

Savoir faire

Prelude to Te Deum

MARC-ANTOINE CHARPENTIER
arr Christopher Mowat

■ This is a piece from the classical period.
Aim for as much clarity and discipline in the style as you can.
See if you can convey a sense of nobility, but without
being too loud or pompous.

Allegro Maestoso ♩ = 66-70

Tuba

5

13

18

23

29

37

43

f

ff

mf

f

ff

rall.

■ You can get some sense of character of this animal by not sounding too lively.
A steady plodding tempo with a firm emphasis on the first beat of each bar,
with full length notes should help.

L' Éléphant

CAMILLE SAINT-SAËNS
arr Christopher Mowat

Allegretto pomposo ♩ = 120

Tuba

Measures 1-45 of the Tuba part for 'L'Éléphant'. The score is in bass clef with a key signature of two flats and a 3/8 time signature. It begins with a 4-measure rest followed by a dynamic marking of *f*. The music consists of a steady, plodding eighth-note pattern. Measure numbers 11, 19, 28, and 37 are indicated. Dynamics include *mf* at measure 19, *poco rall.* at measure 28, *a tempo* at measure 37, and *ff* at measure 45.

■ Everyone knows the Can-Can and its association with unruly behaviour at the Folies Bergère. You can be completely unrestrained about the way you play it, but don't make this an excuse for careless or disorganised playing. Make the tempo lively and keep it steady until the *accelerando* at the end.

Le Can-Can

JAQUES OFFENBACH
arr Christopher Mowat

Allegro vivace ♩ = 152

Tuba

Measures 1-10 of the Tuba part for 'Le Can-Can'. The score is in bass clef with a key signature of two flats and a 2/4 time signature. It begins with a 2-measure rest followed by a dynamic marking of *p*. The music is a lively eighth-note pattern. Measure numbers 10 are indicated. Dynamics include *cresc* at measure 10 and *f p subito* at measure 10.

Measures 19-28 of the Tuba part for 'L'Éléphant'. Measure 19 has two first endings. Measure 28 has a dynamic marking of *ff subito*.

Measures 29-38 of the Tuba part for 'L'Éléphant'. Measure 29 has two first endings. Measure 38 has a dynamic marking of *mf cresc* and *ff*.

Measures 39-48 of the Tuba part for 'L'Éléphant'. Measure 48 has a dynamic marking of *f*.

Measures 49-58 of the Tuba part for 'L'Éléphant'. Measure 58 has a dynamic marking of *f*.

Measures 59-68 of the Tuba part for 'L'Éléphant'. Measure 68 has a dynamic marking of *p cresc. molto*.

Measures 69-78 of the Tuba part for 'L'Éléphant'. Measure 78 has a dynamic marking of *ff*.

Measures 79-88 of the Tuba part for 'L'Éléphant'. Measure 88 has a dynamic marking of *ff*.

Measures 89-98 of the Tuba part for 'L'Éléphant'. Measure 98 has a dynamic marking of *f cresc.*

Measures 99-104 of the Tuba part for 'L'Éléphant'. Measure 104 has a dynamic marking of *ff*.

Measures 105-110 of the Tuba part for 'L'Éléphant'. Measure 110 has a dynamic marking of *ff*.

■ It seems a tall order for a tuba to represent a swan (as well as an elephant!) so try to surprise your audience with the elegance and lustre of your performance. Make the the shape of the melody so smooth that it seems to glide through the the ripples of the accompaniment.

The Swan

CAMILLE SAINT-SAËNS
arr Christopher Mowat

Adagio ♩ = 72 - 80

Tuba

1

5

9

13

17

21

25

p

mf

pp

rit.

Lento

a tempo

rit.

dim

■ This is a waltz with a strong one beat in a bar feel. You have to imagine a crowded, swirling ballroom in 19th century Paris and make your playing elegant but energetic. The bars with *rallentando* in them should be slowed down only gently and subtly, apart from the last one, in which Berlioz seems to be making a dash for the last bus home.

