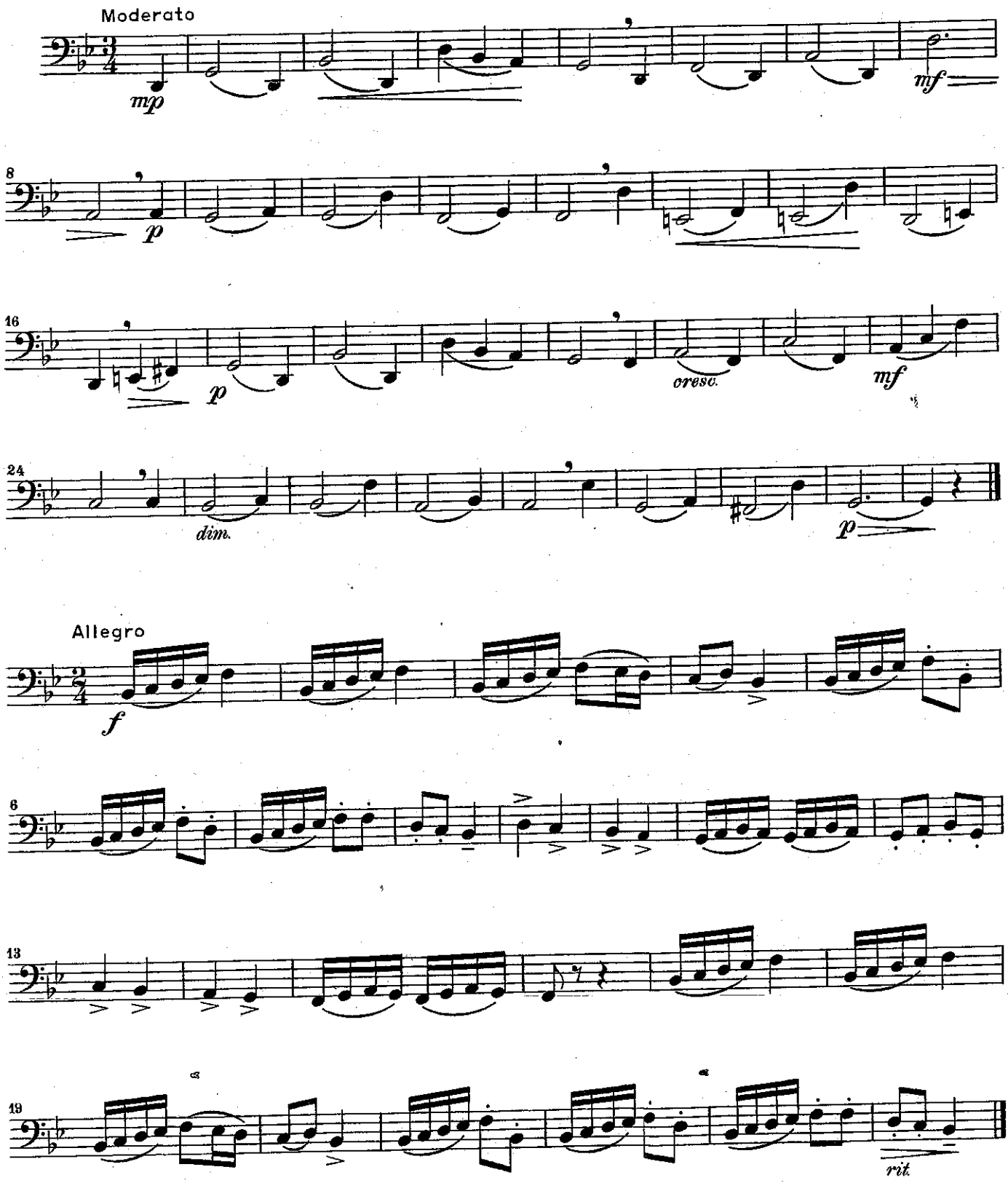
Waltz and Galop

from Petite Suite

Eb or BBb Bass

D. KABALEVSKY
Transcribed by H. Voxman

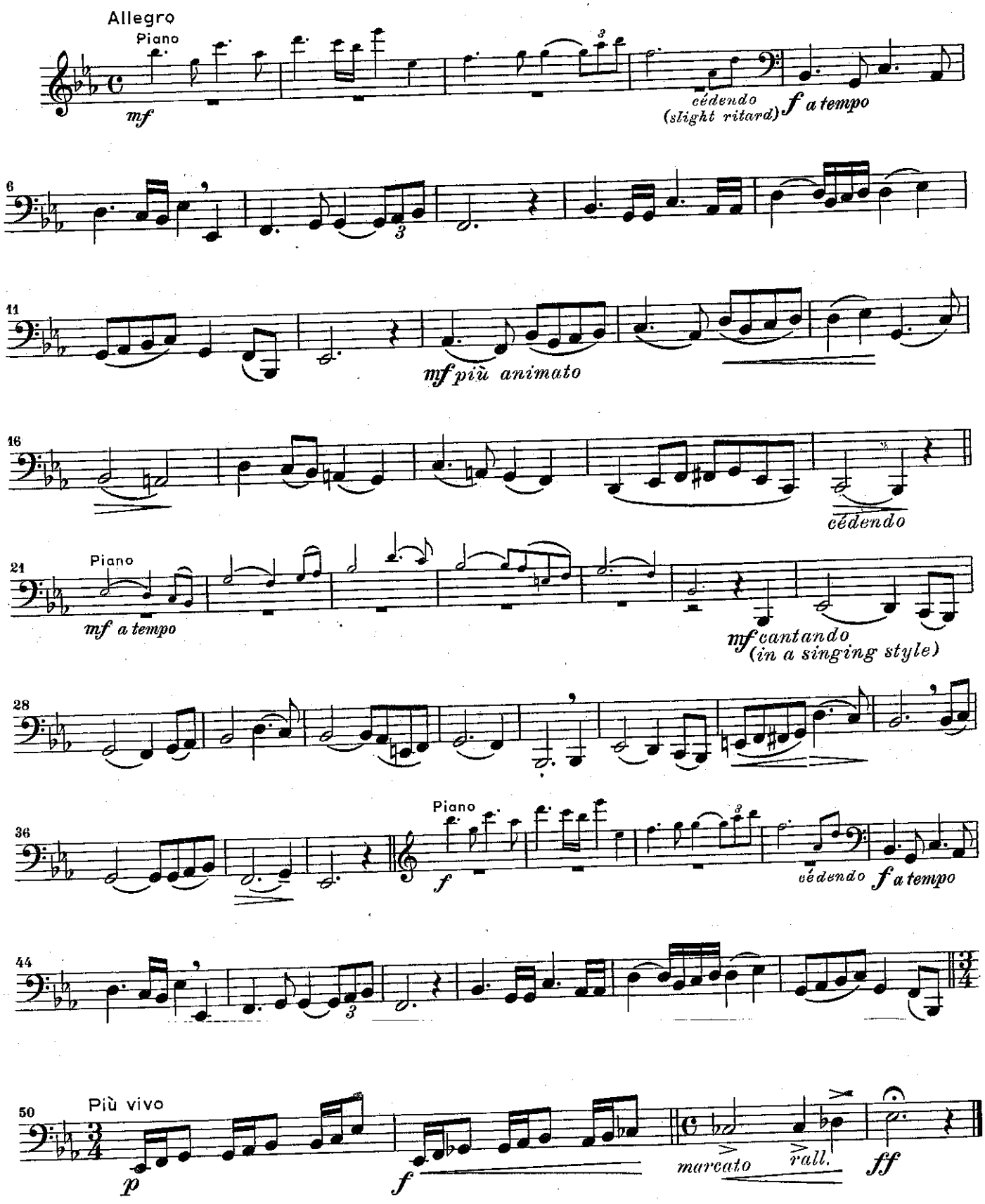


© Copyright MCMLXXII by Rubank, Inc., Miami, Fla.

