

SELECTIONS

From

Bach's b minor Mass and Brandenburg Concerto No. 6

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME ONE

@2017

About the Composer

The three great innovators of the 17th century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18th, Handel (1685-1759), Bach (1685-1750) and Vivaldi (1678-1741). The circumstances of the connections, however, differ greatly. From the operas of Monteverdi to the operas of Handel, there are two complete generations of composers, highlighted by the careers of Francesco Cavalli (1602-1676) and Alessandro Scarlatti (1660-1725), both of whom were quite famous during their lifetimes. From the sacred concertos of Gabrieli to the cantatas of Bach, there are also two generations of composers, represented most vividly by the careers of Heinrich Schutz (1585-1672), a celebrated student of Gabrieli and Dietrich Buxtehude (1637-1707), a much lesser known composer. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output.

Just like Gabrieli and Monteverdi, Bach regularly composed music in more than four parts (the first movement of Cantata 80 actually has 10). In contrast to the other two, however, his use is much more sophisticated and surprising. The new harmonic language of the seventeenth-century had drastically reduced the use of counterpoint in favor of homophonic structure, which was seen to be a more effective use of that harmonic language. In contrast, Gabrieli and Monteverdi were simply continuing the tradition of the Renaissance. One can effectively argue that Bach represented the last polyphonic gasp in the development of western music; his ingenious efforts intimidated even the likes of Mozart, who gave up trying to imitate the “master” late in his own career. Bach’s massive multi-part masterpieces certainly represent the pinnacle of the late Baroque.

About the arranger

Bob Reifsnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L’Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. **Performance-** This volume was created to add to the public performance repertoire of the low brass choir. Ideally, the second part would be performed on a smaller bore tenor, thus providing as much contrast of color as possible.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top three parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** The original parts have been occasionally exchanged in these arrangements to allow the alto trombone to almost always be the highest tessitura. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instrument.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate a C tuba. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass, which offers a wonderful chamber music experience for the trombonists involved.
5. **Tempi-** All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
 - A. triple tempi are faster than duple tempi
 - B. music with quarter and half notes as the fastest value have faster tempi
 - C. music with eighth and sixteenth notes as the fastest value have slower tempi
6. **Dynamics-** Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead. The use of dynamics is often, but not exclusively, an indication of the relative importance of the five independent lines,.
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Quoniam tu Solus Sanctus

Aria from the b minor Mass

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 70$

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba.

Key signature: B-flat major (three flats). Time signature: 3/4.

Tempo: $\text{♩} = 70$.

Dynamic markings: *mf* (mezzo-forte) for Trombone 1 and Tuba; *mp* (mezzo-piano) for Trombone 2 and Trombone 3.

The score shows five staves. Trombone 1, Trombone 2, and Trombone 3 are in the upper staves. Bass Trombone and Tuba are in the lower staves. Trombone 1 and Tuba have *mf* markings. Trombone 2 and Trombone 3 have *mp* markings. The Bass Trombone staff is empty.

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba.

Key signature: B-flat major (three flats). Time signature: 3/4.

Tempo: $\text{♩} = 70$.

Dynamic markings: *mf* (mezzo-forte) for Trombone 1 and Tuba; *mp* (mezzo-piano) for Trombone 2 and Trombone 3.

The score shows five staves. Trombone 1, Trombone 2, and Trombone 3 are in the upper staves. Bass Trombone and Tuba are in the lower staves. Trombone 1 and Tuba have *mf* markings. Trombone 2 and Trombone 3 have *mp* markings. The Bass Trombone staff is empty.

Quoniam tu Solus Sanctus

2
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

13

p

p

mf

mp

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

p

mf

mp

23

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

4
27

Quoniam tu Solus Sanctus

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 27-31.

Measures 27-31:

- Tbn. 1: *mp*
- Tbn. 2: *p*
- Tbn. 3: *p*
- B. Tbn.: *mf*
- Tuba: *mp*

32

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 32-36.

