

Wilfried Eisingberg

Elegie

für Tuba (oder Euphonium) und Orgel

Elegie

Wilfried Lingenberg
April/Mai 2002

Adagio

Tuba

p

Orgel

Adagio

p

6

11

17

Prinzipsal 8'

sempre (quasi) legato

21

f *p* *mf*

mf - - - - -

25

mp

dim.

p

poco ritardando

più lento, poco a poco accelerando

Prinzival 8'

più lento, poco a poco accelerando

ritard.

ritard.

37

accelerando

accelerando

39

cresc.

legato

41

quasi presto

Musical score for measures 42-43. Measure 42 features a complex piano accompaniment with multiple voices in treble and bass clefs. Measure 43 shows a continuation of the piano accompaniment with a single bass note in the lower register.

Musical score for measures 43-44. Measure 43 continues the piano accompaniment with a single bass note. Measure 44 shows a continuation of the piano accompaniment with a single bass note.

Musical score for measures 45-46. Measure 45 shows a vocal line (Obere Stimme gesungen) and piano accompaniment. Measure 46 shows a continuation of the piano accompaniment with a single bass note.

(Obere Stimme gesungen)
dim. e molto ritardando

*)

Nur Subbaß 16'

*) Siehe Bemerkungen / See notes.

47

un poco più andante del tempo I^o

r.

+ Prinzipal 16' + 8' + 4'

1.

55

mp sempre cresc.

8'-Zunge

8'-Zunge

Mixturplenum

Mixturplenum

4

59

f legato

legato

HW-Mixturplenum

+ Posaune 16'

63

sempre portato

Musical score for measures 63-65. The score is written for Tuba and Organ. The Tuba part (top staff) is marked *sempre portato* and features a melodic line with slurs. The Organ part (middle and bottom staves) is marked *ff* and *sempre staccato*, featuring a rhythmic accompaniment of eighth notes. The Organ part is divided into two systems, each with a grand staff (treble and bass clefs).

66

Musical score for measures 66-68. The score continues from the previous system. The Tuba part (top staff) has a melodic line with slurs. The Organ part (middle and bottom staves) continues with its rhythmic accompaniment. The Organ part is divided into two systems, each with a grand staff (treble and bass clefs).

69

Musical score for measures 69-71. The score continues from the previous system. The Tuba part (top staff) has a melodic line with slurs. The Organ part (middle and bottom staves) continues with its rhythmic accompaniment. The Organ part is divided into two systems, each with a grand staff (treble and bass clefs).

72

75

f *poco più largo* *dim.* (Obere Stimme gesungen)

*)

p

*) Siehe Bemerkungen / See notes.

79

sempre dim., ritardando *più lento*

pp *pp*

più lento

Zunge
(bis T. 91; nur l. H.)

Musical score for measures 84-88. The system includes a single bass clef staff at the top and a grand staff (treble, middle, and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff shows a piano accompaniment with chords and moving lines in the bass and middle registers.

Musical score for measures 89-94. The system includes a single bass clef staff at the top and a grand staff below. The top staff features a melodic line with a long slur over several measures. The grand staff provides a piano accompaniment with various rhythmic patterns and rests.

Musical score for measures 95-99. The system includes a single bass clef staff at the top and a grand staff below. The top staff begins with a melodic line in measure 95, followed by rests. The grand staff shows a piano accompaniment. Performance markings include *mf ed a tempo* and *a tempo mf legato*.

99

ritardando

p dim.

ritardando

103

poco più lento

pp

poco più lento

108

Nur Subbaß 16'

Bemerkungen

Die Elegie für Tuba und Orgel entstand im Auftrag des Durlacher Förderkreises für Kirchenmusik e. V. und wurde am 12. Juli 2002 in der Stadtkirche Durlach von Klaus Burger und Hans Martin Corrinth uraufgeführt. Das Stück trug dort und in der Erstausgabe (im copy-us Verlag Kleve, 2005) den Titel „Intermezzo“.

Wenn die zweistimmigen Stellen klanglich nicht befriedigen, kann der Organist die Oberstimme mit einem leisen 8'-Register übernehmen (in Takt 45 Einsatz auf dem zweiten Viertel).

Notes

The Elegy for tuba and organ was commissioned by the Durlacher Förderkreis für Kirchenmusik e. V. and first performed on 12th July 2002 by Klaus Burger and Hans Martin Corrinth at Stadtkirche Durlach. By then, as in the first edition (with copy-us Verlag Kleve, 2005), the piece was titled “Intermezzo”.

If the two-voiced sections do not sound satisfying, the upper voice may be played by the organist using a soft 8' stop (in bar 45 start with second crotchet).

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Elegie

für Tuba und Orgel

Tuba

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Adagio

Tuba

p

9

17

f p mf

25

mp dim.

33

più lento, poco a poco accelerando

ritard.

37

accelerando cresc.

42

(Obere Stimme gesungen)

dim. e molto ritardando un poco più andante del tempo I°

55

mp sempre cresc.

59

f

63 *sempre portato*

ff

67

71

75

f

poco più largo *dim.* (Obere Stimme gesungen)

79

sempre dim., ritardando *più lento* *sempre pp*

85

91

mf ed a tempo

97

ritardando *p dim.*

104

poco più lento