Premier Solo de Concours

E♭ or B♭B♭ Bass

RENÉ MANIET
Transcribed by H. Voxman

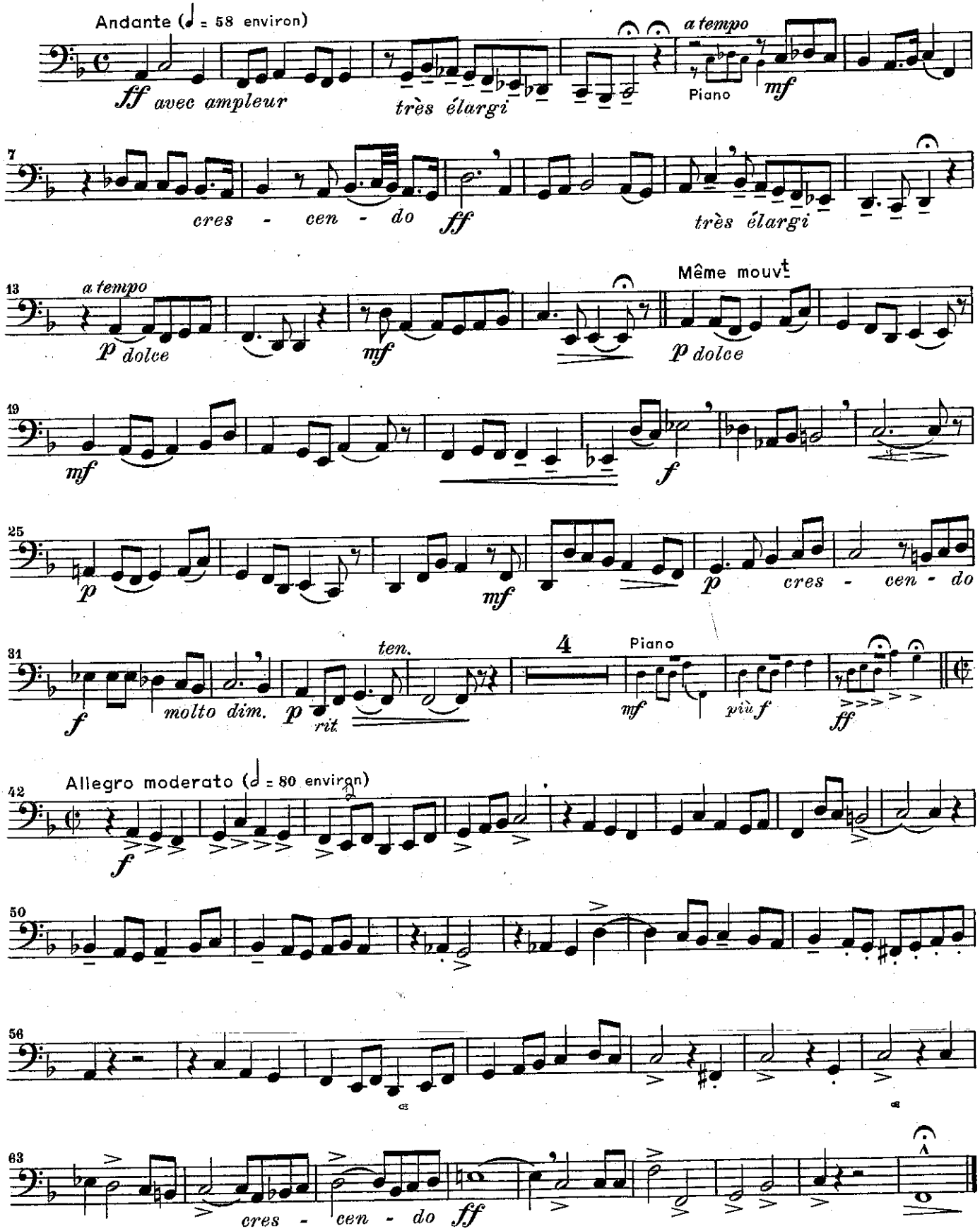


© Copyright MCMLXXII by Rubank, Inc., Miami, Fla.
International Copyright Secured

Andante and Allegro

Eb or BBb Bass

ROBERT CLÉRISSE
Transcribed by H. Voxman



© Copyright MCMLXXII by Rubank, Inc., Miami, Fla.

