

The Carnival of Venice

Fantasie and Variations

Tuba in C & Piano

Arr.: David LeClair

Jean-Baptiste Arban

EMR 274T

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The Carnival of Venice

Fantasie and Variations

for Tuba / Horn in F

Jean Baptiste Arban

(1825-1889)

Trans. David LeClair

Introduction

Allegretto

$\text{♩} = 80$

Solo

Piano

The musical score is written for Tuba/Horn and Piano. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegretto' with a metronome marking of 80 beats per minute. The score begins with a 'Solo' marking for the Tuba/Horn part. The Piano part starts with a forte dynamic (*ff*). The score is divided into measures, with measure numbers 1, 6, 10, and 14 indicated. The Piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The Tuba/Horn part has a melodic line with some grace notes and a 'Solo' marking at measure 6. Dynamics include *ff*, *mf*, and *p*.

18

22

26

p *cresc.*

30

a tempo
mf

rall.

a tempo
mf

35 *a tempo*

rall. *a tempo* *ff*

42

Theme

48 **Allegretto** ♩. = 88

p *p*

55

62

Measures 62-67 of a musical score. The score is written for 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). The time signature is 4/4. Measure 62 features a piano (*p*) dynamic marking. The bass staff contains complex, fast-moving passages with many beamed sixteenth and thirty-second notes. The grand staff provides a harmonic accompaniment with eighth and quarter notes.

68

Measures 68-71 of a musical score. The notation continues on the same three-staff system. The bass staff maintains its intricate, rapid patterns, while the grand staff accompaniment remains consistent in its rhythmic structure.

72

Measures 72-75 of a musical score. A mezzo-forte (*mf*) dynamic marking appears in measure 72. The musical texture and instrumentation remain the same as in the previous system.

76

Measures 76-79 of a musical score. The final system on the page, showing measures 76 through 79. The complex bass line and accompaniment continue to the end of the piece.

80

Musical score for measures 80-85. The piece is in B-flat major (two flats). The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) at measures 82 and 85.

Var. I

86

Musical score for measures 86-90. This section is marked **Var. I**. The right hand continues with complex melodic patterns, including triplets. The left hand accompaniment remains consistent. Dynamic markings include *p* (piano) at measures 87 and 89, and *ff* (fortissimo) at measure 90.

91

Musical score for measures 91-95. The right hand features a series of triplet patterns. The left hand accompaniment continues with eighth and sixteenth notes. The overall texture is dense due to the rapid sixteenth-note passages in the right hand.

96

Musical score for measures 96-100. The right hand continues with triplet patterns and ends with a trill. The left hand accompaniment continues with eighth and sixteenth notes. A trill marking *tr* is present at the end of measure 99.

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