Measures 32-36:

- Tbn. 1: *p*
- Tbn. 2: *p*
- Tbn. 3: *p*
- B. Tbn.: *mf*
- Tuba: *mp*

36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

p

mf

40

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Quoniam tu Solus Sanctus

6
44

Tbn. 1

mf

Tbn. 2

mp

Tbn. 3

mp

B. Tbn.

Tuba

mf

49

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

52

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

p

mf

mp

56

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Quoniam tu Solus Sanctus

8
60

Tbn. 1 *mp*

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

65

Tbn. 1 *mf*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn.

Tuba *mf*

69

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mf

73

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

p

mf

mp

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

81

Tbn. 1

mp

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

85

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

90

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

mf

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

p

mf

mp

99

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

103

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

p

mp

107

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

14
111

Quoniam tu Solus Sanctus

Tbn. 1 *mp*

Tbn. 2

Tbn. 3

B. Tbn.

Tuba *mp*

115

Tbn. 1 *mf*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn.

Tuba *mf*

120

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

124

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is written for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 12/8. The score is divided into two systems, starting at measures 120 and 124. The Tbn. 1 part has a fermata at the end of the first system. The Tuba part has a fermata at the end of the second system.

Score Brandenburg Concerto No. 6 in B-flat Major

first movement

J.S. Bach

Bob Reifsnyder

$\text{♩} = 70$

Trombone 1 *mf*

Trombone 2 *mf*

Trombone 3 *mp*

Bass Trombone *mp*

Tuba *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *p*

B. Tbn. *p*

Tuba *p*

Brandenburg Concerto No. 6 in B-flat Major

2
5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mp

mp

mp

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

7

Brandenburg Concerto No. 6 in B-flat Major

3

9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

11

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Brandenburg Concerto No. 6 in B-flat Major

4
13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This block contains the musical notation for measures 4 and 13. The score is written for five parts: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. The Tbn. 1 and Tbn. 2 parts have a key signature change from one sharp to two sharps (F# and C#) between measures 4 and 13. The Tbn. 3, B. Tbn., and Tuba parts remain in the original key signature of one sharp.

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This block contains the musical notation for measures 15 and 16. The score is written for five parts: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. The Tbn. 1 and Tbn. 2 parts have a key signature change from one sharp to two sharps (F# and C#) between measures 15 and 16. The Tbn. 3, B. Tbn., and Tuba parts remain in the original key signature of one sharp.

Brandenburg Concerto No. 6 in B-flat Major

5

17

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

19

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Brandenburg Concerto No. 6 in B-flat Major

6
21

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

23

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mp

mp

Brandenburg Concerto No. 6 in B-flat Major

7

25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

p

mp

p

p

p

p

p

p

Brandenburg Concerto No. 6 in B-flat Major

8
30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

32

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

40

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp. *p*

mp *p*

mp *p*

mp *p*

p *p*

Brandenburg Concerto No. 6 in B-flat Major

11

43

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

mp

p

mp

p

45

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mp

mp

mp

Brandenburg Concerto No. 6 in B-flat Major

12
47

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

49

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mf

mp

p

mp

p

p

mp

51

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

p

53

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p.

mp

p

p

mp

p

p

mp

p

Brandenburg Concerto No. 6 in B-flat Major

14
56

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

58

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

60

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

Measures 60-61 of the score. The key signature is B-flat major (two flats). The time signature is 3/4. The parts are for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 60 features a rest for Tbn. 3. Measure 61 begins with a piano (*p*) dynamic marking.

62

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

Measures 62-63 of the score. The key signature is B-flat major (two flats). The time signature is 3/4. The parts are for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 62 features a piano (*p*) dynamic marking. Measure 63 also features a piano (*p*) dynamic marking.

Brandenburg Concerto No. 6 in B-flat Major

16
64

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

p

p

mp

66

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

p

68

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

This system contains measures 68 and 69. The key signature is one sharp (F#) and the time signature is 3/8. Tbn. 1 plays a melody starting on G4, marked *p*. Tbn. 2 is silent. Tbn. 3 plays a melody starting on G3, also marked *p*. B. Tbn. is silent. The Tuba plays a rhythmic accompaniment of eighth notes, starting on F#3.

70

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This system contains measures 70 and 71. Tbn. 1 continues its melodic line. Tbn. 2 remains silent. Tbn. 3 continues its melodic line. B. Tbn. remains silent. The Tuba continues its rhythmic accompaniment.

