

# Tuba in E<sup>b</sup> (Bass Clef)

鬼姫～ある美しき幻影～

## 吹奏樂小編成版

# Onihime

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♩=138 ca.

*rit.*

**A**

♩=63 ca.

[illegible]

6

Breath noise [Si]

The bass line is written on a single staff in bass clef. It consists of seven measures with the following time signatures: 4/4, 3/4, 2/4, 4/4, 2/4, 3/4, and 4/4. The first measure is a whole rest. The second measure is a half rest. The third measure contains a whole note with a '2' above it, indicating a second. The fourth measure contains a half note with a circled 'x' and a fermata above it. The fifth measure contains a half note with a fermata above it. The sixth measure contains a quarter note with a fermata above it. The seventh measure is a whole rest. Dynamics include *ff* (fortissimo) under the fourth measure and *p* (piano) under the fifth measure. A crescendo hairpin is placed between the fourth and fifth measures.

13

**B** *stringendo*. . . . .

(..♩=92 ca.)

a.) *a tempo* (♩=63 ca.)

13 **B** *stringendo*. . . . .

*p* *ff* 3

18

*rit.*

C

♩=138 ca.

The bass line is written on a single staff in 4/4 time. It begins with a whole rest, followed by two eighth notes (G2 and F2) beamed together. This is followed by a triplet of eighth notes (E2, D2, C2). The next measure contains a dotted half note (G2). The final measure consists of a quarter note (F2), an eighth note (E2), and a quarter rest. The piece concludes with a double bar line.

25

D

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a whole rest, followed by a quarter rest, then a dotted half note (G2), a half note (F2), and a quarter note (E2). A slur connects the dotted half note and the half note. The dynamics *fp* (fortissimo piano) and *ff* (fortissimo) are indicated below the staff. The notation continues with a quarter rest, a half note (D2), and a whole rest.

30

[illegible]

35

**E**

♩=72

*rit.*

**F**

*a tempo*

The bass line is written on a single staff in 2/4 time. It begins with a whole rest, followed by a half note G2. After a double bar line, there is another whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2 beamed together. This is followed by another whole rest, and then a final measure with a whole note G2. The dynamics *p* and *ff* are indicated below the first and last notes of the second phrase, respectively.

Tuba in E<sup>b</sup> (B.C.)

42 **G** **H**

*mf*  $\text{3}$  *ff* *mf*  $\text{3}$  *ff* *mp*  $\text{3}$   $\text{3}$  *mf*  $\text{3}$  *fff*

49

*sfz*

56 **I** **Espressivo** *rit.* *poco rit. a tempo*

*rit.* *poco rit. a tempo*

63 **J** **(Poco con moto)** (♩=66 ca.)

*mf* *mp* *mp*

69 **K** *poco allargando*

*mf* *mp* *mf* *cresc.*

76 **L** *a tempo*

*ff*

**Poco meno mosso**  
82 **M** (♩=58~60 ca.) *rit.* **N** (♩=138 ca.)

*p* *mp*

91

Tuba in E<sup>b</sup> (B.C.)

97 O

*fp* *ff* *f*

102

*ff* *f* *f*

107 *accel.*

*mp* *cresc.*

112 P Poco più mosso (♩=144 ca.) Q

*fff* *fp* *ff*

117 R

*fp* *ff* *fff* *mp* *fp* <

122 *G.P.* S ♩=52 ca.

*fff*

130 T ♩=144 ca.

*fp* *ff* *mf* *fff*

135 U ♩=88 ca. **Pesante**

*ff* *mp* *fff* *fff*