

Tuba

Hebrides Overture

(Concert Band Version)

FELIX MENDELSSOHN op. 26

arr. Martin Tousignant

Allegro moderato (♩ = 112)

The musical score is written in bass clef with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). It consists of nine staves of music. The first staff begins with a dynamic marking of *p* and a fermata over the final note. The second staff continues the melodic line. The third staff features a complex rhythmic pattern with a dynamic marking of *sub. f* and a crescendo leading to *p*. The fourth staff continues this pattern with a dynamic marking of *sub. f* and a crescendo leading to *ff* and then *p*. A box containing the letter 'A' is placed above the staff at measure 23. The fifth staff begins with a dynamic marking of *fp* and a crescendo leading to *pp*, followed by a decrescendo and then a crescendo. The sixth staff features a dynamic marking of *sf* and a decrescendo leading to *pp*. The seventh staff continues with a dynamic marking of *mp* and a crescendo leading to *f* and then *pp*. The eighth staff features a dynamic marking of *mp* and a crescendo leading to *f* and then *p*. The ninth staff concludes with a dynamic marking of *p* and a fermata over the final note.

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v. 2 rev. August 2011

46 **B**

54

61

68

75 *pp* **C** *p* *mp*

79 *f*

83 *fp fp fp*

88 *fp fp ff* *div.*

91 *sf sf sf sf* **D** *unis.* **3**

Tuba

97 Cbsn.

111

122

133

141

149

153

157

161

Tuba

165 **F**

f *più f* *sf sf sf sf*

169

ff

172 *div.*

ff

175 *tutti*

sf *p* **G**

181

pp

188

sf sf f

195 *rit.* **H** *Meno mosso* 14

mf p

216 *Animato (tempo primo)*

mp sf

Tuba

226 **I**
ff *f*

231 *ff*

236

241 unis.

244 **J**

248

251 unis.

254 *sf* *sf* *sf* **K** *sf* *ff* *f*

259 *ff*

263 *sub. pp*

Detailed description: This is a musical score for a Tuba part, spanning measures 226 to 263. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins at measure 226 with a first ending bracket labeled 'I'. The first staff (measures 226-230) features a rhythmic pattern of eighth and sixteenth notes, starting with a fortissimo (*ff*) dynamic and ending with a forte (*f*) dynamic. The second staff (measures 231-235) continues the rhythmic pattern, ending with a fortissimo (*ff*) dynamic. The third staff (measures 236-240) features a more complex rhythmic pattern with slurs and accents, ending with a fortissimo (*ff*) dynamic. The fourth staff (measures 241-243) features a rhythmic pattern with slurs and accents, ending with a fortissimo (*ff*) dynamic. The fifth staff (measures 244-247) features a rhythmic pattern with slurs and accents, ending with a fortissimo (*ff*) dynamic. The sixth staff (measures 248-250) features a rhythmic pattern with slurs and accents, ending with a fortissimo (*ff*) dynamic. The seventh staff (measures 251-253) features a rhythmic pattern with slurs and accents, ending with a fortissimo (*ff*) dynamic. The eighth staff (measures 254-258) features a rhythmic pattern with slurs and accents, starting with a fortissimo (*ff*) dynamic and ending with a fortissimo (*ff*) dynamic. The ninth staff (measures 259-262) features a rhythmic pattern with slurs and accents, starting with a fortissimo (*ff*) dynamic and ending with a fortissimo (*ff*) dynamic. The tenth staff (measures 263) features a rhythmic pattern with slurs and accents, starting with a fortissimo (*ff*) dynamic and ending with a fortissimo (*ff*) dynamic. The score includes various dynamics such as *ff*, *f*, *sf*, and *sub. pp*, and includes first and second ending brackets labeled 'I' and 'J'. The word 'unis.' is used to indicate unison playing.