Un Bal

HECTOR BERLIOZ
arr Christopher Mowat

Allegro non troppo ♩ = 56-60

Tuba

1

15

21

28

36

43

51

58

65

p dolce

sfz >

rall.

a tempo

f >

mf

sfz >

p

sfz

sfz

sfz

sfz

rall.

a tempo

pp

sfz >

f

sfz >

rall.

a tempo

accel.

sfz >

Presto

■ Marionettes are puppets on strings, which have odd, stilted and jerky movements as they move. To reflect this in the music, keep a very strict tempo, with a real contrast between staccato and legato.

Marche Funèbre d'une Marionnette

CHARLES GOUNOD
arr Christopher Mowat

Moderato ♩ = 92

Tuba

6

11

16

21

26

31

36

41

47

52

■ Make a big and heroic sound on your instrument for this song. The words of the song are about bullfighting, sometimes quite boastful and at other times romantic. Don't get too stressed about the triplet semiquavers. They are a bit tricky, but are just little ornaments, not emphasised but thrown off rather casually and lightly.

Chanson du Toreador

GEORGES BIZET
arr Christopher Mowat

Allegro moderato ♩ = 108

Tuba

4

9

13

17

21

26

31

36

40

48

52

■ A Berceuse is a lullaby, and the idea of using a tuba to get children to sleep is pretty fanciful. So stay in the world of fantasy, and in your mind's eye have the image of a mother tuba singing a tiny euphonium to sleep. Make the softest sound you can at the end as you musically creep out of the room.

Berceuse

GABRIEL FAURÉ
arr Christopher Mowat

Andante moderato $\text{♩} = 68-76$

Tuba

9

16 *mf*

23 *pp*

29 *sempre pp*

36 *ppp*

■ This piece is descriptive of witchcraft, darkness, and skeletons. Play plenty of *staccato* notes to get a brittle effect in the quaver passages with a contrasting spookiness in the *legato* sections. It must start quite slowly and then get faster all the way through until at the end you are driving forward as quickly as you can play.

Dance Macabre

CAMILLE SAINT SAËNS
arr Christopher Mowat

Eerily $\text{♩} = 63$

Tuba

11 *mp*

16 **7**

28 very slightly faster

mf

36 *p*

45 **3**

52 **3**

60 slightly faster again **4** *f*

69

75

81 slightly faster again **3** *f*

89 **3** **3**

100 slightly faster again

106 gradual accelerando until the end

111

116 *ff*

122 wild!

128

■ It is said that Ravel gave this piece its title simply because he liked the sound of its words. Said in French they have a smooth, sensuous sound which should be heard in the sound of your playing. None of the phrases are very long so you can sustain them with your best tone right through to the end of each one, without taking too long to breathe in between.

Pavane pour une Infante Défunte

MAURICE RAVEL
arr Christopher Mowat

Dolce ma sonore $\text{♩} = 54-64$

Tuba

5 poco rit. a tempo

10 poco rit. Maestoso Tempo primo 3

17 *p* *mf* molto sostenuto *pp*

22

26 meno mosso Tempo primo

31 rit.

35 a tempo molto rit.

pp *mf* *p*

■ The Cake-Walk is an African-American dance from the late 19th century that Debussy took and made into a rather sophisticated piano piece. Don't play it as full-on jazz, but in a rather classical way – a bit push but slightly sent-up – especially in the middle slow section, where Debussy quotes music from one of Wagner's most serious operas.

Le Cake-Walk

CLAUDE DEBUSSY
arr Christopher Mowat

Allegro giusto $\text{♩} = 100$

Tuba

11

16

21

26

f *mf* *sfz* *mp* *f* *ff* *p* *pp*

33

f *ff* *p* *p*

39

Poco meno mosso
rit. $\text{♩} = 88$ $\frac{4}{4}$ a tempo

p

49

rit. a tempo rit.

p *mf* *f*

56

a tempo rit. a tempo rit.

p *p*

63

a tempo rit. a tempo

f *f*

70

rall.

p *pp* *pp* *pp*

75

a tempo

p *mp* *f*

81

mf *sfz* *p*

87

f *ff* *p* *p*

93

3

f *ff* *p* *p* *f*

102

5

ff *f* *ff* *ff*

12