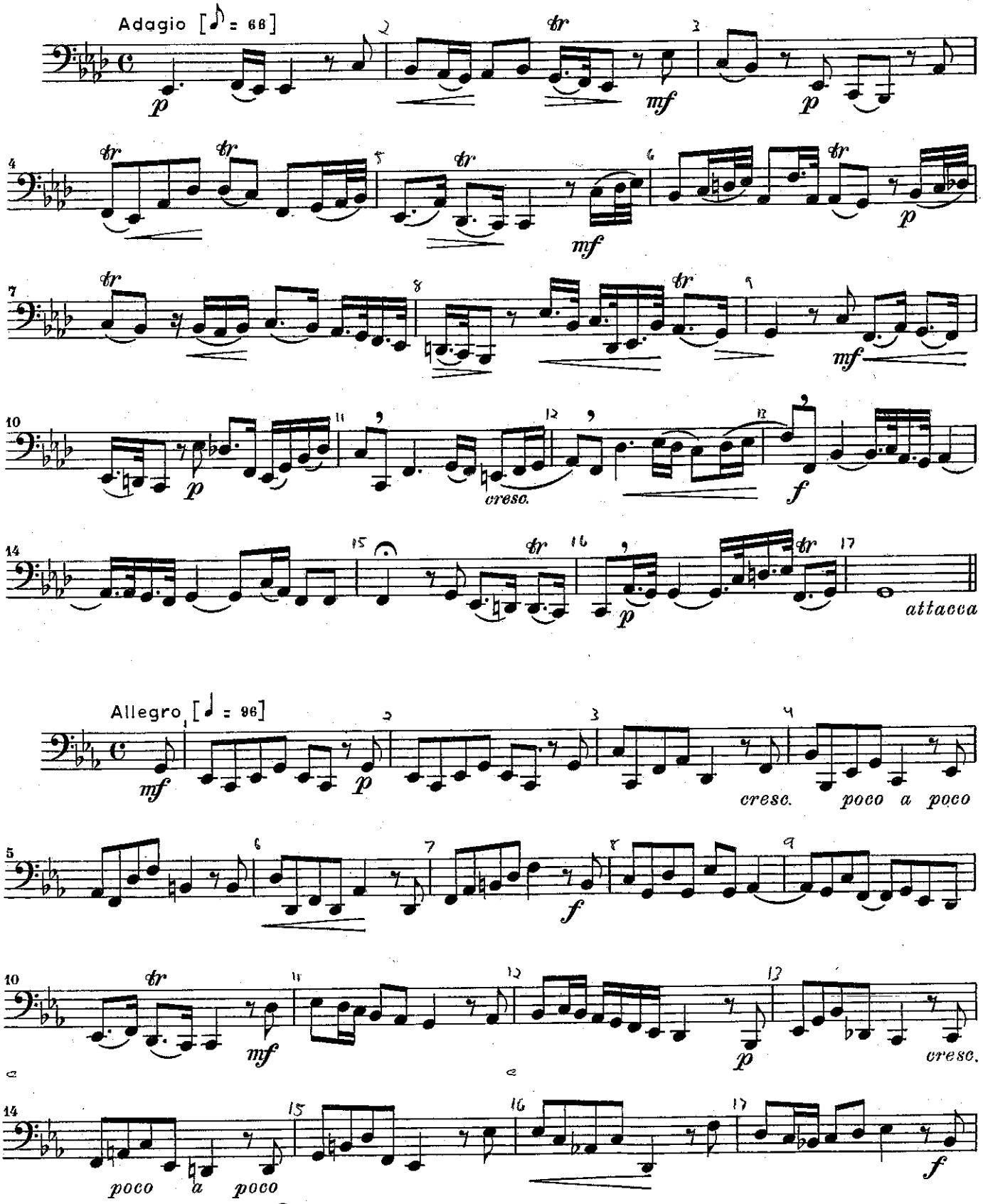
Adagio and Allegro

from Sonata No. 7

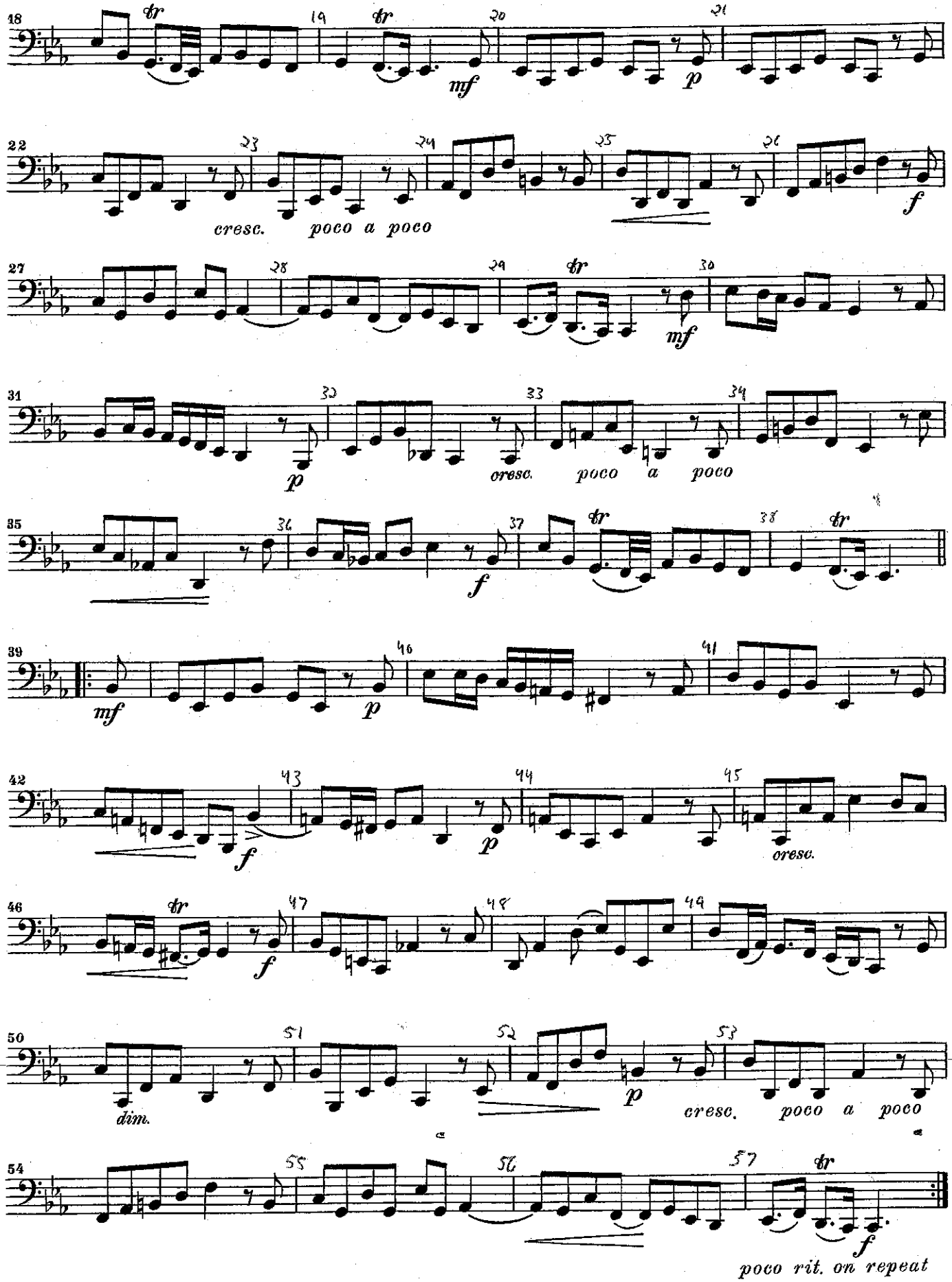
Eb or BBb Bass

Continuo realized by R. Hervig

G. F. HANDEL
Transcribed by H. Voxman



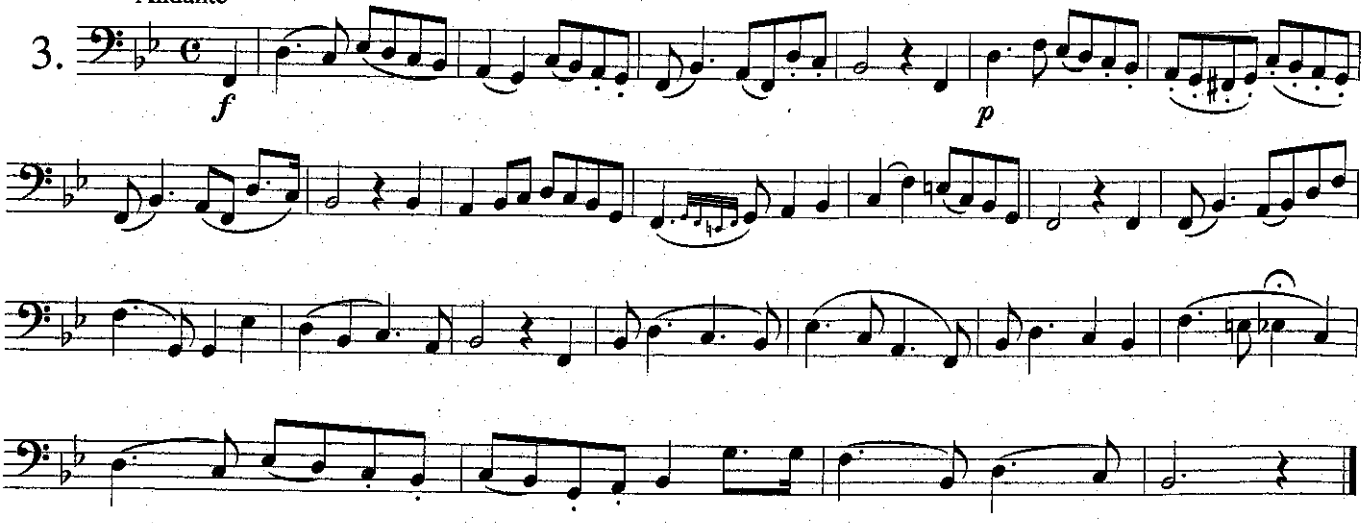
© Copyright MCMLXXII by Rubank, Inc., Miami, Fla.


18
tr
19
tr
20
mf
21
p
22
23
24
25
26
cresc.
poco a poco
f
27
28
29
tr
30
mf
31
p
32
33
cresc.
poco a poco
34
35
36
37
f
tr
38
tr
39
mf
40
p
41
42
43
f
44
p
45
cresc.
46
tr
47
f
48
49
50
51
dim.
52
p
53
cresc.
poco a poco
54
55
56
57
tr
f
poco rit. on repeat

MY PRETTY JANE

Andante

3.

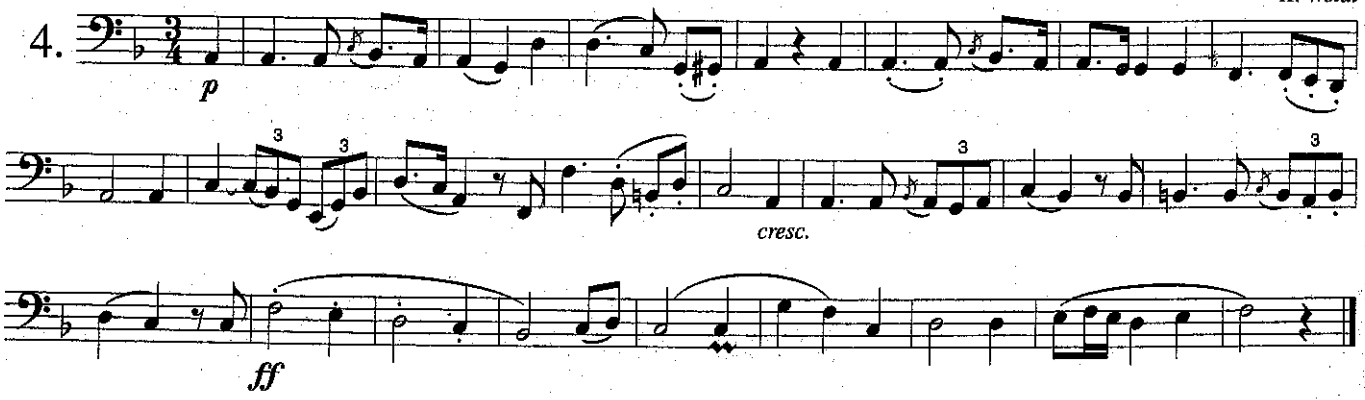


HOW FAIR THOU ART

Moderato

H. Weidt

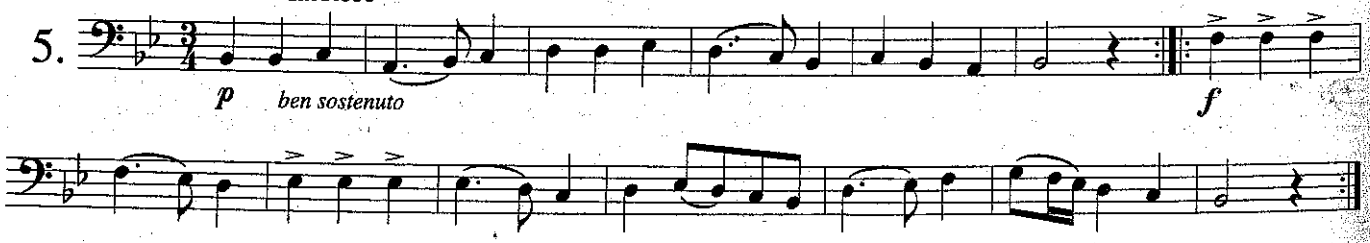
4.



AMERICA

Andante Maestoso

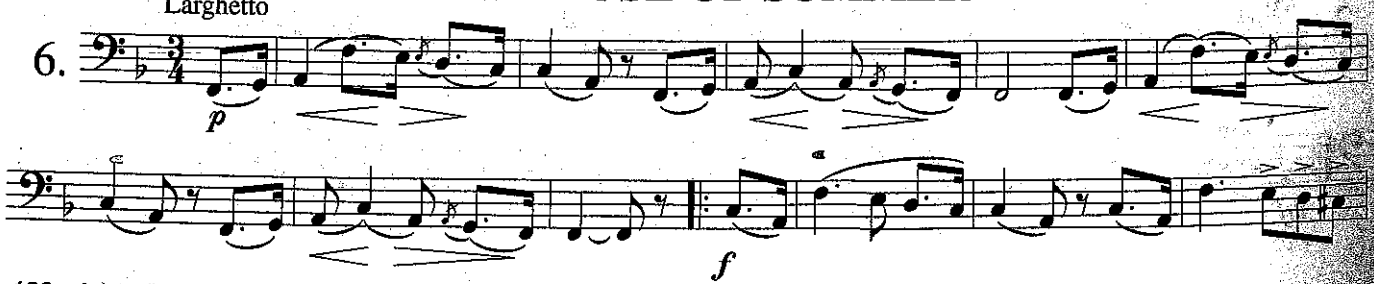
5.