18
72

Brandenburg Concerto No. 6 in B-flat Major

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

mp

74

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

76

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This system contains measures 76 and 77. The key signature is one flat (B-flat major). The time signature is 12/8. The staves are for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. In measure 76, Tbn. 1 and 2 play eighth-note patterns, Tbn. 3 plays quarter notes, B. Tbn. plays quarter notes, and Tuba plays quarter notes. In measure 77, Tbn. 1 and 2 continue with eighth-note patterns, Tbn. 3 plays quarter notes, B. Tbn. plays quarter notes, and Tuba plays quarter notes.

78

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This system contains measures 78 and 79. The key signature is one flat (B-flat major). The time signature is 12/8. The staves are for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. In measure 78, Tbn. 1 and 2 play eighth-note patterns, Tbn. 3 plays quarter notes, B. Tbn. plays quarter notes, and Tuba plays quarter notes. In measure 79, Tbn. 1 and 2 continue with eighth-note patterns, Tbn. 3 plays quarter notes, B. Tbn. plays quarter notes, and Tuba plays quarter notes.

20
80

Brandenburg Concerto No. 6 in B-flat Major

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

82

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mp *p*

mp *p*

mp

mp *p*

p

85

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mf

mf

mp

mp

87

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

Brandenburg Concerto No. 6 in B-flat Major

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

97

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

93

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

95

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

24
97

Brandenburg Concerto No. 6 in B-flat Major

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

99

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

First system of musical notation (measures 24-97). It features five staves: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 3/4. Tbn. 1 and Tbn. 2 play rapid sixteenth-note passages. Tbn. 3 plays a rhythmic pattern of eighth and sixteenth notes. B. Tbn. and Tuba play a slower, more melodic line with occasional rests.

Second system of musical notation (measures 99-100). It features the same five staves as the first system. The key signature remains one sharp (F#) and the time signature is 3/4. Tbn. 1 and Tbn. 2 play more complex, flowing lines with slurs. Tbn. 3 continues its rhythmic pattern. B. Tbn. and Tuba play a steady, melodic accompaniment.

Brandenburg Concerto No. 6 in B-flat Major

25

101

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

103

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

26
105

Brandenburg Concerto No. 6 in B-flat Major

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

107

p

p

p

p

109

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

111

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

28
113

Brandenburg Concerto No. 6 in B-flat Major

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mp

mp

mp

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

115

117

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *p*

B. Tbn. *p*

Tuba *p*

119

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mp*

B. Tbn. *mp*

Tuba *mp*

30
121

Brandenburg Concerto No. 6 in B-flat Major

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This system contains measures 30 through 121. The instrumentation consists of three tubas (Tbn. 1, 2, 3), a baritone tuba (B. Tbn.), and a tuba. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for five parts. Tbn. 1 and 2 have complex, fast-moving melodic lines with many beamed sixteenth and thirty-second notes. Tbn. 3 has a more rhythmic, dotted pattern. B. Tbn. and Tuba play a steady, dotted eighth-note pattern.

123

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This system contains measures 123 and 124. The instrumentation remains the same: Tbn. 1, 2, 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with similar rhythmic and melodic patterns as the first system. Tbn. 1 and 2 continue with their complex, fast-moving melodic lines. Tbn. 3 maintains its rhythmic pattern. B. Tbn. and Tuba continue with their steady, dotted eighth-note pattern.

125

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

126

127

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

128

32
129

Brandenburg Concerto No. 6 in B-flat Major

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains five staves for brass instruments, labeled Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The music is in B-flat major, indicated by two flat symbols (B-flat and E-flat) at the beginning of each staff. The key signature is consistent across all staves. The time signature is 3/4, indicated by a '3' over a '4' at the start of the first staff. The score is divided into two systems by a vertical bar line. The first system covers measures 32 to 129, with measure numbers 32 and 129 written above the first staff. The second system continues the music from measure 130. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The Tuba part is written in the bass clef, while the other four parts are in the treble clef.

Brandenburg Concerto No. 6

Third movement

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 60$

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba, measures 1 through 4.

The score is in 12/8 time, key of D major (one sharp). The dynamics are marked *mf* (mezzo-forte).

