

Dedicated to Toby Hanks

Famous Orchestral Solos Now For Tuba

transcribed by
Mike Forbes

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FOREWORD

Tuba players around the world might know about the whimsical “Tubby” from the storybook and orchestral narration, *Tubby the Tuba*. But just to remind younger readers, Tubby was saddened on a daily basis because he sat in the back of the orchestra, enjoying his colleagues playing such beautiful melodies while he always took an accompanimental role often filled with whole notes and “oom-pah.” It was his dream to steal the melodies of others so that he could have a turn. Spoiler alert: in George Kleinsinger’s famous work, Tubby does finally get to play the melody that forms the basis of the story. What if, behind the scenes, Tubby *did* get a chance to steal the great melodies from the orchestral repertoire? Could Tubby’s dream be realized? In fact, yes, in this book that lies before you, it is! Not only is it a great deal of fun for us tubists to finally have a go at these tremendous melodies, it actually could make us better musicians! Let me explain why.

In addition to this book’s focus on the development of basic fundamental tuba playing (tone production, intonation, rhythm, time, range, agility, attention to detail, etc.), it affords us a peak into the musical window of our colleagues’ challenges in the orchestra. Through this book, I hope to give players greater experience developing and phrasing melodies (as our counterparts do) to help us gain greater sophistication and knowledge of the repertoire that we are often accompanying. I am not denying that playing our traditional tuba parts in orchestral music do not require a great deal of musical and technical proficiency and excellence; but I am saying that in exploring our colleague’s melodies, there is a great deal to experience and learn, thus making our own orchestral performances more intuitive. However, here is a short list of some of the overall benefits to exploring the musical vignettes presented in this book.

- Greater overall knowledge of the orchestral repertoire
- Development of a sense of phrase and interpretational skills
- Developing a “singing” tone and greater agility in the low register
- Increasing control in the high register
- Growing experience with complex rhythms and multiple tonguing
- Gaining a greater understanding of other musicians’ challenges

It is the last one of these benefits that I would like to conclude with. Tuba players are traditionally viewed as “everyone’s friend” in the orchestra. Perhaps it is because we are alone in the orchestra with no fellow tuba players to hang out with, so we often reach out to others. No matter what the reason, this book will help you get to know your colleagues better. Imagine discussing where to breathe in the Haydn “Creation” excerpt with the bass trombonist sitting next to you or imagine discussing the famous Mahler 3 excerpts with the Principal Trombonist down the line. Now that you have had a chance to truly digest these excerpts, you could even strike up a conversation with the bassist on your left or bassoonist in front of you. When you get to know your colleagues better, you begin to do the thing that is—in the professional world—perhaps more important than anything else: networking. It is my hope that this book will help you develop all of your skills, not only as a musician, but also as a colleague. I think you will find the benefits of this book quite rewarding, but perhaps above all else, it’s just a whole lot of fun!

INTRODUCTION

The orchestral excerpts presented here are selected from some of the most famous melodies in the public domain. The excerpts are presented progressively from easiest to most difficult and often alternate from lyrical to technical. Students should seek out recordings and videos (especially readily available on the internet) to familiarize themselves (and even play along) with each excerpt. Each passage is presented in the original key and only the octave has been transposed. If players would prefer to take some passages up or down the octave, it is certainly encouraged. Furthermore, many of the legato markings are actually bowing markings when borrowed from string repertoire, and players are encouraged to break these marks for necessary breaths at the player’s discretion. Likewise, players may occasionally need to break phrase marks in order to breathe—especially when playing repertoire originally intended for the oboe or English horn.

In some of the selections, there are solid black barlines that denote jumping to a different section of the same piece. Oftentimes, rehearsal numbers and letters are given so that players may know where in the score the excerpt occurs. Metronome marks are given only as a guide and can of course be disregarded. Every articulation, dynamic, phrase mark, and musical verbiage is the same as in the original excerpt with some translation into English from time to time. It is the author’s hope that students will go beyond the page and truly immerse themselves in the recordings and performance practice of each study as a way to gain a deeper, expansive knowledge of some of the true gems in the orchestral repertoire.

English Horn Solo

Symphony No. 9 (Largo from The New World, Mvt. II)

Antonin Dvorak
transcribed by Mike Forbes

Largo ♩ = ca. 54

6

Measures 6-11 of the English Horn Solo. The music is in bass clef, 4/4 time, and B-flat major. It features a series of eighth and sixteenth notes with various dynamics including *p*, *pp*, and *f*.

Cello

Magic Flute (Overture)

Wolfgang Amadeus Mozart
transcribed by Mike Forbes

Allegro ♩ = ca. 88

11

Measures 11-26 of the Cello part. The music is in bass clef, 2/2 time, and B-flat major. It features a series of eighth and sixteenth notes with various dynamics including *p*, *f*, *sf*, and *sfz*.

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