

Concerto in E $\flat$

Op. 109

Tuba & Piano

Arr.: Michal Worek

Alexandre Glazounov

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Concerto in Eb

Op. 109

Alexandre Glazounov (Arr.: Michal Worek)

English:

Composed in 1934, Alexander Glazunov's Concerto in E-flat major, Op. 109, is one of the Russian composer's last major works. This piece captivates audiences through its balance of virtuosity and expressiveness, as well as the beauty of its melodies. Rather than following the traditional multi-movement form, the concerto unfolds as a continuous musical journey in which contrasting moods flow naturally from one to another. By turns lyrical, brilliant, and tinged with nostalgia, Glazunov's music reveals a refined and deeply Romantic sound world. His elegant and generous musical language highlights expressive depth as much as technical brilliance. Accessible and engaging, this concerto reflects the artistry of a composer who preserved the Romantic tradition while imbuing it with his own distinctive voice.

Français:

Composé en 1934, le Concerto en mi bémol majeur op. 109 d'Alexandre Glazounov est l'une des dernières grandes œuvres du compositeur russe. Cette partition séduit par son équilibre entre virtuosité et expressivité, ainsi que par la beauté de ses mélodies. Contrairement à la forme traditionnelle en plusieurs mouvements distincts, l'œuvre se déploie dans un seul élan musical, où les différentes atmosphères s'enchaînent naturellement. Tour à tour lyrique, brillante et empreinte de nostalgie, la musique de Glazounov révèle un univers raffiné et profondément romantique. Son écriture, à la fois élégante et généreuse, met en valeur l'expressivité tout autant que la virtuosité. Accessible et captivant, ce concerto témoigne du talent d'un compositeur qui a su préserver la tradition romantique tout en lui apportant sa sensibilité personnelle.

Deutsch:

Das 1934 komponierte Konzert in Es-Dur op. 109 von Alexander Glasunow gehört zu den letzten großen Werken des russischen Komponisten. Das Werk besticht durch die gelungene Verbindung von Virtuosität und Ausdruckskraft sowie durch die Schönheit seiner Melodien. Anders als die traditionelle Form mit mehreren getrennten Sätzen entfaltet sich dieses Konzert in einem einzigen musikalischen Fluss, in dem die verschiedenen Stimmungen nahtlos ineinander übergehen. Mal lyrisch, mal brilliant und immer wieder von einer gewissen Nostalgie geprägt, offenbart Glasunows Musik eine raffinierte und zutiefst romantische Klangwelt. Seine elegante und zugleich großzügige Tonsprache stellt sowohl die Ausdruckskraft als auch die Virtuosität in den Vordergrund. Dieses zugängliche und fesselnde Konzert zeugt vom Können eines Komponisten, der die romantische Tradition bewahrte und ihr zugleich seine ganz persönliche Handschrift verlieh.



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TUBA

Concerto in E $\flat$

Op. 109

Alexandre Glazounov

Arr.: Michal Worek

Allegro moderato

(♩ = 92)

A

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is illegal!



13



17



B

21



26



C

29

rall.



32



D

36



E Allegretto scherz.

EMR 98984

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Concerto in E $\flat$

Op. 109

Alexandre Glazounov

Arr.: Michal Worek

Allegro moderato ($\text{♩} = 92$)

Tuba

Piano

6



cresc. *f* *dim.*

11

A



p *mf* *p* *mf*

16

B



cresc. *f* *p* *mf*

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Musical score for measures 21-24. The score is written for a piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 21 features a forte (*f*) melody in the bass staff and a piano accompaniment in the grand staff. Measure 22 continues the melody with a piano (*p*) dynamic. Measures 23 and 24 show a crescendo from *p* to *f* in the bass staff, while the piano accompaniment remains at *p*.

25

C

Musical score for measures 25-28. The score continues with the same three-staff layout. Measure 25 begins with a piano (*p*) melody in the bass staff. Measures 26 and 27 show a crescendo from *p* to *f* in the bass staff. Measure 28 returns to a piano (*p*) melody. The piano accompaniment in the grand staff provides harmonic support throughout.

29

rall.

Musical score for measures 29-32. The score continues with the same three-staff layout. Measure 29 begins with a mezzo-forte (*mf*) melody in the bass staff. Measures 30 and 31 show a crescendo from *mf* to *f* in the bass staff. Measure 32 returns to a mezzo-forte (*mf*) melody. The piano accompaniment in the grand staff provides harmonic support throughout.

33

D

Musical score for measures 33-36. The score continues with the same three-staff layout. Measure 33 begins with a mezzo-piano (*mp*) melody in the bass staff. Measures 34 and 35 show a crescendo from *mp* to *f* in the bass staff. Measure 36 returns to a mezzo-piano (*mp*) melody. The piano accompaniment in the grand staff provides harmonic support throughout.

Measures 37-42. The score is in E-flat major (three flats) and 3/4 time. The tempo is Allegretto scherzando (♩ = 112). The key signature has three flats (B-flat, E-flat, A-flat). The piece features a piano (p) and mezzo-forte (mf) dynamic range. The right hand plays a melody with triplets and slurs, while the left hand provides harmonic support with chords and moving lines. The piece concludes with a final chord in measure 42.