Trombone 1 and 2 play a melodic line starting on G4, moving up stepwise to A4, then down to G4, and finally to F#4. Trombone 3 and Bass Trombone play a rhythmic pattern of eighth notes, starting on G3 and moving up to A3. The Tuba plays a rhythmic pattern of eighth notes, starting on G2 and moving up to A2.

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba, measures 5 through 8.

The score continues the melodic and rhythmic patterns from the previous system. Trombone 1 and 2 play a melodic line starting on G4, moving up stepwise to A4, then down to G4, and finally to F#4. Trombone 3 and Bass Trombone play a rhythmic pattern of eighth notes, starting on G3 and moving up to A3. The Tuba plays a rhythmic pattern of eighth notes, starting on G2 and moving up to A2.

Brandenburg Concerto No. 6

$\frac{2}{5}$

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

Measure 9: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. Tbn. 3 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. B. Tbn. plays quarter notes G3, A3, B3, G3. Tuba plays quarter notes G2, A2, B2, G2. A piano (*p*) dynamic marking is present under Tbn. 3 and B. Tbn. in measure 9.

Measure 10: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. Tbn. 3 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. B. Tbn. plays quarter notes G3, A3, B3, G3. Tuba plays quarter notes G2, A2, B2, G2.

10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measure 11: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. Tbn. 3 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. B. Tbn. plays quarter notes G3, A3, B3, G3. Tuba plays quarter notes G2, A2, B2, G2.

Measure 12: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. Tbn. 3 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. B. Tbn. plays quarter notes G3, A3, B3, G3. Tuba plays quarter notes G2, A2, B2, G2.

Measure 13: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. Tbn. 3 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. B. Tbn. plays quarter notes G3, A3, B3, G3. Tuba plays quarter notes G2, A2, B2, G2.

Measure 14: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. Tbn. 3 plays eighth notes G4, A4, B4, G4, F#4, E4, D4. B. Tbn. plays quarter notes G3, A3, B3, G3. Tuba plays quarter notes G2, A2, B2, G2.

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4
11

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

13

Tbn. 1

mf

Tbn. 2

mf

Tbn. 3

mf

B. Tbn.

mf *mp*

Tuba

mf *mp*

15

Tbn. 1

Tbn. 2

Tbn. 3

mp

B. Tbn.

Tuba

Measure 15: Tbn. 1 and 2 have whole rests. Tbn. 3 and B. Tbn. play eighth-note patterns. The Tuba plays a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. A mezzo-piano (*mp*) dynamic is marked at the beginning of measure 15.

Measure 16: Tbn. 1 and 2 have whole rests. Tbn. 3 and B. Tbn. continue their patterns. The Tuba continues its accompaniment.

17

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measure 17: Tbn. 1 and 2 have whole rests. Tbn. 3 and B. Tbn. play eighth-note patterns. The Tuba plays a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

Measure 18: Tbn. 1 and 2 have whole rests. Tbn. 3 and B. Tbn. continue their patterns. The Tuba continues its accompaniment.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

20

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

22

Tbn. 1

mf *mp*

Tbn. 2

mf *mp*

Tbn. 3

mf *mp*

B. Tbn.

mf *mp*

Tuba

mf *mp*

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

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8
25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

Brandenburg Concerto No. 6

9

28

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measures 28-29 and the first five measures of the second system. The score is for five parts: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 3/4. Tbn. 1 plays a melodic line with eighth and quarter notes. Tbn. 2 plays a rhythmic pattern of eighth notes. Tbn. 3 plays a simple eighth-note line. B. Tbn. and Tuba play a steady eighth-note accompaniment.

Measures 29-30 and the next five measures of the second system. The instrumentation remains the same. In measure 29, Tbn. 1 has a melodic phrase, Tbn. 2 continues its eighth-note pattern, Tbn. 3 has rests followed by a quarter note, B. Tbn. continues its eighth-note line, and Tuba continues its eighth-note accompaniment. The system concludes with measure 30.

