

Sonate II

Tuba & Piano (Organ)

Arr.: Walter Hilgers

Johann Sebastian Bach

EMR 231

Solo Stimme / Voix / Part : ♭:

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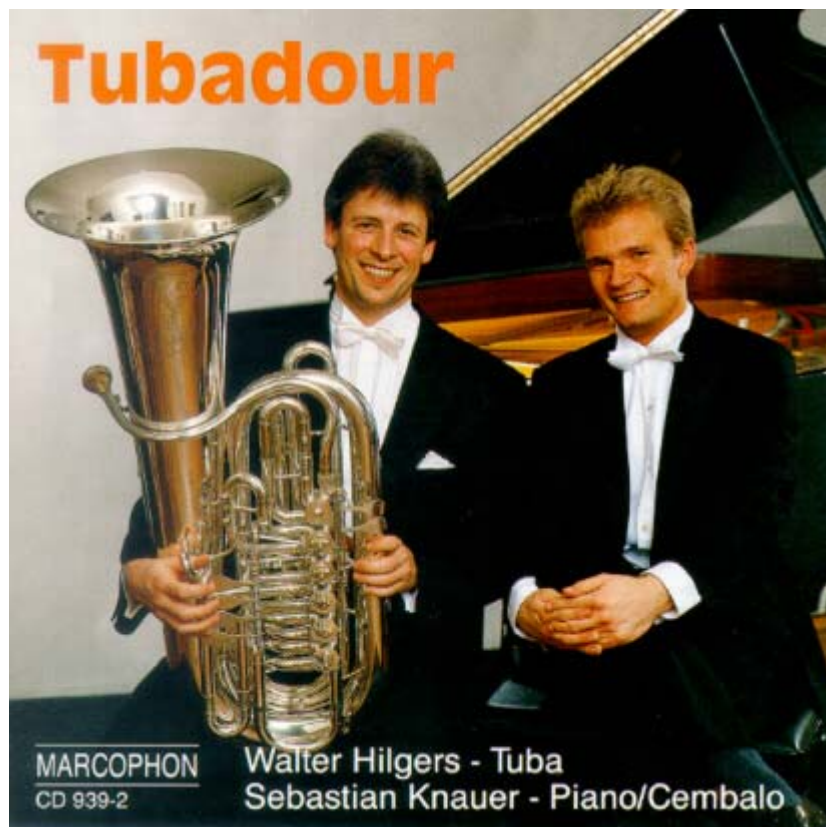


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DISCOGRAPHY



Tubadour

Walter Hilgers, Tuba
Sebastian Knauer, Piano/Cembalo

- | | | | | | |
|----------|------------------------------------------------------------------------------------------------------------------------------------------|-----------|----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 1 | Nun komm' der Helden Heiland* 6'12
Choral-Vorspiel BWV 659
Johann Sebastian Bach (1685-1750)
Bearbeitung: Walter Hilgers | 7 | Tango | 3'53 | |
| | Sonate II *
für Tuba und Cembalo (Original für Flöte)
Johann Sebastian Bach (1685-1750)
Bearbeitung: Walter Hilgers | 8 | Balada India | 6'41 | |
| 2 | Allegro moderato | 3'30 | 9 | Choro | 3'27 |
| 3 | Siciliano | 2'24 | 10 | Czardas*
(Original für Violine)
Vittorio Monti (1868-1922)
Bearbeitung: Walter Hilgers | 5'25 |
| 4 | Allegro | 2'28 | | Konzertante Suite
für Solotuba und 4 Hörner
Christer Danielsson (1942-1989)
Horn: Gerhard Schröder, Prof. Carlos Crespo,
Volker Schmitz, Hans-Ulrich Winkler | |
| 5 | Der Genesene an die Hoffnung* 4'30
(Original für Gesang)
Hugo Wolf (1860-1903)
Bearbeitung: Walter Hilgers | 11 | Largo - Allegro vivo | 3'36 | |
| | Escenas Latinas
Suite in vier Sätzen für Tuba und Klavier
Enrique Crespo (*1941) | 12 | Moderato misterioso | 3'43 | |
| 6 | Candombe | 4'57 | 13 | Andante con sentimento | 3'50 |
| | | | 14 | Alla marcia | 3'52 |

