

TUBAGALANTE

para Tuba y Piano

MIGUEL BROTONS

TUBAGALANTE

Tuba

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Moderato 2

Andante 3

2

3

2

mf cantabile

mf

mf expresivo

Moderato ♩ = 104

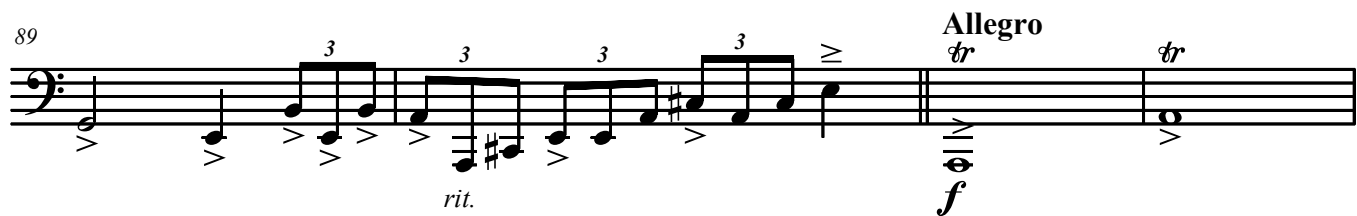
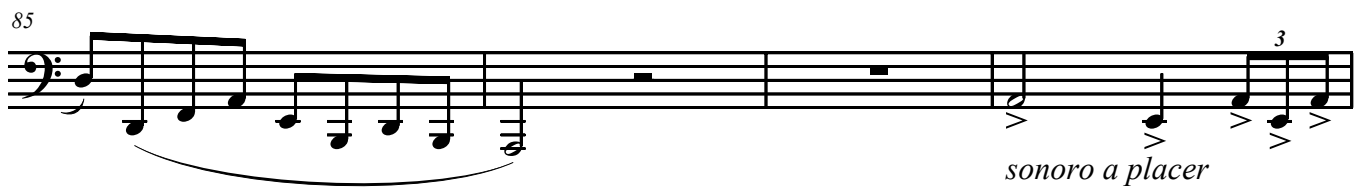
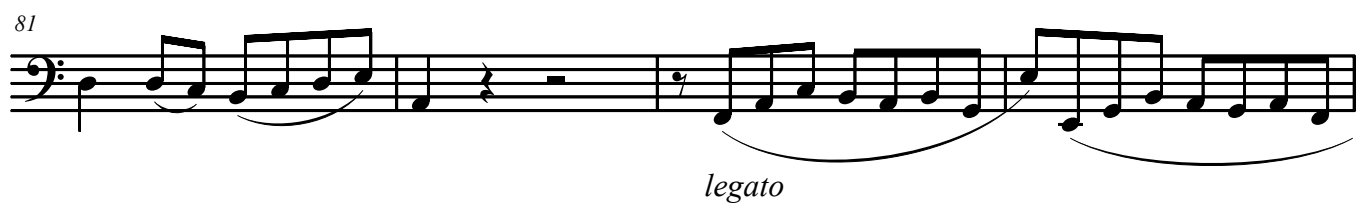
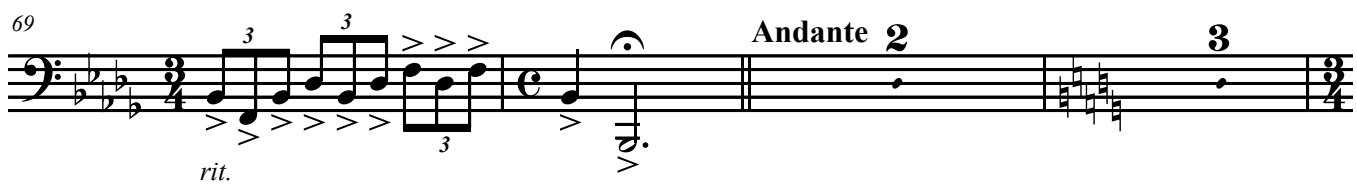
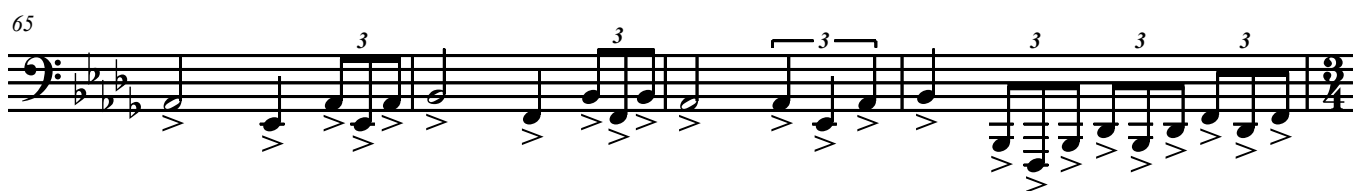
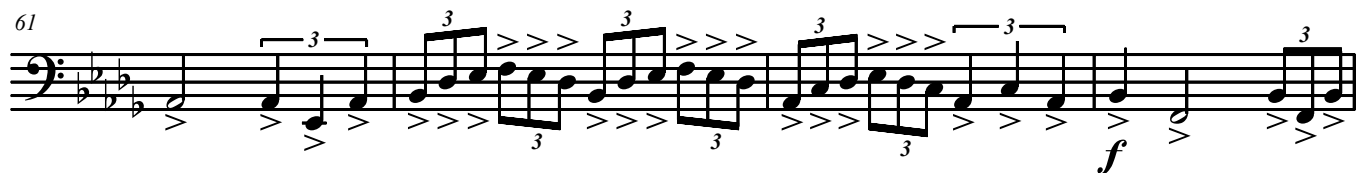
rit.