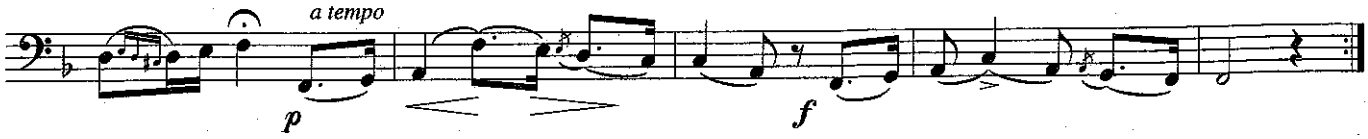


LAST ROSE OF SUMMER

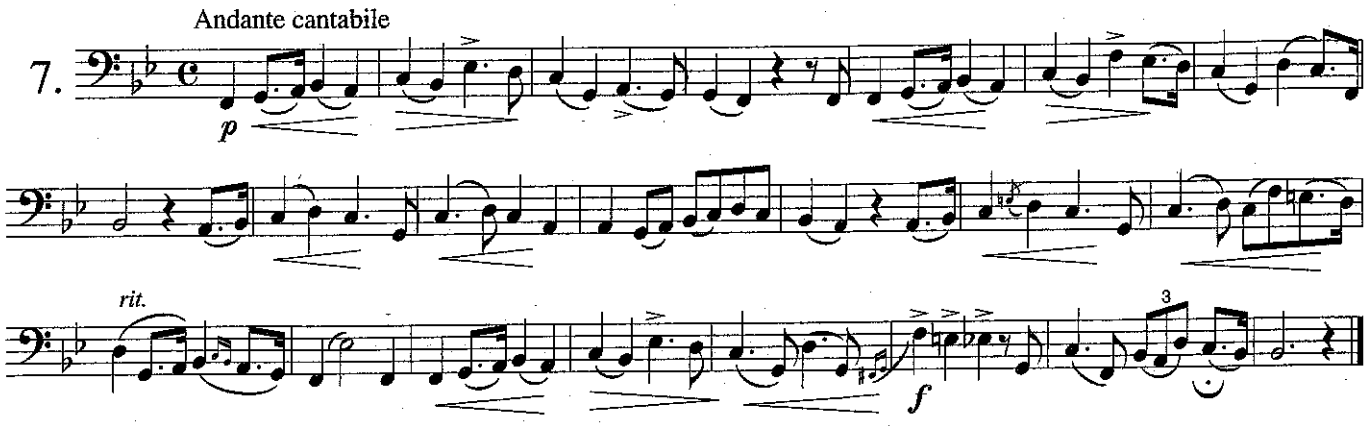
Larghetto

6.

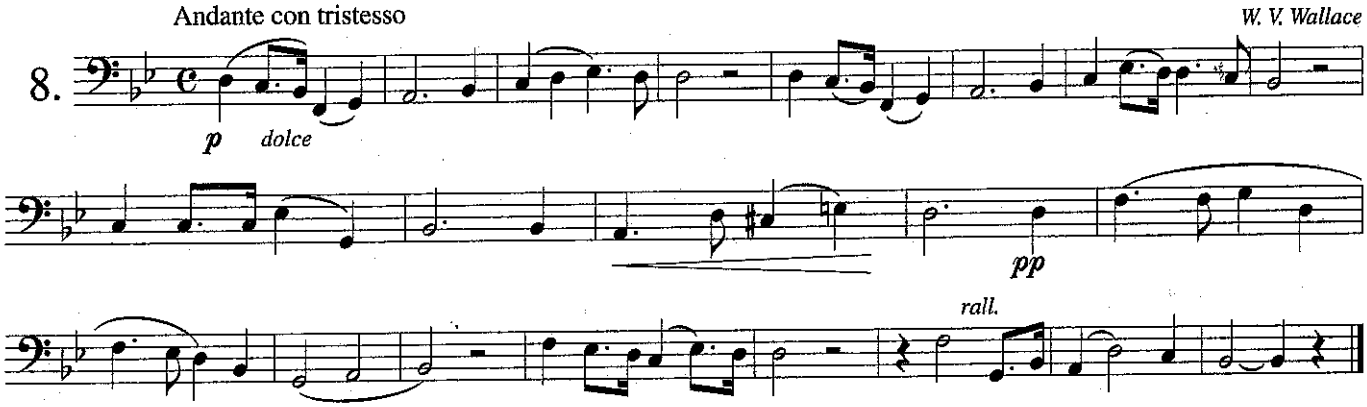




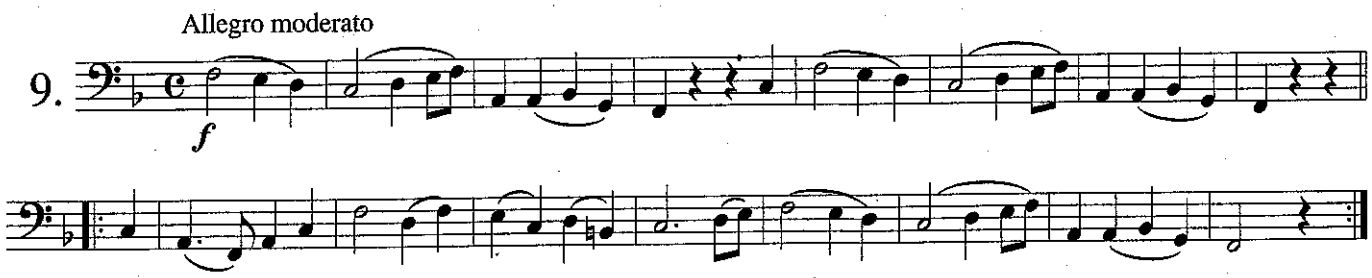
MY OWN, MY GUIDING STAR



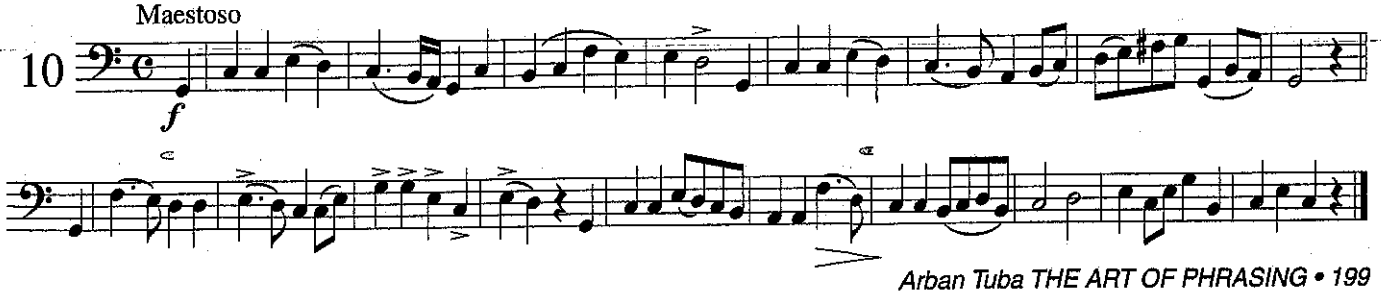
WHY DO I WEEP FOR THEE?



