



Orchestral Excerpts

for

TUBA

with Piano accompaniment

by Takahiro Kim

Bartok, Berg,
vol.1 Berlioz & Brahms

CHERRY  CLASSICS

Introduction

Many tuba players (at any level) will play in an orchestra or practice the tuba part of a piece as part of their studies. You should also take the opportunity to listen to different recordings to study these pieces so you are thoroughly acquainted with them.

In this textbook, I have arranged the tuba part so that it can be played along with piano accompaniment. Or, you can also use the included MP3 soundtrack of the digital accompaniment.

Some pieces are difficult to understand from the orchestral soundtrack alone. I have transcribed the piano part as simply as possible. By doing so, you will be able to clearly understand the relationship between the phrases, accompaniment patterns, harmonies, rhythms, and the relationship between the tuba part and the orchestra.

I have included many sections other than the ones required for auditions. This is because I want you to practice with a strong image of the musicality and sound feeling used in those pieces. If you don't have a practice pianist, you can still practice using the included MP3 sound files. I think you will be able to fully understand the outline of the music.

I would like to introduce some of the characteristic sections and ideas from Volume 1.

Bartok: Concerto for Orchestra & The Miraculous Mandarin - If you find these two pieces difficult to practice, please try listening to the accompaniment track by itself. I am sure the simplified accompaniment will help your performance.

Berg: Violin Concerto & Wozzeck - Of course, you can't get the whole point of the music from these excerpts alone, but I think they are a good starting point for studying them. In particular, the Bombardon part in Act II is a very good exercise.

Berlioz: 7 Orchestral Works - I've included the orchestral sections uncut because I want you to feel the music as you play it. Some of the sections may not be played at all in the actual audition, but they are very useful to understand Berlioz's style.

Brahms: 4 Orchestral Works - I encourage you to practice all of the pieces. In addition to Symphony No. 2, there are many other useful and instructive pieces. It doesn't matter what key tuba you practice in. Practice over and over with the accompaniment track to get the ideal sound.

Takahiro Kim
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Volume I

compiled and edited by

Takahiro Kim

Repertoire

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- *The Miraculous Mandarin, op. 19* *p. 6 - 15*

Alban Berg (1885-1935)

- *Violin Concerto* *p. 16 - 22*
- *Wozzeck, op. 7 (pit orchestra)* *p. 23 - 34*
- *Wozzeck, op. 7 (bombardon in F)* *p. 35 - 39*

Hector Berlioz (1803-1869)

- *Benvenuto Cellini, op. 23* *p. 40 - 43*
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Johannes Brahms (1833-1897)

- *A German Requiem, op. 45* *p. 87 - 92*
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Concerto for Orchestra

arr. Takahiro Kim

I Introduction

Section I
Allegro vivace (♩ = 76)

Tuba

Piano

The first system of the score features a Tuba part in the upper staff and a Piano part in the lower staff. The Tuba part begins with a whole rest for the first four measures, followed by a descending eighth-note scale starting on B-flat in the fifth measure. The Piano part starts with a *f marc.* dynamic, playing a rhythmic accompaniment of eighth notes in the right hand and a similar pattern in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8.

The second system continues the Tuba and Piano parts. The Tuba part has a *cresc.* marking and continues its eighth-note scale. The Piano part also has a *cresc.* marking and includes a *ff* dynamic. The right hand of the piano part features a more complex rhythmic pattern with sixteenth notes and eighth notes, while the left hand continues with eighth notes. The system concludes with a *fff* dynamic marking.

poco allarg.

The third system shows the Tuba and Piano parts. The Tuba part has a *ff* dynamic and plays a single eighth note followed by a quarter rest. The Piano part features a *poco allarg.* marking and consists of sustained chords in the right hand and a simple eighth-note accompaniment in the left hand. The system ends with a final chord in the right hand and a quarter rest in the left hand.

The Miraculous Mandarin

arr. Takahiro Kim

Section 1
Allegro (♩ = 120)

Tuba

Piano

f *sf* *sf* *sf* *f*

Meno mosso

f *sf*

accel.

sf *sf*

Bartok - The Miraculous Mandarin

Tempo I

First system of the score. It features a bass line with a melodic line and a piano accompaniment. The piano part consists of dense chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *sf* (sforzando), *fff* (fortississimo), and *f* (forte). There are accents (^) over several notes in the bass line.

