

**SUITE
FOR
TUBA**

By
DON HADDAD

Tuba with Piano Accompaniment
LA0066

Shawnee Press

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about the composition

Suite for Tuba was conceived and written as a piece to display the flexibility, sonority and artistic capability of the instrument as well as to challenge the player's technical facility. In the varying moods of the three movements the tubist has an opportunity to express his aesthetic feelings.

I feel the movement markings

- 1. Allegro maestoso
- 2. Andante espressivo
- 3. Allegro con brio represent the moods I was trying to capture.

rehearsal suggestions

1. Allegro Maestoso

Be aware of the change in rhythmic emphasis four measures after A.

The section beginning at E is more serious in nature and should be so treated. The pianist should clearly define the contrapuntal lines.

In this section beginning four bars before G the accompaniment should be light and bouncy

The recapitulation at H should be played in a more marcato style, and this style should be maintained until the end of the movement. The last 4 bars require a percussive piano style.

2. Andante Espressivo

The second movement should be played in a relaxed, legato style. The pianist should momentarily emphasize rhythmic changes, such as 2 measures before B and 2 measures before C. Otherwise the dynamic level of the piano should be well below that of the tuba.

The accompaniment should be emphasized at 4 bars after E.

It is important that the 3 bars before the D.S. be a transition to the original theme.

3. Allegro Con Brio

In section A the legato line of the tuba contrasts with the rhythmic style of the piano.

There is a definite change of mood at B.

At 4 measures before D the dynamic level must be piano, and the crescendo to fortissimo (2 bars before the cadenza) should be gradual. Those two bars are to be quite abrupt, and the cadenza is to be played in a stately style.

The piano entrance at F should be subtle.

At I the dynamic level must be low if the maximum impact of the crescendo and the ritard is to be realized. The soloist can play the tenth bar of I in the style of the cadenza.

The last 3 measures should be quite rhythmic and abrupt and should bring the suite to a stirring close.

SUITE FOR TUBA

1. ALLEGRO MAESTOSO

DON HADDAD

Allegro maestoso ($\text{♩} = \text{c.} 132\text{--}138$)

(A) Rhythmic, but legato

Tuba

Allegro maestoso ($\text{♩} = \text{c.} 132\text{--}138$)

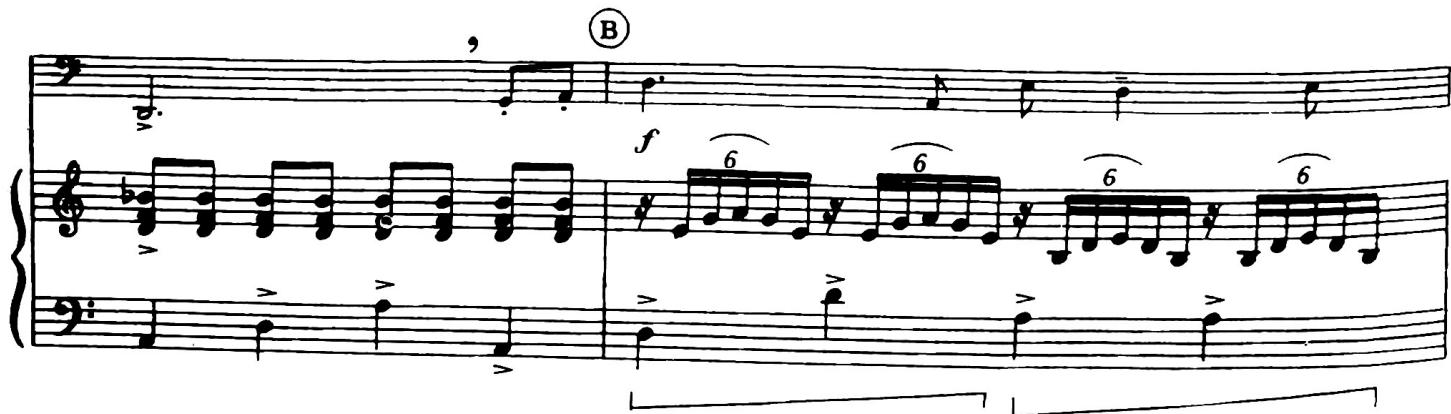
Piano

Ped.

f *dim.*

mp

cresc.



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cresc.

fp

f

Ped.

sub. p

sub. p

cresc.

ritard.

(D)

f

p

pp

espress.

(E) **Adagio** ($\text{♩} = \text{c.} 66-72$)

mf legato

Adagio ($\text{♩} = \text{c.} 66-72$)

mp flowing

simile

Solo

(F)

ritard.

Slow

espr.

espress.

broad

ritard.

accel.

ritard.

Slow

acc. ritard.

The musical score consists of four systems of music. System 1 (F) has three staves: bass, treble, and bass. System 2 (G) has three staves: bass, treble, and bass. System 3 has two staves: bass and treble. System 4 has two staves: bass and treble. Various dynamics and performance instructions are included, such as 'ritard.', 'espr.', 'espress.', 'broad', 'accel.', and 'Slow'.

(H) Allegro ($\text{♩} = \text{c.144}$)

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dynamic of *f*. Measure 12 begins with a dynamic of *mf*. The tempo is Allegro ($\text{♩} = \text{c.} 144$). The music features eighth-note patterns and rests.