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10
30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

32

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mf

mf

p

mf

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mf

mp

mf

mp

mp

Detailed description of the musical score: The score is for five brass instruments. The first system (measures 32-33) shows Tbn. 1 and Tbn. 2 with rests, while Tbn. 3, B. Tbn., and Tuba play a rhythmic pattern of eighth notes. Tbn. 3 starts at *p* and Tuba at *p*. In measure 33, Tbn. 1 and Tbn. 2 enter with a melodic line marked *mf*. The second system (measures 34-35) shows all instruments playing. Tbn. 1 and Tbn. 2 play a melodic line marked *mp*. Tbn. 3 plays a rhythmic pattern marked *mf*. B. Tbn. and Tuba play a rhythmic pattern marked *mf*. In measure 35, Tbn. 1 and Tbn. 2 continue their melodic line, while Tbn. 3, B. Tbn., and Tuba play a rhythmic pattern marked *mp*.

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12
36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mp

mp

38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

40

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Detailed description: This block contains the musical notation for measures 40 and 41. Tbn. 1 and Tbn. 2 play a melodic line with eighth and sixteenth notes, often beamed together. Tbn. 3 plays a rhythmic pattern of eighth notes with rests. B. Tbn. and Tuba play a similar rhythmic pattern, mostly on the lower staff with rests. The key signature has one sharp (F#) and the time signature is 12/8.

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Detailed description: This block contains the musical notation for measures 42 and 43. Tbn. 1 and Tbn. 2 continue their melodic lines. Tbn. 3 continues its rhythmic pattern. B. Tbn. and Tuba continue their rhythmic pattern. The key signature has one sharp (F#) and the time signature is 12/8.

Brandenburg Concerto No. 6

14
4-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

46

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

47

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

48

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score for Brandenburg Concerto No. 6, page 15, measures 47-48. The score is for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measures 47 and 48 are shown. Tbn. 1 and 2 play a melodic line in treble clef with a key signature of one sharp (F#). Tbn. 3, B. Tbn., and Tuba play a bass line in bass clef with a key signature of one sharp (F#). Tbn. 3 and B. Tbn. have rests in measure 47. In measure 48, Tbn. 1 and 2 play a melodic line, Tbn. 3 and B. Tbn. have rests, and Tuba plays a bass line.

16
49

Brandenburg Concerto No. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

50

51

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

53

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

Detailed description of the musical score: The score is for five tuba parts. Measures 51-53 are shown. The key signature is one sharp (F#) and the time signature is 12/8. In measure 51, Tbn. 1 and 2 play a melodic line with eighth notes, while Tbn. 3, B. Tbn., and Tuba play a rhythmic pattern of eighth notes. In measure 52, Tbn. 1 and 2 continue their melodic line, while Tbn. 3, B. Tbn., and Tuba play a rhythmic pattern of eighth notes. In measure 53, Tbn. 1 and 2 play a melodic line with a half note, while Tbn. 3, B. Tbn., and Tuba play a rhythmic pattern of eighth notes. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Brandenburg Concerto No. 6

18
55

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

56

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains two systems of music for the tuba section of Brandenburg Concerto No. 6. The first system covers measures 18 to 55, and the second system covers measure 56. The instrumentation includes Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Baritone), and Tuba. The key signature is one sharp (F#), and the time signature is 3/8. The notation includes various note values, rests, and phrasing slurs. In the first system, Tbn. 1 and Tbn. 2 have melodic lines with slurs, while Tbn. 3, B. Tbn., and Tuba have more rhythmic, often beamed, patterns. In the second system, the parts continue with similar textures, featuring melodic fragments for the upper tubas and rhythmic accompaniment for the lower tubas.

19

57

57

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

58

58

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The image shows a musical score for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is for measures 58-61. Tbn. 1 and 2 play a melodic line with eighth and sixteenth notes. Tbn. 3 plays a rhythmic pattern of eighth notes. B. Tbn. and Tuba play a bass line with quarter and eighth notes.

20
59

Brandenburg Concerto No. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

60

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p.

