

Restructured Etudes for Tuba

The etudes in this book have been chosen because they are musically interesting and technically challenging. I have made an effort to be certain that all of these etudes can be performed well on the tuba. Care has been taken to arrange for breathing and phrasing to make these etudes musically enjoyable to perform.

The composers of these etudes remain unknown. In my research I discovered that each etude has at least two people that claim to have composed it. I have, therefore, decided not to give credit to any one composer for creating these studies.

I have presented each etude at least three times in this book. Each version is in a different key. One of the versions is also in a different meter. This was done because of the great technical benefits to be derived from learning the same etude in different keys. By using the meter changes one can learn to perform music that *looks* somewhat different than it *sounds*.

Practice and learn one etude at a time. Make certain that you have mastered each etude in all different keys before going on to another. Try to make each version of the etude sound the same as the other versions.

Wesley Jacobs

1.

Allegro Vivace

f *simile*

p

ff

mf

f

p

p

p

The image displays a page of musical notation for a bass instrument, consisting of nine staves. The key signature is G major (one sharp), and the time signature is 4/4. The notation includes various dynamics and articulations:

- Staff 1: *cresc.* (crescendo), *f* (forte)
- Staff 2: *ff* (fortissimo)
- Staff 3: *f* (forte)
- Staff 4: *mf* (mezzo-forte)
- Staff 5: *f* (forte)

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece, indicating phrasing and emphasis.

2.

Allegro Vivace

f *simile*

p

ff

mf

f

p

The musical score consists of eight staves of music in bass clef, 6/8 time signature, and key of B-flat major. The tempo is marked 'Allegro Vivace'. The first staff begins with a forte (*f*) dynamic and a 'simile' instruction. The second staff features a piano (*p*) dynamic. The third staff continues the melodic line. The fourth staff is marked fortissimo (*ff*). The fifth staff is marked mezzo-forte (*mf*) and includes a crescendo hairpin. The sixth staff returns to forte (*f*). The seventh staff is marked piano (*p*) and includes a decrescendo hairpin. The eighth staff concludes the passage.