A musical score for three staves. The top staff is in bass clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music consists of measures 1-4 of a piece by J.S. Bach. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'v' and 'b'. Measure 1 starts with a bass note followed by eighth and sixteenth note patterns. Measure 2 begins with a bass note followed by eighth and sixteenth note patterns. Measure 3 starts with a bass note followed by eighth and sixteenth note patterns. Measure 4 starts with a bass note followed by eighth and sixteenth note patterns.

I

ritard.

ritard.

(J) Più mosso

sub. p

sub. p

cresc.

Broad

ff molto ritard.

Broad

molto
ritard. *ff*

2. ANDANTE ESPRESSIVO

Andante (A)

espressivo ($\text{d.} = \text{c.} 72$)*mp dolce*Andante espressivo ($\text{d.} = \text{c.} 72$)*p*

(B)

(9)

(C)



1st time

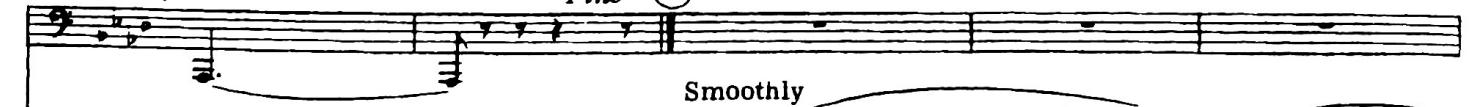
To (D)



2nd time

Fine (D)

Smoothly



mf

(E)

ritard.

f

Broad

f

Broad

ritard. e dim. *p*

r.h.

ritard. e dim. *p*

D.S. al Fine

3. ALLEGRO CON BRIO

Allegro con brio ($\text{d} = \text{c.144-152}$)

Allegro con brio ($\text{d} = \text{c.144-152}$)

sustained style

Ped.

simile

(A) Smoothly

mf
Smoothly

v
v
v
v
v
v
v
v

1.

v
v
v
v
v
v
v
v

(B) Legato e dolce

mp
mp smoothly

simile

(C)

A musical score for piano featuring three staves. The top staff uses a bass clef, the middle staff uses a treble clef and includes a key signature of one sharp, and the bottom staff uses a bass clef. The score spans from measure 1 to measure 7. Measures 1-6 contain various note patterns such as eighth-note chords and sixteenth-note figures. Measure 7 starts with a single note followed by a sixteenth-note figure.

A musical score for piano featuring two staves. The top staff uses a treble clef and consists of mostly eighth-note patterns. It includes dynamics 'p' (piano) at the beginning and a crescendo marking 'cresc.' above a bracket spanning several measures. The bottom staff uses a bass clef and contains sustained notes and a few eighth notes. It also features a dynamic 'p' at the start and a crescendo marking 'cresc.' below a bracket.

(D)

f cresc.

f cresc.

Cadenza ad lib.

ff

espress.

Tacet

accel.

(E) Broaden

p *f*
Broaden
p *f*

a tempo

(F) *a tempo*

simile

v

p

v

(G)

Handwritten musical score for three voices (Soprano, Alto, Bass) across five staves. The score includes dynamic markings like crescendo (*cresc.*), forte (*f*), and piano (*p*), and performance instructions like "simile". The music consists of various note heads, stems, and rests, with some notes having horizontal dashes or arrows indicating specific attack or release techniques. The score is organized into measures separated by vertical bar lines, with some measures spanning multiple staves. The bass staff uses a bass clef, while the other two staves use a treble clef. The vocal parts are grouped by a brace on the left side of the page.

I

Subito p cresc. f ritard.

Subito p cresc. f ritard.

Broad a tempo
full

a tempo

Più mosso

p cresc.

cresc.

ff

ff

ff

SUITE FOR TUBA

Tuba

1. ALLEGRO MAESTOSO

DON HADDAD

Allegro maestoso ($\text{d} = \text{c.132-138}$)

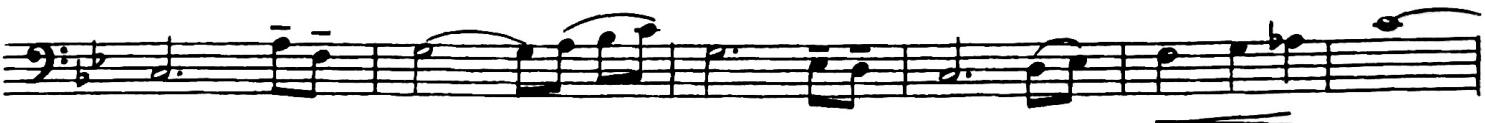
(A) Rhythmic, but legato



(E) Adagio ($\text{d} = \text{c.66-72}$)



(F)



Slow

(G)

4



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Tuba

(H) Allegro ($\text{d} = \text{c.} 144$)

(J) Più mosso



Broad



2. ANDANTE ESPRESSIVO

Andante (A) 
espressivo ($\text{d.} = \text{c.} 72$)

Tuba

3

1st time To (D)

dim.

2nd time D 4

Fine E

Broad ritard.

p D.S. (A) al Fine

3. ALLEGRO CON BRIO

Allegro con brio
($\text{d} = \text{c.144-152}$)

A smoothly

4

1.

2. B Legato e dolce

mp

C

p cresc.

D

f cresc. ff

Tuba

Cadenza ad lib.

espress.

(E) *Broaden*

(F) *a tempo* 4

(G)

(H)

(I)

subito p *cresc.*

Broad, *a tempo* *ritard.* *f* *p* *cresc.*

full

f *ff*