p

61

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measure 61: Tbn. 1 is silent. Tbn. 2 and 3 play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G-106, F#-106, E-106, D-106, C#-106, B-107, A-107, G-107, F#-107, E-107, D-107, C#-107, B-108, A-108, G-108, F#-108, E-108, D-108, C#-108, B-109, A-109, G-109, F#-109, E-109, D-109, C#-109, B-110, A-110, G-110, F#-110, E-110, D-110, C#-110, B-111, A-111, G-111, F#-111, E-111, D-111, C#-111, B-112, A-112, G-112, F#-112, E-112, D-112, C#-112, B-113, A-113, G-113, F#-113, E-113, D-113, C#-113, B-114, A-114, G-114, F#-114, E-114, D-114, C#-114, B-115, A-115, G-115, F#-115, E-115, D-115, C#-115, B-116, A-116, G-116, F#-116, E-116, D-116, C#-116, B-117, A-117, G-117, F#-117, E-117, D-117, C#-117, B-118, A-118, G-118, F#-118, E-118, D-118, C#-118, B-119, A-119, G-119, F#-119, E-119, D-119, C#-119, B-120, A-120, G-120, F#-120, E-120, D-120, C#-120, B-121, A-121, G-121, F#-121, E-121, D-121, C#-121, B-122, A-122, G-122, F#-122, E-122, D-122, C#-122, B-123, A-123, G-123, F#-123, E-123, D-123, C#-123, B-124, A-124, G-124, F#-124, E-124, D-124, C#-124, B-125, A-125, G-125, F#-125, E-125, D-125, C#-125, B-126, A-126, G-126, F#-126, E-126, D-126, C#-126, B-127, A-127, G-127, F#-127, E-127, D-127, C#-127, B-128, A-128, G-128, F#-128, E-128, D-128, C#-128, B-129, A-129, G-129, F#-129, E-129, D-129, C#-129, B-130, A-130, G-130, F#-130, E-130, D-130, C#-130, B-131, A-131, G-131, F#-131, E-131, D-131, C#-131, B-132, A-132, G-132, F#-132, E-132, D-132, C#-132, B-133, A-133, G-133, F#-133, E-133, D-133, C#-133, B-134, A-134, G-134, F#-134, E-134, D-134, C#-134, B-135, A-135, G-135, F#-135, E-135, D-135, C#-135, B-136, A-136, G-136, F#-136, E-136, D-136, C#-136, B-137, A-137, G-137, F#-137, E-137, D-137, C#-137, B-138, A-138, G-138, F#-138, E-138, D-138, C#-138, B-139, A-139, G-139, F#-139, E-139, D-139, C#-139, B-140, A-140, G-140, F#-140, E-140, D-140, C#-140, B-141, A-141, G-141, F#-141, E-141, D-141, C#-141, B-142, A-142, G-142, F#-142, E-142, D-142, C#-142, B-143, A-143, G-143, F#-143, E-143, D-143, C#-143, B-144, A-144, G-144, F#-144, E-144, D-144, C#-144, B-145, A-145, G-145, F#-145, E-145, D-145, C#-145, B-146, A-146, G-146, F#-146, E-146, D-146, C#-146, B-147, A-147, G-147, F#-147, E-147, D-147, C#-147, B-148, A-148, G-148, F#-148, E-148, D-148, C#-148, B-149, A-149, G-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G-164, F#-164, E-164, D-164, C#-164, B-165, A-165, G-165, F#-165, E-165, D-165, C#-165, B-166, A-166, G-166, F#-166, E-166, D-166, C#-166, B-167, A-167, G-167, F#-167, E-167, D-167, C#-167, B-168, A-168, G-168, F#-168, E-168, D-168, C#-168, B-169, A-169, G-169, F#-169, E-169, D-169, C#-169, B-170, A-170, G-170, F#-170, E-170, D-170, C#-170, B-171, A-171, G-171, F#-171, E-171, D-171, C#-171, B-172, A-172, G-172, F#-172, E-172, D-172, C#-172, B-173, A-173, G-173, F#-173, E-173, D-173, C#-173, B-174, A-174, G-174, F#-174, E-174, D-174, C#-174, B-175, A-175, G-175, F#-175, E-175, D-175, C#-175, B-176, A-176, G-176, F#-176, E-176, D-176, C#-176, B-177, A-177, G-177, F#-177, E-177, D-177, C#-177, B-178, A-178, G-178, F#-178, E-178, D-178, C#-178, B-179, A-179, G-179, F#-179, E-179, D-179, C#-179, B-180, A-180, G-180, F#-180, E-180, D-180, C#-180, B-181, A-181, G-181, F#-181, E-181, D-181