Measures 43-46. The score continues with measures 43-46. The dynamics range from forte (f) to piano (p). The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and moving lines. The piece concludes with a final chord in measure 46.

Measures 47-50. The score continues with measures 47-50. The dynamics range from forte (f) to mezzo-forte (mf). The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and moving lines. The piece concludes with a final chord in measure 50.

Measures 51-54. The score continues with measures 51-54. The dynamics range from piano (p) to mezzo-forte (mf). The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and moving lines. The piece concludes with a final chord in measure 54.

Measures 53-55. The score is in G major (one sharp). The bass line features a continuous eighth-note pattern with a crescendo leading to a decrescendo. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand, with dynamics *mp* and *f* alternating.

56

Stringendo

Measures 56-58. The tempo is marked **Stringendo**. The bass line has a crescendo from *p* to *f*. The piano accompaniment features alternating *p* and *f* dynamics in the left hand, and chords in the right hand that transition from *p* to *mp* in measure 58.

59

H Poco più mosso (♩ = 120)

Measures 59-61. The tempo is marked **Poco più mosso** with a quarter note equal to 120 beats per minute. The bass line starts with a forte *f* dynamic and a decrescendo *dim.* The piano accompaniment features a decrescendo *dim.* in the right hand and a crescendo in the left hand.

62

Incalzando

Measures 62-64. The tempo is marked **Incalzando**. The bass line has a crescendo from *p* to *f*. The piano accompaniment features a crescendo *cresc.* in the right hand and a decrescendo in the left hand.

Vivo

65

I Come prima

69

Tranquillo

75 J

82

poco rit.

K Andante (♩ = 69)

L

Musical score for measures 88-94, marked 'L'. The score is in 3/4 time and features a piano (p) and mezzo-forte (mf) dynamic range. The right hand plays a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and moving lines. Dynamics include *f*, *p*, *mp*, and *mf*.

95

Musical score for measures 95-98. The right hand continues with melodic lines and triplets, marked with *f* dynamics. The left hand features chords and moving lines, also marked with *f* dynamics. Dynamics include *f* and *p*.

M

99

Musical score for measures 99-103, marked 'M'. The right hand features melodic lines with triplets and slurs, marked with *f*, *dim.*, and *p* dynamics. The left hand provides harmonic support with chords and moving lines, marked with *f dim.* and *p* dynamics. Dynamics include *f*, *dim.*, and *p*.

104

Con moto (♩ = 76)

Musical score for measures 104-108, marked 'Con moto (♩ = 76)'. The right hand features melodic lines with triplets and slurs, marked with *dolce cresc.* and *f* dynamics. The left hand provides harmonic support with chords and moving lines, marked with *cresc.* and *f* dynamics. Dynamics include *dolce cresc.*, *f*, and *cresc.*.

108 **N**

cresc. *p* *cresc.* *f* *p* *cresc.*

113 **O** *poco agitato*

p *cresc.* *f* *dim.* *p* *cresc.*

117 **P** *Andante sostenuto* ($\text{♩} = 63$)

mf *dim.* *mp* *mf* *p* *p* *cresc.*

123 **Q** *Più mosso allegretto* ($\text{♩} = 92$)

f *dim.* *p* *mf* *p* *cresc.*

R poco agitato

Measures 129-135. The score is in G major (one sharp). The tempo is 'poco agitato'. Dynamics include *mp* (mezzo-piano) and *p* (piano), with crescendos. The music features a mix of eighth and sixteenth notes, with some triplets in the right hand.

136

rall.

Measures 136-140. The tempo is 'rall.' (rallentando). Dynamics include *f* (forte), *p* (piano), and crescendos. The music features a mix of eighth and sixteenth notes, with some triplets in the right hand.

141

S Andante sostenuto (♩ = 63)**Passionato**

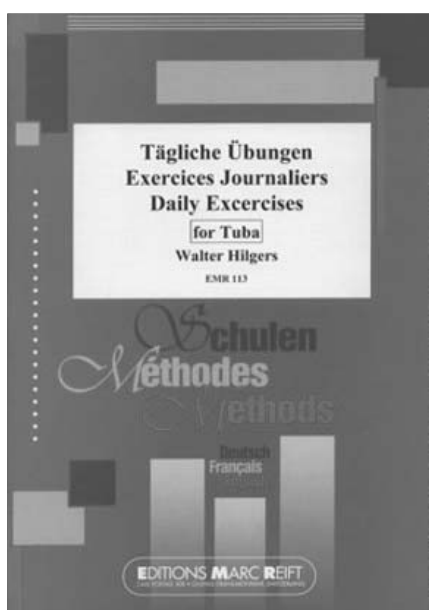
Measures 141-146. The tempo is 'Andante sostenuto' (♩ = 63). The mood is 'Passionato'. Dynamics include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *f dim.* (forte decrescendo). The music features a mix of eighth and sixteenth notes, with some triplets in the right hand.

147

T Agitato ed accel.

Measures 147-150. The tempo is 'Agitato ed accel.' (agitato and accelerating). Dynamics include *p* (piano) and *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, with some triplets in the right hand.

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