

Orchestral Excerpts

for

TUBA

with Piano accompaniment


by Takahiro Kim

Bruckner

vol.2

Mendelssohn

Moussorgsky

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 2.

Bruckner: Symphony No.4-9 - You may only have the opportunity to practice the sections for auditions, such as No. 4 (4th movement) and No. 7 (4th movement). However, by practicing other sections as well, you will be able to study the ideal style, sounds, and harmonies that are appropriate for Bruckner's symphonies. By referring to the piano part, you will be able to understand the harmony very quickly.

Mendelssohn: A Midsummer Night's Dream - If you have a chance to practice with a pianist, try practicing at a slower tempo so that you can visualize the ideal tone and nuance of articulation for bass tuba while feeling the harmonic background of the piano playing. Of course, mp3 files will also help you.

Mussorgsky: Pictures at an Exhibition - Each section is very unique, so it is best to practice with a clear purpose. In "**Bydlo**", everything is arranged for concert use. So it will be possible to play it in a real concert or orchestral situation. If you play with the accompaniment in mind, your approach to the phrases will surely change. I recommend that you practice all sections of "Pictures at an Exhibition" with a pianist at a slow tempo. When you listen to recordings or practice by yourself, it may be difficult to pay attention to each harmony. Knowing a clear harmonic standard will help you take your sound and articulation in a more ideal direction.

Takahiro Kim
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Volume 2

compiled and edited by

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Repertoire

Anton Bruckner (1824 -1896)

- *Symphony No. 4* ***p. 1 - 25***
- *Symphony No. 5* ***p. 26 - 37***
- *Symphony No. 6* ***p. 38 - 47***
- *Symphony No. 7* ***p. 48 - 72***
- *Symphony No. 8* ***p. 73 - 91***
- *Symphony No. 9* ***p. 92 - 97***

Felix Mendelssohn (1809 -1847)

- *A Midsummer Night's Dream - Overture* ***p. 98 - 104***

Modest Mussorgsky (1839 -1881)

- *Pictures at an Exhibition* ***p. 105 - 113***

Symphony No.4

arr. Takahiro Kim

Ist movement

Section 1

Bewegt, nicht zu schnell (♩=120)

Tuba

Piano

p *cresc.* *f*

ff marc. *ff*

f

2nd movement

Section 7

Andante quasi Allegretto (♩ = 60)

Tuba

Piano

pp *gva*-----

(*gva*)-----

mp

Section 8 (♩ = 60)

Tuba

Piano

ff

Symphony No.6

arr. Takahiro Kim

Ist movement

Section 1

Moderato, in tempo (♩=100)

Tuba

Piano

ff

ff

Symphony No.8

arr. Takahiro Kim

1st movement

Section 1

Allegro moderato (♩ = 116)

Tuba

Piano

Piano

Bruckner - Symphony No.8

Section 2 (♩ = 116)

Tuba

Piano

Measures 1-3 of Section 2. The Tuba part is mostly silent, with a final note in measure 3. The Piano part features chords and triplets. Dynamics include *f*.

Tuba

Piano

Measures 4-6 of Section 2. The Tuba part has notes with accents. The Piano part features chords and triplets. Dynamics include *ff*.

Section 3 (♩ = 108)

Tuba

Piano

Measures 1-3 of Section 3. The Tuba part has notes with accents. The Piano part features chords and triplets. Dynamics include *ff* and *p*.

Tuba

Piano

Measures 4-6 of Section 3. The Tuba part has notes with accents. The Piano part features chords and triplets. Dynamics include *p*.

Symphony No.9

arr. Takahiro Kim

1st movement

Section 1

Feierlich, Misterioso (♩=108)

rit.

Tuba

Piano

Tempo I

A Midsummer Night's Dream ~Overture~

arr. Takahiro Kim

Allegro di molto. (♩ = 120)

Tuba

Piano

mf poco a poco cresc.

piu f

cresc.

ff

sva ----- *loco*

f

Mendelssohn - A Midsummer Night's Dream -Overture-

First system of the musical score. It consists of three staves: a bass staff, a treble staff, and a bass staff. The key signature is three sharps (F#, C#, G#). The first two staves are connected by a brace on the left. The first staff has a series of quarter notes with accents. The second staff has a series of eighth notes with accents, starting with a forte (*ff*) dynamic marking. The third staff has a series of quarter notes with accents.

Second system of the musical score. It consists of three staves: a bass staff, a treble staff, and a bass staff. The key signature is three sharps. The first two staves are connected by a brace on the left. The first staff has a series of quarter notes with accents. The second staff has a series of eighth notes with accents. The third staff has a series of quarter notes with accents.

Third system of the musical score. It consists of three staves: a bass staff, a treble staff, and a bass staff. The key signature is three sharps. The first two staves are connected by a brace on the left. The first staff has a series of quarter notes with accents. The second staff has a series of eighth notes with accents, starting with a forte (*f*) dynamic marking. The third staff has a series of quarter notes with accents.

Fourth system of the musical score. It consists of three staves: a bass staff, a treble staff, and a bass staff. The key signature is three sharps. The first two staves are connected by a brace on the left. The first staff has a series of quarter notes with accents. The second staff has a series of eighth notes with accents. The third staff has a series of quarter notes with accents.

Pictures at an Exhibition

arr. Takahiro Kim

Promenade

Section 1

Allegro giusto (♩=88)

Tuba

Piano

Moussorgsky - Pictures at an Exhibition

Bydlo

Section 5

Sempre moderato. pesante (♩ = 46)

Tuba

Musical notation for the Tuba part, measures 1-5. The staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music begins with a whole rest, followed by a series of eighth notes and quarter notes, some with slurs and accents.

pp poco a poco cresc.

Piano

Musical notation for the Piano part, measures 1-5. It consists of two staves in bass clef with a key signature of three sharps and a 2/4 time signature. The right hand plays a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment.

8va

Musical notation for the Piano part, measures 6-10. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords marked with 'x' and continues with eighth notes.

(*8va*)