, C#-181, B-182, A-182, G-182, F#-182, E-182, D-182, C#-182, B-183, A-183, G-183, F#-183, E-183, D-183, C#-183, B-184, A-184, G-184, F#-184, E-184, D-184, C#-184, B-185, A-185, G-185, F#-185, E-185, D-185, C#-185, B-186, A-186, G-186, F#-186, E-186, D-186, C#-186, B-187, A-187, G-187, F#-187, E-187, D-187, C#-187, B-188, A-188, G-188, F#-188, E-188, D-188, C#-188, B-189, A-189, G-189, F#-189, E-189, D-189, C#-189, B-190, A-190, G-190, F#-190, E-190, D-190, C#-190, B-191, A-191, G-191, F#-191, E-191, D-191, C#-191, B-192, A-192, G-192, F#-192, E-192, D-192, C#-192, B-193, A-193, G-193, F#-193, E-193, D-193, C#-193, B-194, A-194, G-194, F#-194, E-194, D-194, C#-194, B-195, A-195, G-195, F#-195, E-195, D-195, C#-195, B-196, A-196, G-196, F#-196, E-196, D-196, C#-196, B-197, A-197, G-197, F#-197, E-197, D-197, C#-197, B-198, A-198, G-198, F#-198, E-198, D-198, C#-198, B-199, A-199, G-199, F#-199, E-199, D-199, C#-199, B-200, A-200, G-200, F#-200, E-200, D-200, C#-200, B-201, A-201, G-201, F#-201, E-201, D-201, C#-201, B-202, A-202, G-202, F#-202, E-202, D-202, C#-202, B-203, A-203, G-203, F#-203, E-203, D-203, C#-203, B-204, A-204, G-204, F#-204, E-204, D-204, C#-204, B-205, A-205, G-205, F#-205, E-205, D-205, C#-205, B-206, A-206, G-206, F#-206, E-206, D-206, C#-206, B-207, A-207, G-207, F#-207, E-207, D-207, C#-207, B-208, A-208, G-208, F#-208, E-208, D-208, C#-208, B-209, A-209, G-209, F#-209, E-209, D-209, C#-209, B-210, A-210, G-210, F#-210, E-210, D-210, C#-210, B-211, A-211, G-211, F#-211, E-211, D-211, C#-211, B-212, A-212, G-212, F#-212, E-212, D-212, C#-212, B-213, A-213, G-213, F#-213, E-213, D-213, C#-213, B-214, A-214, G-214, F#-214, E-214, D-214, C#-214, B-215, A-215, G-215, F#-215, E-215, D-215, C#-215, B-216, A-216, G-216, F#-216, E-216, D-216, C#-216, B-217, A-217, G-217, F#-217, E-217, D-217, C#-217, B-218, A-218, G-218, F#-218, E-218, D-218, C#-218, B-219, A-219, G-219, F#-219, E-219, D-219, C#-219, B-220, A-220, G-220, F#-220, E-220, D-220, C#-220, B-221, A-221, G-221, F#-221, E-221, D-221, C#-221, B-222, A-222, G-222, F#-222, E-222, D-222, C#-222, B-223, A-223, G-223, F#-223, E-223, D-223, C#-223, B-224, A-224, G-224, F#-224, E-224, D-224, C#-224, B-225, A-225, G-225, F#-225, E-225, D-225, C#-225, B-226, A-226, G-226, F#-226, E-226, D-226, C#-226, B-227, A-227, G-227, F#-227, E-227, D-227, C#-227, B-228, A-228, G-228, F#-228, E-228, D-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D-247, C#-247, B-248, A-248, G-248, F#-248, E-248, D-248, C#-248, B-249, A-249, G-249, F#-249, E-249, D-249, C#-249, B-250, A-250, G-250, F#-250, E-250, D-250, C#-250, B-251, A-251, G-251, F#-251, E-251, D-251, C#-251, B-252, A-252, G-252, F#-252, E-252, D-252, C#-252, B-253, A-253, G-253, F#-253, E-253, D-253, C#-253, B-254, A-254, G-254, F#-254, E-254, D-254, C#-254, B-255, A-255, G-255, F#-255, E-255, D-255, C#-255, B-256, A-256, G-256, F#-256, E-256, D-256, C#-256, B-257, A-257, G-257, F#-257, E-257, D-257, C#-257, B-258, A-258, G-258, F#-258, E-258, D-258, C#-258, B-259, A-259, G-259, F#-259, E-259, D-259, C#-259, B-260, A-260, G-260, F#-260, E-260, D-260, C#-260, B-261, A-261, G-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-289, E-289, D-289, C#-289, B-290, A-290, G-290, F#-290, E-290, D-290, C#-290, B-291, A-291, G-291, F