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SONATE II

für Tuba & Klavier/Orgel

J. S. Bach
(1685 - 1750)

Bearbeitung: Walter Hilgers

Allegro moderato (♩ = ca. 76)

Tuba

Klavier/
Orgel

4

7

9

13

System 13: Bass clef, treble clef, and bass clef staves. The music is in a key with two flats and a 3/4 time signature. The bass line features a simple melodic line. The treble clef part has a complex, flowing melody with many sixteenth notes. The lower bass line provides a steady accompaniment with eighth notes.

16

System 16: Bass clef, treble clef, and bass clef staves. The music continues with similar textures. A dynamic marking of *f* (forte) is present in the treble clef part. The bass line continues with a melodic line, and the lower bass line has a consistent eighth-note accompaniment.

19

System 19: Bass clef, treble clef, and bass clef staves. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are visible. The treble clef part shows a change in texture with more complex rhythmic patterns. The bass line continues with a melodic line, and the lower bass line has a consistent eighth-note accompaniment.

22

System 22: Bass clef, treble clef, and bass clef staves. The music continues with similar textures. The treble clef part has a complex, flowing melody with many sixteenth notes. The bass line continues with a melodic line, and the lower bass line has a consistent eighth-note accompaniment.

25

System 25: Bass clef, treble clef, and bass clef staves. The music continues with similar textures. A dynamic marking of *tr* (trill) is visible above a note in the treble clef part. The bass line continues with a melodic line, and the lower bass line has a consistent eighth-note accompaniment.

28

Musical score for measures 28-30. The system consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The key signature has two flats (B-flat and E-flat). Measure 28 features a complex piano texture with many sixteenth notes in the right hand and a steady eighth-note bass line. Trills are marked with 'tr' in measures 28 and 29, and a trill with a slur '(tr)' is in measure 30. Measure 29 has a fermata over the final note.

31

Musical score for measures 31-33. The system consists of three staves. Measure 31 has a fermata over the final note of the right hand. Measure 32 features a trill marked with 'tr' in the right hand. Measure 33 has a fermata over the final note of the right hand.

34

Musical score for measures 34-36. The system consists of three staves. Measure 34 has a fermata over the final note of the right hand. Measure 35 has a fermata over the final note of the right hand. Measure 36 has a fermata over the final note of the right hand.

37

Musical score for measures 37-39. The system consists of three staves. Measure 37 has a fermata over the final note of the right hand. Measure 38 has a fermata over the final note of the right hand. Measure 39 has a fermata over the final note of the right hand.

40

Musical score for measures 40-42. The system consists of three staves. Measure 40 has a fermata over the final note of the right hand. Measure 41 has a fermata over the final note of the right hand. Measure 42 has a fermata over the final note of the right hand.

43

Musical score for measures 43-44. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 43 features a complex rhythmic pattern in the bass staff with a piano (*p*) dynamic. The grand staff contains a dense texture of sixteenth-note runs in both hands.

45

Musical score for measures 45-47. The system consists of three staves. Measures 45 and 46 show alternating dynamics of forte (*f*) and piano (*p*) in the top bass staff. The grand staff continues with intricate sixteenth-note passages in both hands.

48

Musical score for measures 48-50. The system consists of three staves. Measure 48 features a forte (*f*) dynamic in the top bass staff. Measures 49 and 50 show a mezzo-piano (*mp*) dynamic. The grand staff continues with complex rhythmic patterns.

51

Musical score for measures 51-53. The system consists of three staves. Measures 51 and 52 feature a forte (*f*) dynamic in the top bass staff. Measure 53 shows a piano (*p*) dynamic. The grand staff continues with complex rhythmic patterns.

54

Musical score for measures 54-56. The system consists of three staves. Measure 54 features a piano (*p*) dynamic in the top bass staff. Measures 55 and 56 continue with complex rhythmic patterns in the grand staff.

57

p

60

p *f*

63

66

69

8va - - - - -

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