f enérgico

f

mf

f



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Moderato

Tuba

Piano

f

rit.

3

3

3

7 Andante

Tuba

Pno.

mf cantabile

3/4

3/4

12

Tuba

Pno.

12

16

Tuba

Pno.



20

Tuba

mf cantabile

Pno.

p



25

Tuba

Pno.

p



Tubagalante

4

29

Tuba

Measures 29-33 of the Tuba part. The staff is in bass clef with a common time signature. It features a melodic line with eighth and sixteenth notes, some beamed together. A *mf* dynamic marking is present at the beginning. Below the staff, there are five wedge-shaped markings indicating crescendos and decrescendos.

Pno.

Measures 29-33 of the Piano part. The staff is in treble and bass clef with a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, and the left hand plays a bass line with chords and single notes. Dynamics include *p* and *mf*.

34

Tuba

Measures 34-37 of the Tuba part. The staff is in bass clef with a common time signature. Measures 34-35 are whole rests. Measure 36 is a 3/4 time signature change. Measure 37 has a melodic phrase. A *mf* *espressivo* dynamic marking is present at the end.

Pno.

Measures 34-37 of the Piano part. The staff is in treble and bass clef with a common time signature. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with chords and single notes. A *espressivo* dynamic marking is present. A fermata is placed over a note in the left hand at the end of measure 37.

38

Tuba

Measures 38-41 of the Tuba part. The staff is in bass clef with a common time signature. It features a melodic line with eighth and sixteenth notes, some beamed together.

Pno.

Measures 38-41 of the Piano part. The staff is in treble and bass clef with a common time signature. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with chords and single notes. A fermata is placed over a note in the left hand at the end of measure 41.

42

Moderato ♩ = 104

Tuba

Pno.

*rit.**rit.****f*** *enérgico*

46

Tuba

Pno.

f *enérgico*

50

Tuba

Pno.

f***mf***

Tubagalante

6

54

Tuba

Measures 54-56 of the Tuba part. The staff is in bass clef with a key signature of three flats. It features a melodic line with eighth and sixteenth notes, including triplets and accents. The dynamic marking *mf* is present.

Pno.

54

Measures 54-56 of the Piano part. The right hand has a melodic line with eighth and sixteenth notes, including triplets and accents. The left hand plays a steady accompaniment of eighth notes. Dynamic markings *p* and *mf* are used.

Tuba

57

Measures 57-59 of the Tuba part. The staff is in bass clef. It features a melodic line with eighth and sixteenth notes, including triplets and accents. The dynamic marking *f* is present.

Pno.

57

Measures 57-59 of the Piano part. The right hand has a melodic line with eighth and sixteenth notes, including triplets and accents. The left hand plays a steady accompaniment of eighth notes. Dynamic markings *mf* and *f* are used.

Tuba

60

Measures 60-62 of the Tuba part. The staff is in bass clef. It features a melodic line with eighth and sixteenth notes, including triplets and accents. The dynamic marking *f* is present.

Pno.

60

Measures 60-62 of the Piano part. The right hand has a melodic line with eighth and sixteenth notes, including triplets and accents. The left hand plays a steady accompaniment of eighth notes. Dynamic markings *f* and *mf* are used.

Tubagalante

7

63

Tuba

Pno.

f

66

Tuba

Pno.

69

Tuba

Pno.

rit.

mf

Andante

Tubagalante

8

73

Tuba

Pno.

73

mf cantabile

Tuba

Pno.

78

mf cantabile

mf

Tuba

Pno.

82

82

legato

86

Tuba

Pno.

sonoro a placer

rit.

90

Tuba

Pno.

Allegro

rit.

f

93

Tuba

Pno.

ff

"TUBAGALANTE"

Composición escrita para tuba y piano en forma de estudio, estructurada en dos partes contrastantes, una melódica y otra de carácter rítmica, en las que se combinan elegancia y ternura con brillantez y dinamismo, en combinaciones rítmicas ternarias.

De esta forma, quise hacer honor a este instrumento de viento metal con el título de la propia composición.

Miguel Brotóns