Second system of the score. The piano part changes to a 9/8 time signature. The bass line continues with its melodic line. Dynamics include *sf*, *p* (piano), and *f*. There are accents (^) over notes in the bass line.

Third system of the score. The piano part changes to a 6/8 time signature. The bass line is mostly silent, with the text "con sord." (con sordina) written above it. The piano part features a complex texture with many notes in the right hand and a rhythmic pattern in the left hand. Dynamics include *p*.

Fourth system of the score. The piano part continues with its complex texture. The bass line has a few notes. Dynamics include *p*.

Fifth system of the score. The piano part continues with its complex texture. The bass line has a few notes. Dynamics include *p*.

Violin Concerto

arr. Takahiro Kim

Section 1
Andante (♩ = 69)

I

poco rit.

a tempo

Piano

Tuba

con sord.

un poco piu animato (♩ = 75)

Piano

Section 2
Allegretto (♩ = 100)

Piano

senza sord.

△

Tuba

mf

Piano

△

Wozzeck

arr. Takahiro Kim

ACT I

Section 1 Quasi Gavotte (♩ = 66)

Tuba

Piano

mp

molto tenuto

p gva

pp

Section 2 etwas langsamer werden (♩ = 46)

Tuba

Piano

mp

p

pp

a tempo (♩ = 108)

con sord.

f

pp

ACT II

Section 8

Tempo I (♩=88)

Piano

3

gliss.

Tuba

Piano

ff

fp

p

p

ff

sva

ff

3

ff

Benvenuto Cellini ~Overture~

arr. Takahiro Kim

Allegro (♩=92)

Tuba

Piano

mf *ff*

mf *ff*

p *sf*

Animato (♩=126)

p *sf* *ff*

sua *loco*

ff

(sua) *loco*

The Damnation of Faust

arr. Takahiro Kim

Hungarian March

Section 1

Allegro marcato ($\text{♩} = 88$)

The musical score is arranged for Piano, Tuba, and Piano. It begins with a tempo marking of *Allegro marcato* and a quarter note equal to 88 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five systems. The first system shows the Piano part with a *mf* dynamic and a triplet of eighth notes. The second system introduces the Tuba and Piano parts, both marked *ff*. The Piano part features a dense texture with many chords and a triplet. The third system continues the *ff* dynamics for both instruments. The fourth system shows the Piano part with a *ff* dynamic and a triplet. The fifth system concludes the piece with a final triplet in the Piano part.

Harold en Italie

arr. Takahiro Kim

4th movement

Section 1

Allegro frenetico (♩=104)

Piano

ff

Tuba

Piano

f

sf

(*sva*)

loco

3

sf

sfz

sfz

Requiem

arr. Takahiro Kim

VI Lacrymosa

Section 1

Andante non troppo lento (♩ = 60)

Tuba

Piano

ff

sf

sf

ff

Romeo and Juliet

arr. Takahiro Kim

I Introduction

Section 1

Fieramente, un poco ritenuto, col carattere di Recitativo misurato. ($\text{♩} = 80$)

Tuba

Piano

Tuba

Piano

Tuba

Piano

Tuba

Piano

Tuba

Piano

A German Requiem

arr. Takahiro Kim

Section I
Langsam (♩ = 60)

II

The musical score is for Section I, Langsam (♩ = 60), in 3/4 time and B-flat major. It consists of five systems of music for Tuba and Piano.

- System 1:** The Tuba part is mostly silent. The Piano part begins with a *p* dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.
- System 2:** The Piano part continues with a *poco a poco cresc.* marking, reaching a *mf* dynamic. The Tuba part remains silent.
- System 3:** The Piano part reaches a *f* dynamic. The Tuba part enters with a *f* dynamic, playing a melodic line. The Piano part ends with a *dim.* marking.
- System 4:** The Piano part continues with a *dim.* marking and triplet figures. The Tuba part continues its melodic line.
- System 5:** The Piano part concludes with a *pp* dynamic. The Tuba part concludes with a *pp* dynamic.

Symphony No.2

arr. Takahiro Kim

I

Section 1

Allegro non troppo (♩ = 92)

Tuba

Piano

pp

Section 2

Adagio non troppo (♩ = 92)

Tuba

Piano

ff

f