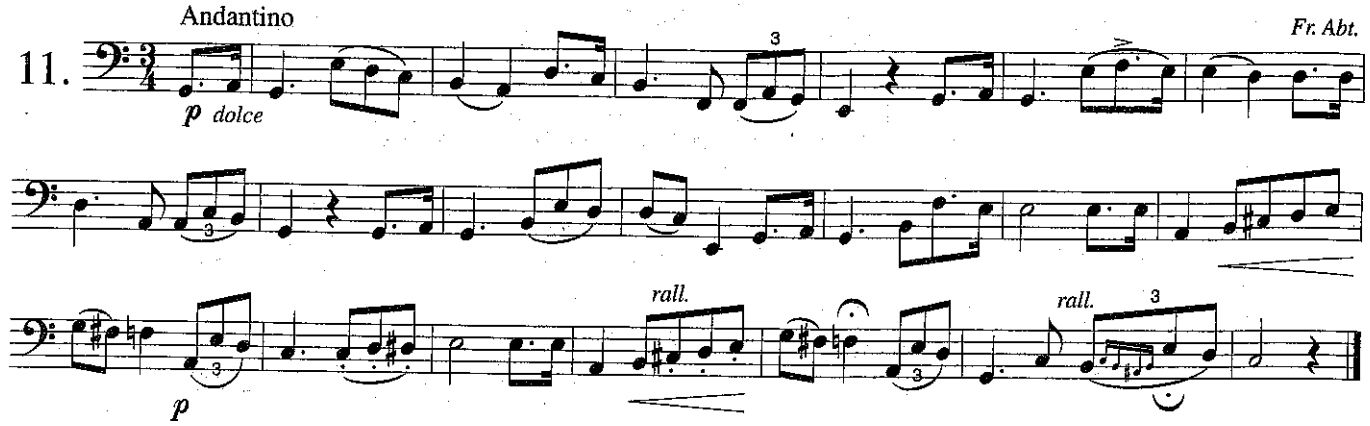
BLUE BELLS OF SCOTLAND



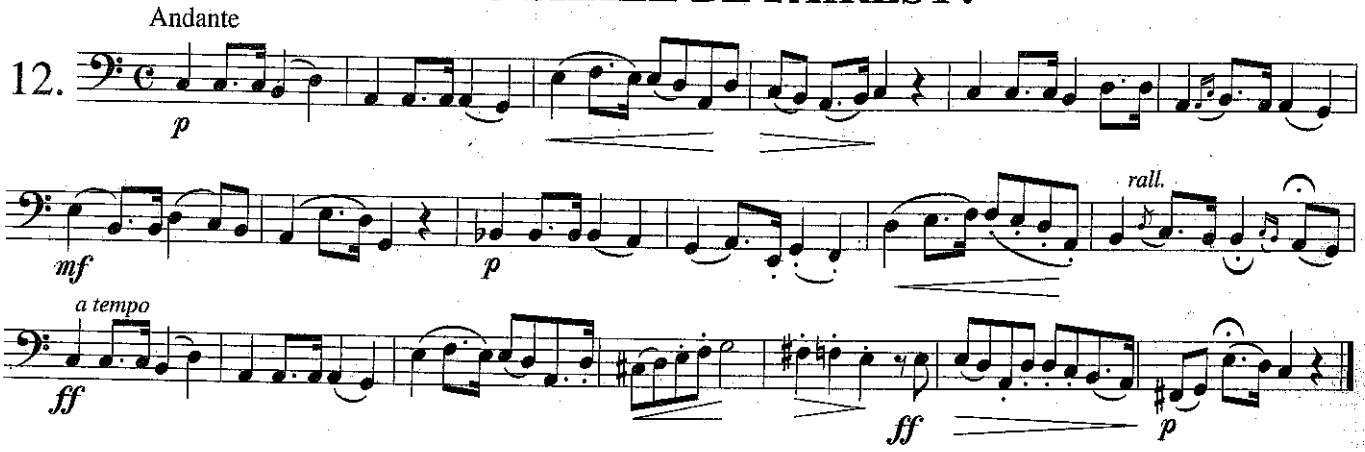
DUTCH AIR



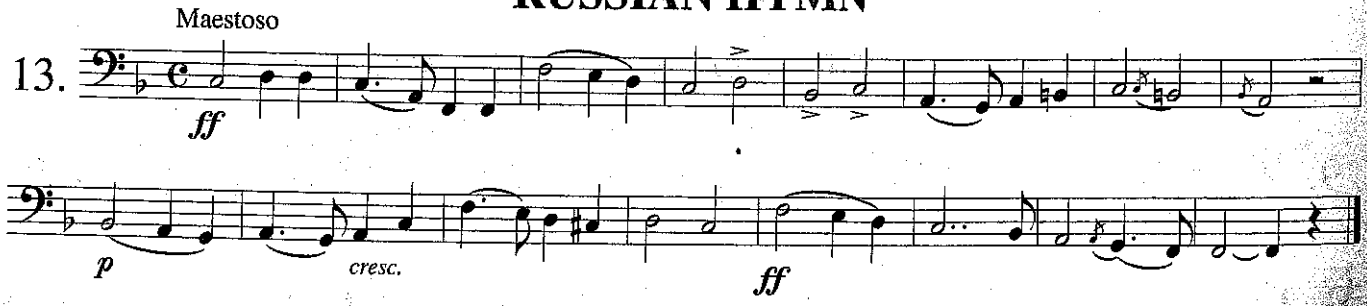
NOW THE SWALLOWS ARE RETURNING



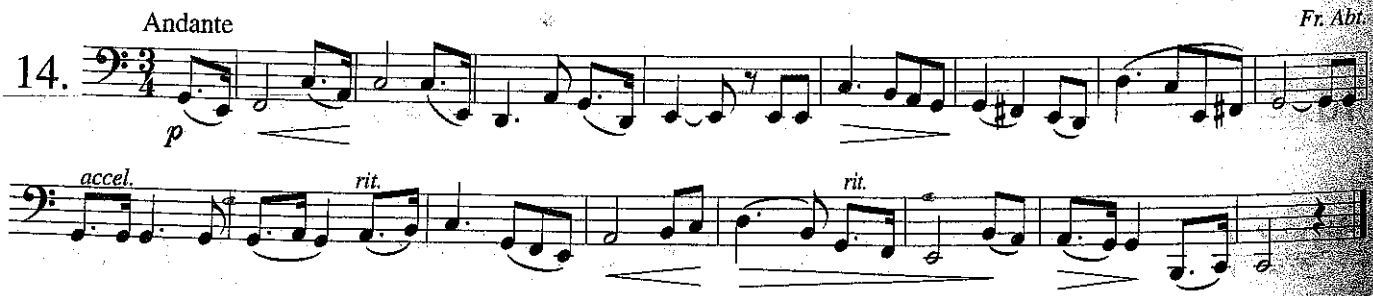
WHO SHALL BE FAIREST?



RUSSIAN HYMN



O, YE TEARS

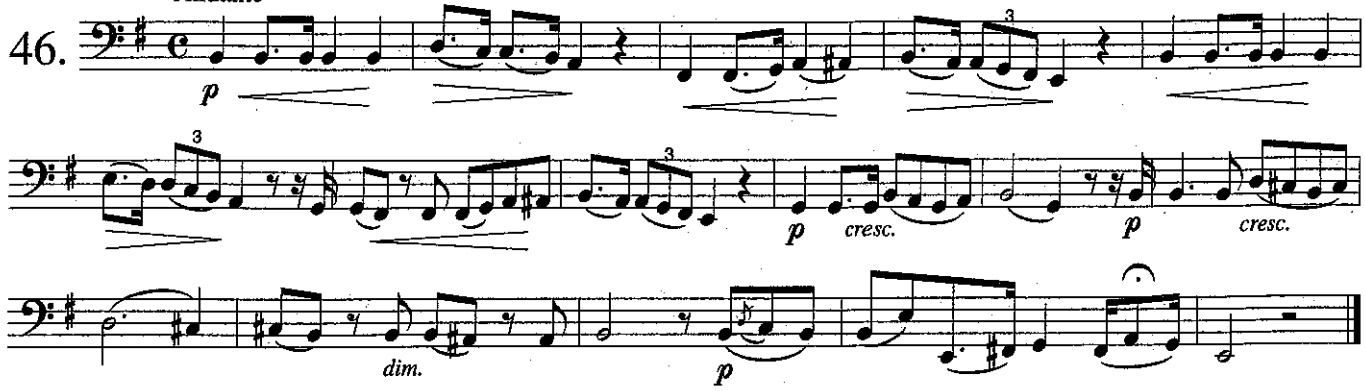


IL FURIOSO

Andante

Donizetti

46.

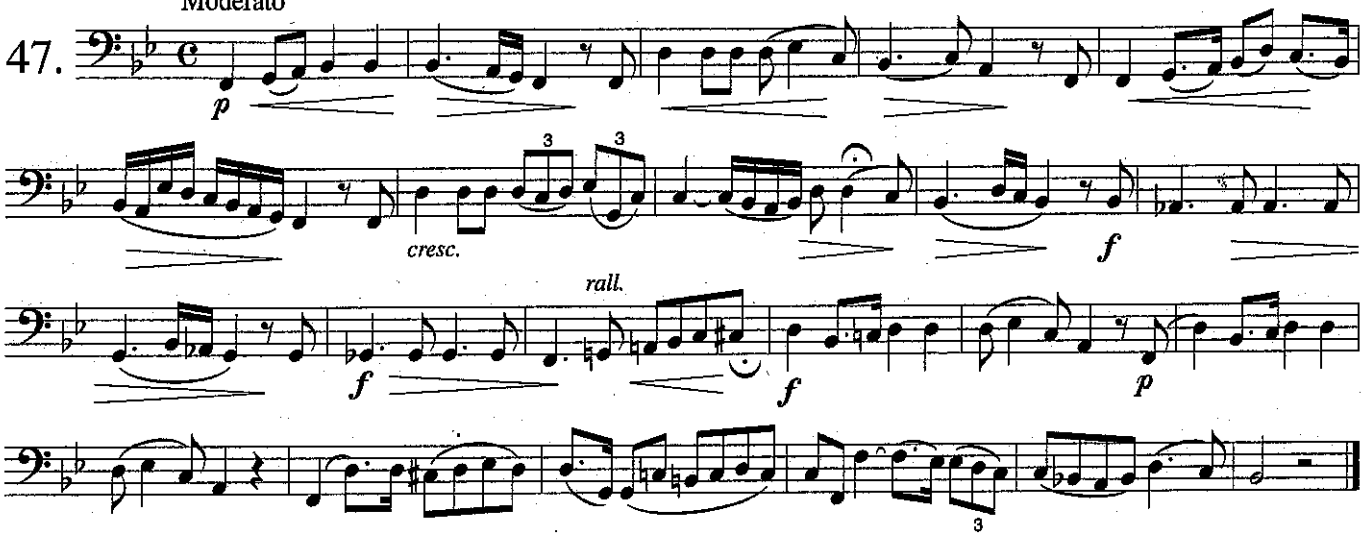


ROMANCE

Donizetti

Moderato

47.