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

65

68

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

70

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains measures 68 through 70 of Brandenburg Concerto No. 6. It features five staves for the tuba section: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Baritone Tuba), and Tuba. The music is in 3/8 time with a key signature of one sharp (F#). Measures 68 and 69 are marked with a '68' and a '70' respectively at the beginning of the first staff. The notation includes various note values, rests, and articulation marks such as slurs and accents. The Tbn. 1 and Tbn. 2 parts are more melodic, while Tbn. 3, B. Tbn., and Tuba provide harmonic support with sustained notes and rhythmic patterns.

24
72

Brandenburg Concerto No. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

75

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measure 75: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Tbn. 3 plays eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. B. Tbn. plays quarter notes: G2, A2, B2, C3. Tuba has a whole rest.

Measure 76: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Tbn. 3 plays eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. B. Tbn. plays quarter notes: G2, A2, B2, C3. Tuba has a whole rest.

76

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measure 77: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Tbn. 3 plays eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. B. Tbn. plays quarter notes: G2, A2, B2, C3. Tuba has a whole rest.

Measure 78: Tbn. 1 has a whole rest. Tbn. 2 plays eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Tbn. 3 plays eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. B. Tbn. plays quarter notes: G2, A2, B2, C3. Tuba has a whole rest.

Tbn. 1

mf

Tbn. 2

mf

Tbn. 3

mf

B. Tbn.

mf *mp*

Tuba

mf *mp*

80

Tbn. 1

Tbn. 2

Tbn. 3

mp

B. Tbn.

Tuba

82

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

83

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

28
85

Brandenburg Concerto No. 6

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Tuba *mp*

87

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

B. Tbn. *mf* *mp*

Tuba *mf* *mp*

89

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

90

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains two systems of music for measures 89 and 90 of Brandenburg Concerto No. 6. The instruments are Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 3/4. In measure 89, Tbn. 1 and Tbn. 2 have melodic lines with slurs, while Tbn. 3, B. Tbn., and Tuba play a rhythmic pattern of eighth notes. In measure 90, the parts continue with similar melodic and rhythmic patterns, including slurs and rests.

30
91

Brandenburg Concerto No. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

94

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

95

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measures 94-95 and the first five measures of the second system. The score is for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 12/8. Tbn. 1 and Tbn. 2 have melodic lines with slurs. Tbn. 3 has a sparse line with rests. B. Tbn. and Tuba have a continuous eighth-note accompaniment.

Measures 95-96 and the next five measures of the second system. The instrumentation remains the same. Tbn. 1 and Tbn. 2 continue their melodic lines. Tbn. 3 has a steady eighth-note pattern. B. Tbn. and Tuba continue the eighth-note accompaniment.

32
96

Brandenburg Concerto No. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

97

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf**mf**p**p**mf*

99

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mf

mp

mf

mp

This block contains the musical notation for measures 99 and 100 for the tuba section. The score is written for five parts: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 12/8. In measure 99, Tbn. 1 and 2 play a melodic line with eighth notes, while Tbn. 3, B. Tbn., and Tuba play a rhythmic pattern of eighth notes. In measure 100, Tbn. 1 and 2 continue their melodic line, while Tbn. 3, B. Tbn., and Tuba play a similar rhythmic pattern. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

101

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mp

mp

mp

This block contains the musical notation for measures 101 and 102 for the tuba section. The score is written for five parts: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 12/8. In measure 101, Tbn. 1 and 2 play a melodic line with eighth notes, while Tbn. 3, B. Tbn., and Tuba play a rhythmic pattern of eighth notes. In measure 102, Tbn. 1 and 2 continue their melodic line, while Tbn. 3, B. Tbn., and Tuba play a similar rhythmic pattern. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Tbn. 1

Tbn. 2

Tbn. 3

mf

B. Tbn.

mf

Tuba

mf

105

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

107

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

108

109

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

110