. Measure 74 has a triplet and is marked *ff*. Measure 75 is marked *f*. Measures 76-80 are eighth-note patterns.

81 Musical notation for measures 81-88. Measures 81-88 are eighth-note patterns. Measure 88 is marked *p*. The time signature changes to 3/4 at the end.

89 Musical notation for measures 89-96. Measures 89-96 are eighth-note patterns. Measure 96 is marked *f*. The time signature changes to 3/4 at the end.

97 Musical notation for measures 97-103. Measures 97-103 are eighth-note patterns. Measure 103 is marked *pp*. The time signature changes to 3/4 at the end.

104 Musical notation for measures 104-110. Measures 104-110 are eighth-note patterns. Measure 110 is marked *f*. The time signature changes to 3/4 at the end.

111 Musical notation for measures 111-117. Measure 111 is marked *p*. Measure 117 is marked *ff*. The time signature changes to 3/4 at the end.

118 Musical notation for measures 118-122. Measures 118-122 are eighth-note patterns with accents. Measures 118, 120, and 122 are marked *p*. Measures 119 and 121 are marked *f*. The time signature changes to 2/4 at the end.

123 **F** ♩ = 100 Musical notation for measures 123-130. Measures 123-124 are eighth-note patterns with triplets, marked *pp*. Measure 125 has a wavy line above the staff. Measures 126-127 are eighth-note patterns with triplets, marked *f*. Measure 128 is marked *pp*. Measure 130 is marked **2**. The time signature changes to 2/4 at the end.

131 Musical notation for measures 131-136. Measure 131 is marked *p*. Measure 136 is marked *molto rall.*. The time signature changes to 2/4 at the end.

138 **G** In buona fede $\text{♩} = 50$

ppp

62 *pp* *p*

67 *p* *pp*

72 *f* *ff* *poco rall.*

77 **E** *Vivo* ♩ = 120 *f*

83 *p*

89 *f*

95 *pp*

101 *f*

107 *p*

113 *ff*

119 **F** ♩ = 100 *p* *f* *p* *f*

124 *pp* *f* *pp*

molto rall.

G In buona fede $\text{♩} = 50$

The musical score is written on a single staff in bass clef. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first section consists of a series of eighth-note chords, starting with a piano (*p*) dynamic. A hairpin crescendo leads to a section marked *molto rall.* (very slow), which features a half note chord with a fermata. This is followed by a section in 2/2 time signature, starting with a pianissimo (*ppp*) dynamic and consisting of a few half notes.

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Daniel Behle (*1974)

Belebt $\text{♩} = 100$

6 *f* 3

10 *ffp* *rall.* **A** **Ländler** $\text{♩} = 50$ ($\text{♩} = 150$) *pp*

16 *f*

23 *pp* **B** *f* *p* Solo 3 3 3

32 *f* *ff*

39 *p*

C **Tempo primo** $\text{♩} = 100$ *f* *p* *f* *ff* *p*

47 *f* *p* *f* *ff* *p*

53 *f* *pp* *ff*

57 **D** **Tempo primo, ma un poco meno** $\text{♩} = 100$ *pp*

132 *molto rall.*

p *ppp*

138 **G** In buona fede $\text{♩} = 50$

ppp

Tubaquartett '07

Belebt $\text{♩} = 100$

Daniel Behle (*1974)

Euphonium

F-Tuba 1

F-Tuba 2

B-Tuba

4

7

7

f

3

3

tr

3

11

A Ländler $\text{♩} = 50$
($\text{♩} = 150$)

ff *rall.*

p

3

3

3

3

pp

pp

ffp *rall.*

pp

15

3

3

3

f

3

3

3

3

3

p

mf

3

f

3

3

3

3

3

f

tr

Musical score for measures 39-43. The score consists of four staves. The first staff has a 'Solo' marking above it. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano) and *p³* (pianissimo).

C Tempo primo ♩ = 100

Musical score for measures 44-48. The score consists of four staves. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte). Trills are marked with *tr*.