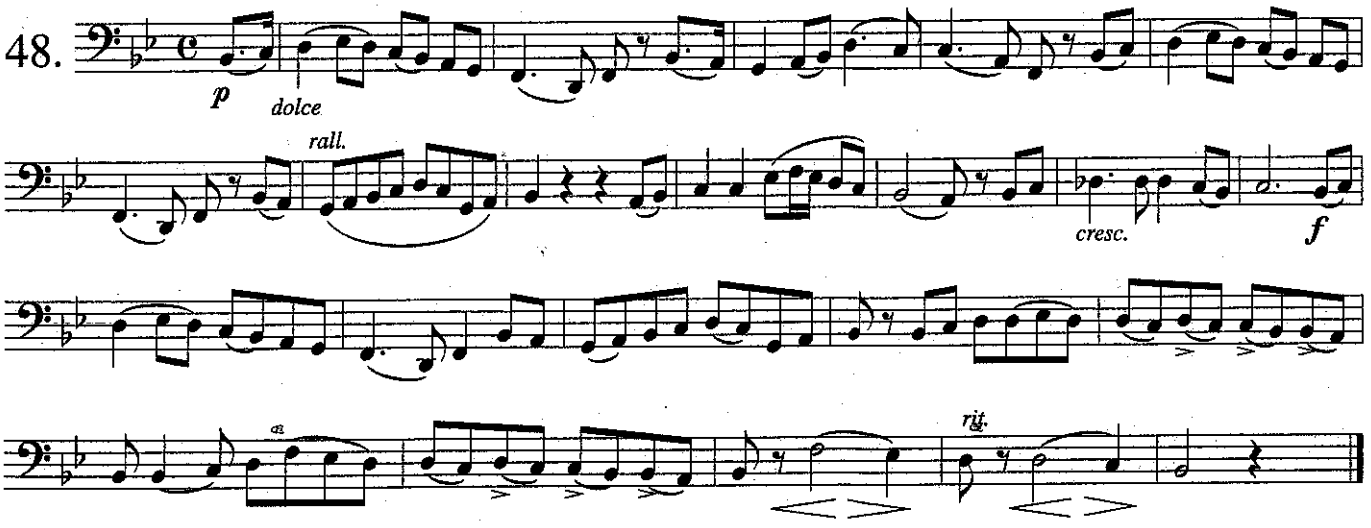


ROMANZETTA

Andante cantabile

Bellini

48.



In the Hall of the Mountain King

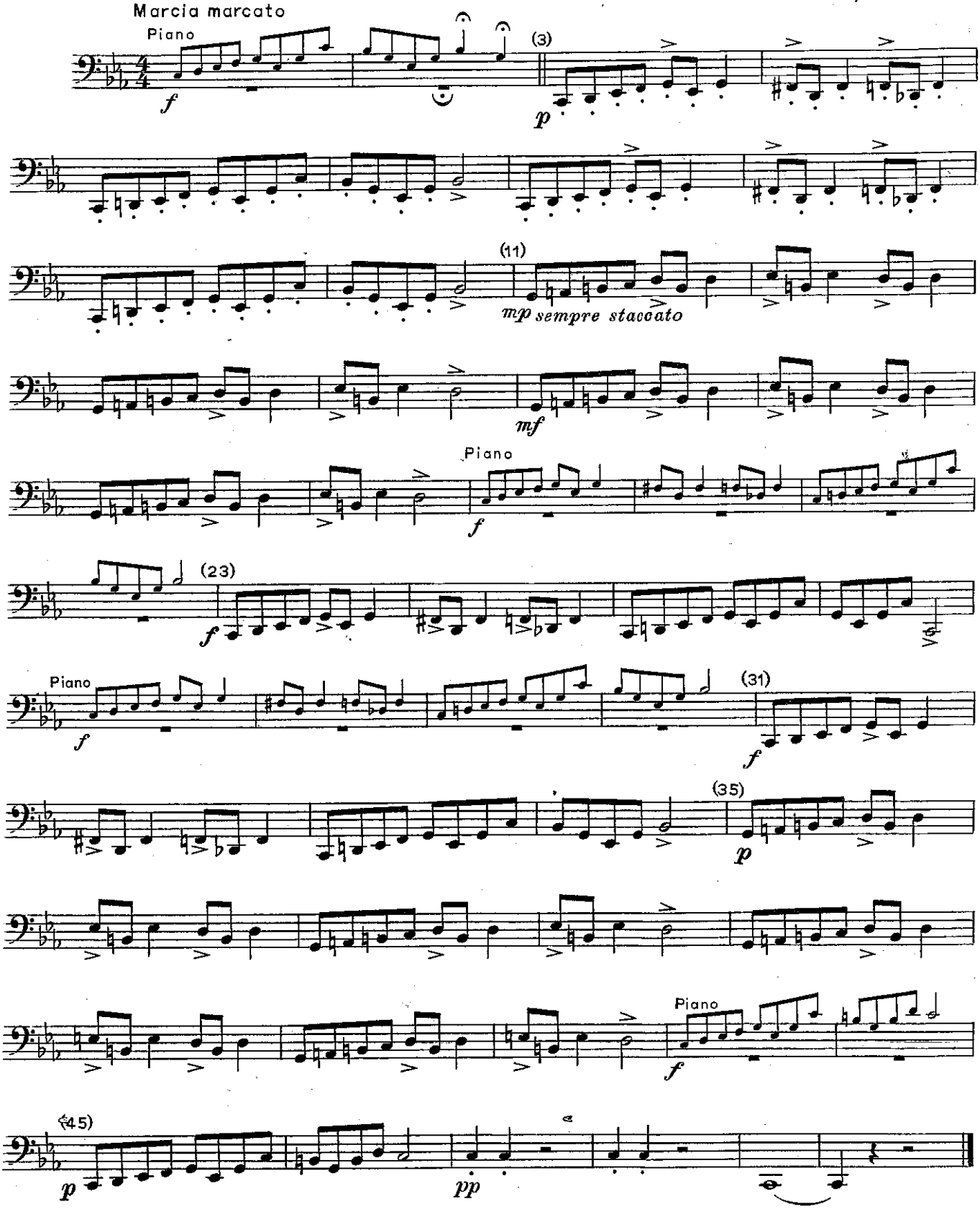
from

PEER GYNT SUITE

Solo Tuba-E♭ or BB♭

EDVARD GRIEG

Arr. by G.E. Holmes



Copyright MCMXXXIX by Rubank, Inc., Chicago, Ill.
International Copyright Secured Copyright Renewed

68 Duets for Tubas

A large part of the practical musical experience for tuba players lies in ensemble playing. From the outset, it is important to emphasize this aspect of performance skills, and duet playing is a good, simple way to accomplish this. In duet playing, the student must exercise perfect rhythm and intonation in order for the experience to be enjoyable for all concerned. Ultimately, playing duets tends to focus one's mind on musical ends rather than technical ends. Having a musical experience through duet playing is dependent on a full musical contribution from each player.

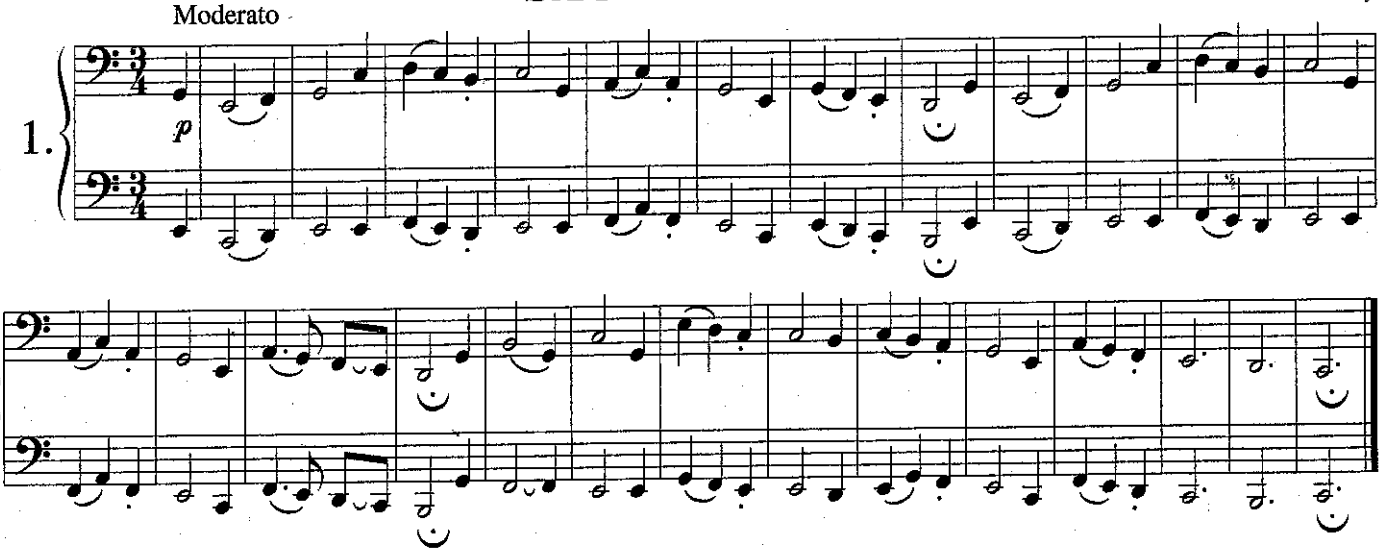
None of the duets provided here provide overwhelming technical challenges, but we believe that technical challenge was not Arban's intent in presenting these duets. Duet playing allows the teacher to model both melodic and accompaniment playing for the student. Modeling is paramount to good teaching, as the best possible *"picture"* for a student is indeed a beautiful sound, clear technique, perfect time, etc. It is certainly more effective than extensive conversation. The duet allows student and teacher to be more critical of all aspects of performance in the lesson setting. We feel that these are probably goals that Arban envisioned in presenting these little duets.

Incidentally, they are also a lot of fun...

