



# 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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**Orchestral Excerpts**  
*for*  
**TUBA with piano accompaniment**

**Volume I**

*compiled and edited by*

**Takahiro Kim**

**Repertoire**

**Bela Bartok (1881-1945)**

- *Concerto for Orchestra, sz. 116* *p. 1 - 5*
- *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*
- *Harold in Italy, op. 16* *p. 44 - 46*
- *Requiem, op. 5* *p. 47 - 51*
- *Romeo and Juliet, op. 17* *p. 52 - 60*
- *Symphonie Fantastique, op. 14* *p. 61 - 73*
- *The Corsair, op. 21* *p. 74 - 79*
- *The Damnation of Faust, op. 24* *p. 80 - 86*

**Johannes Brahms (1833-1897)**

- *A German Requiem, op. 45* *p. 87 - 92*
- *Academic Festival Overture, op. 80* *p. 93 - 96*
- *Symphony No. 2, op. 73* *p. 97 - 106*
- *Tragic Overture, op. 81* *p. 107*

# Concerto for Orchestra

arr. Takahiro Kim

## I Introduction

Section I  
Allegro vivace (♩ = 76)

Tuba

Piano

*f*

*f marc.*

*cresc.*

*cresc.*

*ff*

*fff*

*poco allarg.*

*ff*

*fff*

# The Miraculous Mandarin

arr. Takahiro Kim

Section 1  
Allegro (♩ = 120)

Tuba

Piano

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

Meno mosso

*f* *sf*

*ff*

*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

con sord.

**un poco piu animato** (♩ = 75)

Tuba

Piano

Section 2  
Allegretto (♩ = 100)

Piano

senza sord.

**A**

Tuba

Piano

# Wozzeck

arr. Takahiro Kim

## Section 1 Quasi Gavotte (♩ = 66)

## ACT I

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)

The musical score for Section 8 of Act II is presented in five systems. The first system features a Piano part with a treble and bass clef, a 2/4 time signature, and a tempo marking of Tempo I (♩ = 88). The piano part includes a triplet of eighth notes in the right hand and a bass line with chords and eighth notes in the left hand. A glissando is indicated in the right hand towards the end of the system. The second system introduces a Tuba part with a bass clef, playing a series of notes with dynamic markings of *fp* and *p*. The piano part continues with a treble and bass clef, featuring a *ff* dynamic and a triplet of eighth notes in the right hand. The third system shows the Tuba part with a *ff* dynamic and the piano part with a *sva* marking. The fourth system continues the piano part with a *ff* dynamic and a triplet of eighth notes in the right hand. The fifth system concludes the section with the piano part playing a *fff* dynamic.

# Benvenuto Cellini ~Overture~

arr. Takahiro Kim

Allegro (♩=92)

Tuba

Piano

*mf* *ff*

*mf* *ff*

*p* *sf*

Animato (♩=126)

*p* *sf* *ff*

*sua* *loco* *sua*

*p* *sf* *ff*

*sua* *loco* *sua*



# Harold en Italie

arr. Takahiro Kim

## 4th movement

Section 1

Allegro frenetico (♩=104)

Piano

ff

Tuba

f

sf

(sva)

loco

sf

sf



# Requiem

arr. Takahiro Kim

## VI Lacrymosa

Section 1

Andante non troppo lento (♩ = 60)

Tuba

Piano

*ff*

*mf*

*mf*

*ff*

# Romeo and Juliet

arr. Takahiro Kim

## I Introduction

### Section 1

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

Tuba

Musical notation for Tuba, first system. Bass clef, key signature of two sharps (D major), 2/2 time signature. The staff contains several measures of music, including a triplet of eighth notes.

Tuba

Musical notation for Tuba, second system. Bass clef, key signature of two sharps (D major), 2/2 time signature. The staff contains several measures of music.

Piano

Musical notation for Piano, second system. Treble and bass clefs, key signature of two sharps (D major), 2/2 time signature. The piano part features a rhythmic accompaniment in the bass clef.

Musical notation for Tuba and Piano, third system. Tuba part continues in the bass clef. Piano part continues with a tremolo in the bass clef.

Musical notation for Tuba and Piano, fourth system. Tuba part continues with a triplet. Piano part continues with a rhythmic accompaniment.

Musical notation for Tuba and Piano, fifth system. Tuba part continues with triplets. Piano part continues with a rhythmic accompaniment.

# Symphonie Fantastique

arr. Takahiro Kim

## IV Marche au supplice

Section 1

Allegretto non troppo (♩ = 72)

Piano

*p*

The first system of the piano part consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with quarter notes and rests. The music is in a key with two flats and a 2/2 time signature.

*pp*

The second system continues the piano part. The right hand features a more active melodic line with eighth notes and quarter notes. The left hand continues with a steady accompaniment. The dynamics shift to *pp* (pianissimo) in the latter part of the system.

Tuba

*cresc.* *mf*

Piano

*cresc.* *f*

The third system introduces the Tuba and Piano parts. The Tuba part (top staff) plays a rhythmic pattern of eighth notes, marked with a *cresc.* (crescendo) and reaching *mf* (mezzo-forte). The Piano part (bottom two staves) also features a *cresc.* and reaches *f* (forte). The piano accompaniment includes a complex rhythmic pattern with sixteenth notes in the right hand.

The fourth system continues the piano part. The right hand plays a melodic line with eighth notes and quarter notes. The left hand provides a rhythmic accompaniment with quarter notes and rests. The music is in a key with two flats and a 2/2 time signature.

The fifth system continues the piano part. The right hand plays a melodic line with eighth notes and quarter notes. The left hand provides a rhythmic accompaniment with quarter notes and rests. The music is in a key with two flats and a 2/2 time signature.

# 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 quarter notes in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

**System 2:** The Piano part continues with a *poco a poco cresc.* marking, reaching a *mf* dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of quarter notes. The marking *sempre cresc.* is also present.

**System 3:** The Tuba part enters with a *f* dynamic. The Piano part continues with a *f* dynamic and includes a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand. The marking *dim.* is present at the end of the system.

**System 4:** The Tuba part has a *dim.* marking. The Piano part continues with a *dim.* marking and includes a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

**System 5:** The Tuba part has a *p* dynamic, followed by a *pp* dynamic. The Piano part continues with a *p* dynamic, followed by a *pp* dynamic. The marking *pp* is present at the end of the system.



# Symphony No.2

arr. Takahiro Kim

## I

### Section 1

Allegro non troppo (♩=92)

Tuba

Piano

*pp*

Section 1, measures 1-4. Tuba part in bass clef, 3/4 time, key of D major. Piano part in bass clef, 3/4 time, key of D major. Dynamics include *pp*.

### Section 2

Adagio non troppo (♩=92)

Tuba

Piano

*ff*

*f*

Section 2, measures 1-4. Tuba part in bass clef, 3/4 time, key of D major. Piano part in treble and bass clefs, 3/4 time, key of D major. Dynamics include *ff* and *f*.

Piano

Section 2, measures 5-8. Piano part in treble and bass clefs, 3/4 time, key of D major.

Piano

*ff*

*f*

Section 2, measures 9-12. Piano part in treble and bass clefs, 3/4 time, key of D major. Dynamics include *ff* and *f*.