Musical score for measures 49-53. The score consists of four staves. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano).

54

54

pp *ff*

pp *ff*

pp *ff*

pp *ff*

57

D Tempo primo, ma un poco meno ♩ = 100

57

D Tempo primo, ma un poco meno ♩ = 100

Solo

pp *p*

pp

pp

61

61

Solo

pp

pp

pp

Musical score for measures 65-68. The score consists of four staves. The first staff is a solo line starting with a *p* dynamic and a *Solo* marking. It features a melodic line with a *tr* (trill) and a *pp* dynamic. The second and third staves provide accompaniment with triplets and a *p* dynamic. The fourth staff continues the accompaniment with a *p* dynamic. The time signature changes from 4/4 to 2/4 and back to 4/4.

Musical score for measures 69-72. The score consists of four staves. The first staff is a solo line starting with a *mf* dynamic and a *Solo* marking. It features a melodic line with a *p* dynamic and a triplet. The second and third staves provide accompaniment with triplets and a *pp* dynamic. The fourth staff continues the accompaniment with triplets and a *pp* dynamic. The time signature is 4/4.

Musical score for measures 73-76. The score consists of four staves. The first staff is a solo line starting with a *f* dynamic and a *poco rall.* marking. It features a melodic line with a *ff* dynamic and a *poco rall.* marking. The second and third staves provide accompaniment with triplets and a *f* dynamic. The fourth staff continues the accompaniment with triplets and a *f* dynamic. The time signature changes from 4/4 to 3/4 and back to 4/4. The piece concludes with a *ff* dynamic and a *poco rall.* marking.

E Vivo ♩ = 120

77

Measures 77-81 of the musical score. The piece is in E major and 6/8 time. The tempo is Vivo (♩ = 120). The score consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music features a strong bass line with eighth notes and a more melodic upper part with eighth and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are several slurs and accents throughout the passage.

82

Measures 82-86 of the musical score. The music continues with similar rhythmic patterns. Dynamics include *f* (forte) and *p* (piano). There are slurs and accents. A wavy line above the staff in measures 82 and 83 indicates a tremolo or rapid oscillation. The piece concludes with a key signature change to E minor in the final measure of this system.

87

Measures 87-91 of the musical score. The music continues in E minor. Dynamics include *f* (forte) and *p* (piano). There are slurs and accents. The piece concludes with a key signature change to E major in the final measure of this system.

93

f

f

f

f

98

pp

pp

pp

pp

103

f

f

f

f

108

Musical score for measures 108-112. The score consists of four staves. The first staff has a *p* dynamic marking. The second staff has a *p* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff has a *p* dynamic marking. The music is in a minor key and features complex rhythmic patterns.

113

Musical score for measures 113-117. The score consists of four staves. The first staff has a *ff* dynamic marking. The second staff has a *ff* dynamic marking. The third staff has a *ff* dynamic marking. The fourth staff has a *ff* dynamic marking. The music is in a minor key and features complex rhythmic patterns.

118

Musical score for measures 118-122. The score consists of four staves. The first staff has *p* and *f* dynamic markings. The second staff has *p* and *f* dynamic markings. The third staff has *p* and *f* dynamic markings. The fourth staff has *p* and *f* dynamic markings. The music is in a minor key and features complex rhythmic patterns.

122 F ♩ = 100

Staff 1: *p*
 Staff 2: *pp*
 Staff 3: *pp*
 Staff 4: *pp*

126

Staff 1: *p*
 Staff 2: *f*, *pp*, *p*
 Staff 3: *f*, *pp*
 Staff 4: *f*, *pp*

131 *molto rall.*

Staff 1: *molto rall.*
 Staff 2: *molto rall.*
 Staff 3: *p*, *molto rall.*
 Staff 4: *p*, *ppp*

G In buona fede $\text{♩} = 50$

138

ppp

ppp

ppp

ppp