SACRED SONG

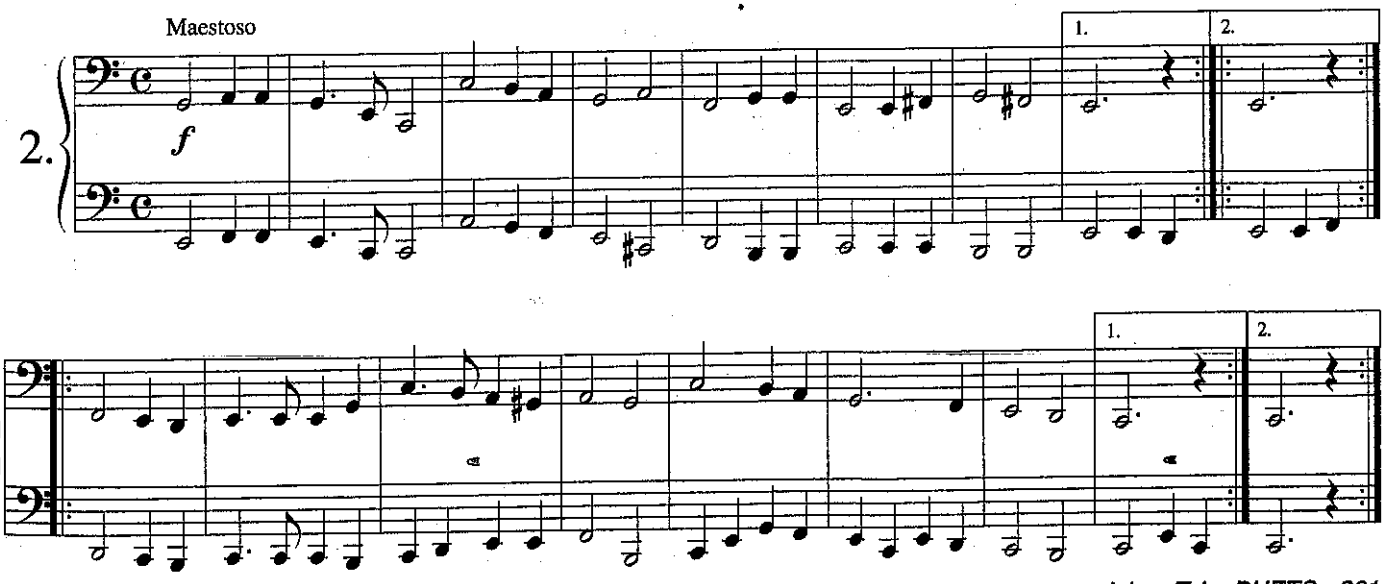
Portniansky

Moderato



RUSSIAN HYMN

Maestoso



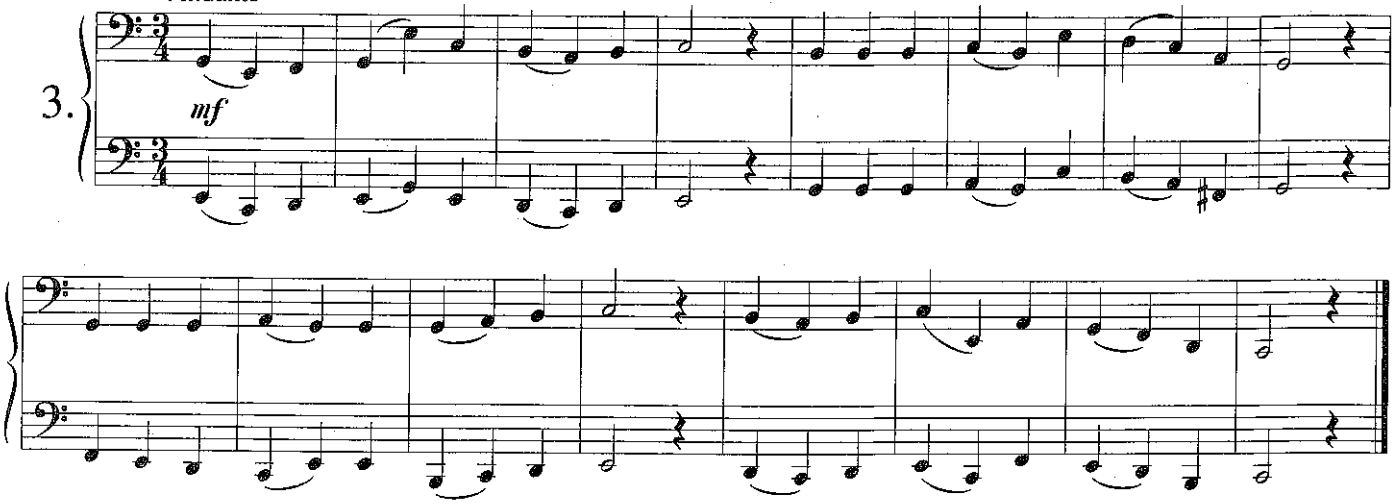
CRADLE SONG

C.M. v. Weber

Andante

3.

mf



MELODY

Moderato

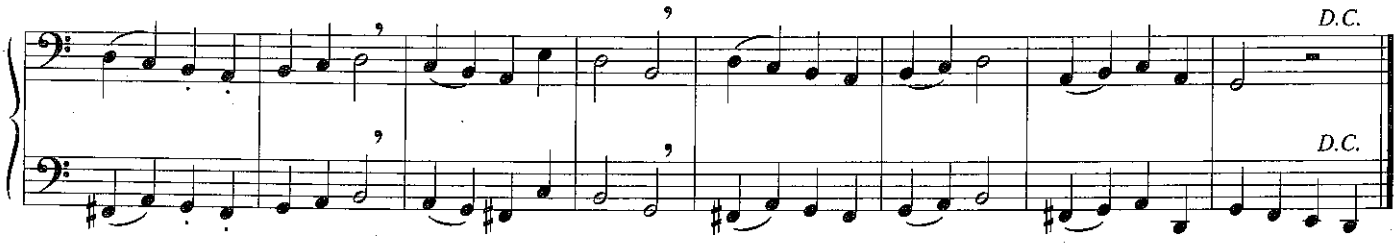
4.

Fine

Fine

D.C.

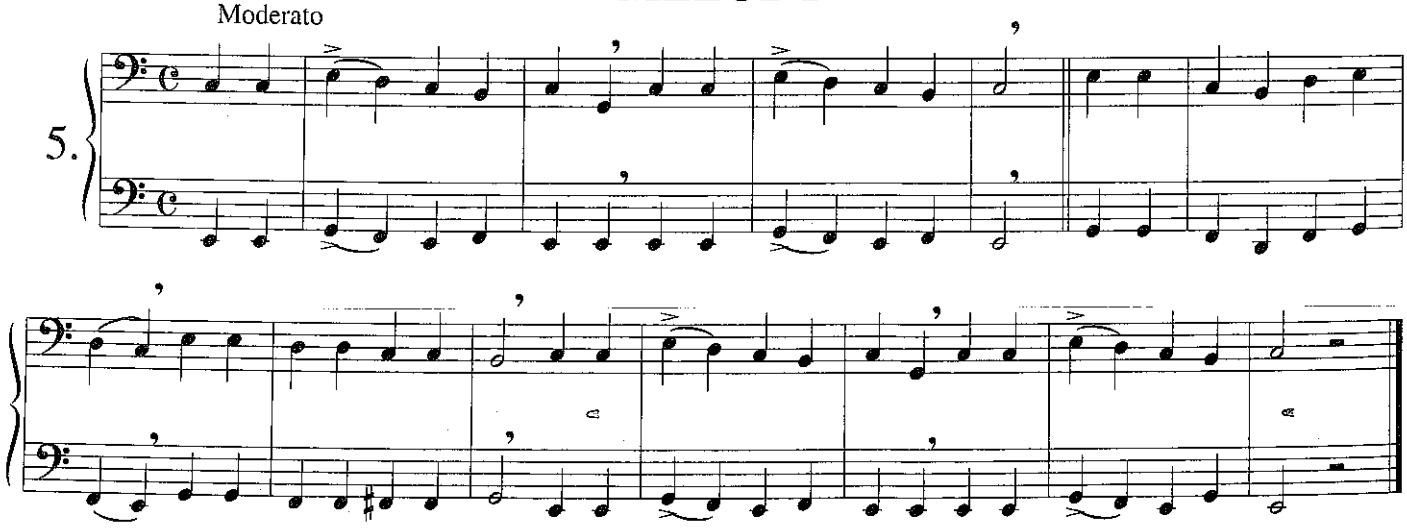
D.C.



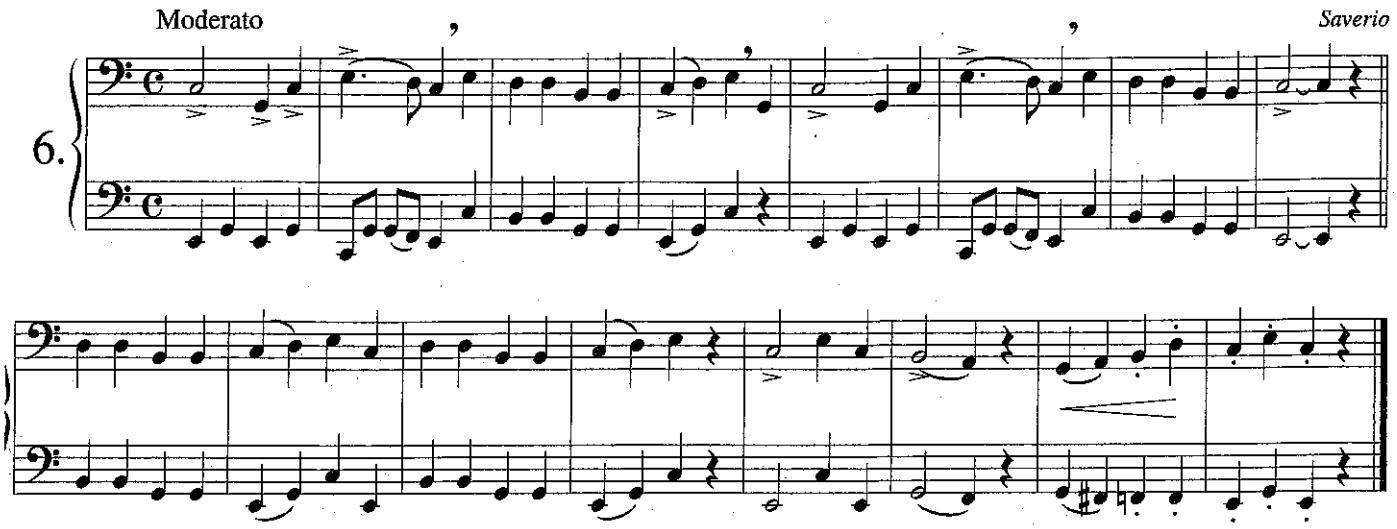
MELODY

Moderato

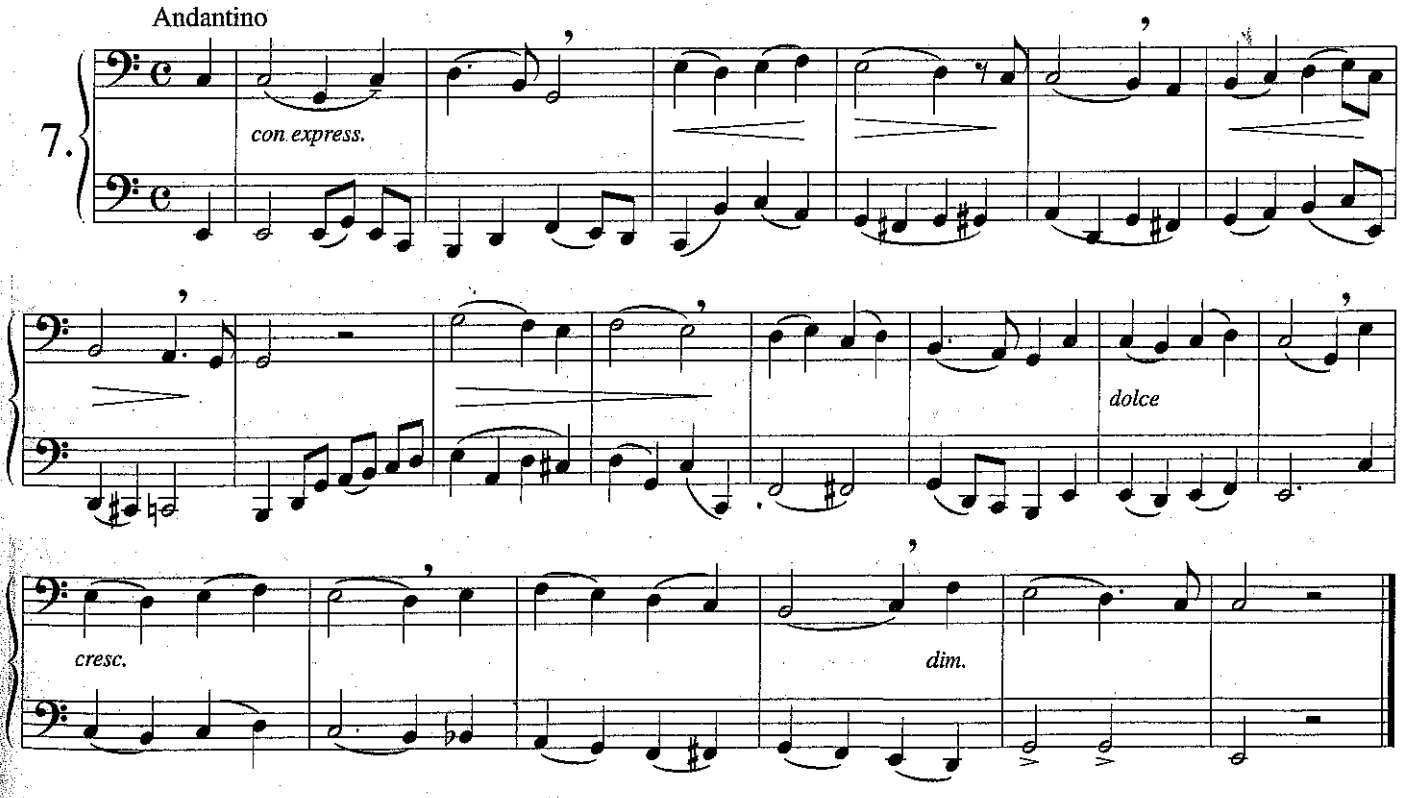
5.



MELODY

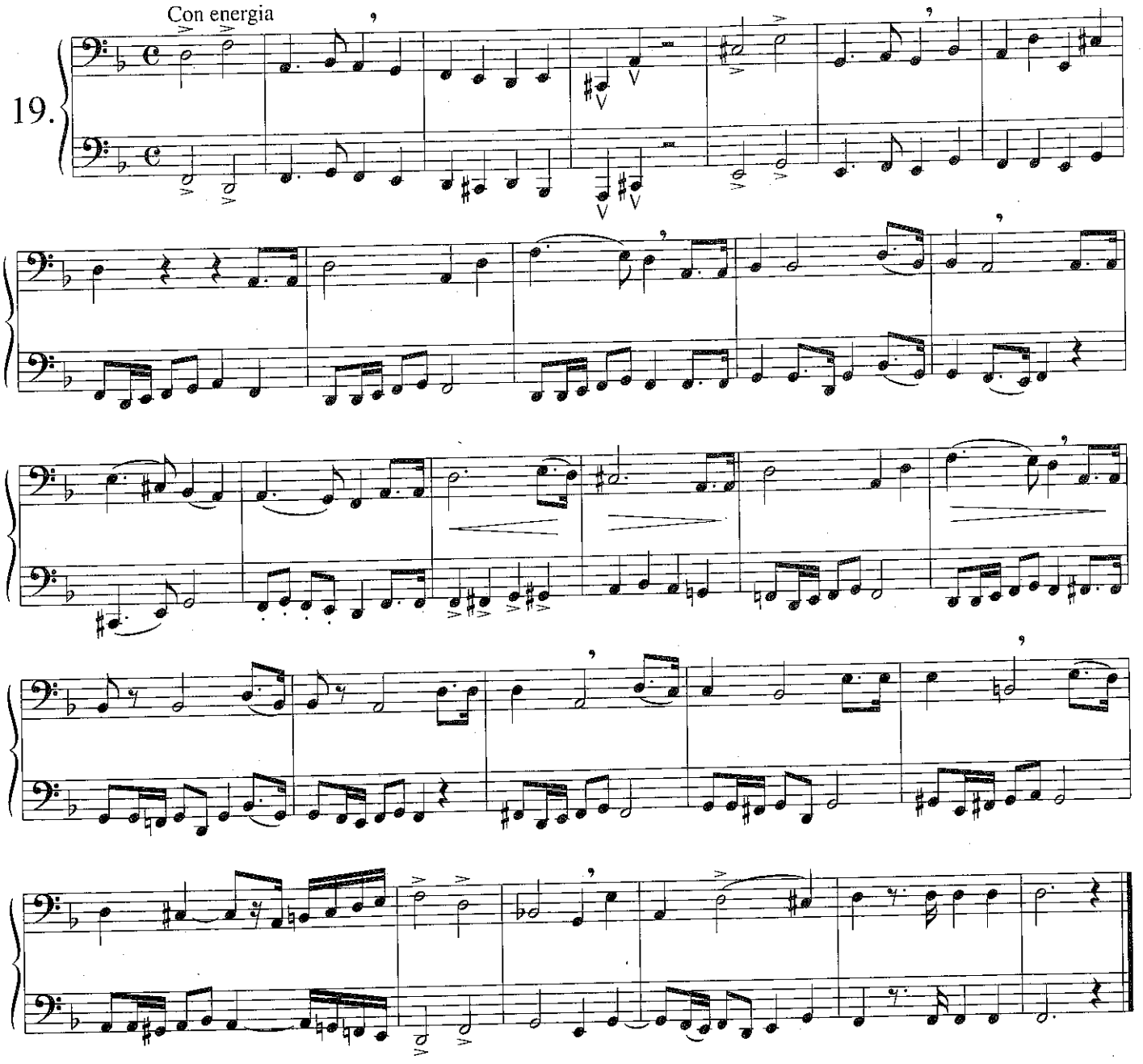


ADESTE FIDELES



MARCH

De Gouy

Con energia

19.