

“Do You C What I C?": An Examination of Solo Literature for the Contrabass Tuba

By David Zerkel

I have really fond memories of owning my first tuba. Everything about it was extraordinary...the sound, the case, the dents, but most importantly, the fact that (with some help from my parents) it was *mine*. I was a sophomore at the Peabody Conservatory studying with David Bragunier of the National Symphony Orchestra. Mr. Bragunier was, and still is, an Alexander man through and through and this was the direction that he wanted me to take in looking for an instrument. After about a year of searching, we found an Alex for sale and we bought it. I was on Cloud Nine!

Having been raised smack-dab in the middle of the middle class, I was extremely grateful to my folks for loaning me the money to buy this instrument, as the money loaned to me made up a healthy percentage of their savings. I cherished my new acquisition and spent innumerable hours in the practice room, learning anything and everything I could about my new horn. I also adopted the notion that this would probably be the only horn I'd ever own, so it would be in my best interest to learn everything in the literature on the CC tuba. Since I was in college before the F tuba boom hit the United States, and since Mr. Bragunier played everything on his Alex CC, I was reasonably certain that this is how it worked for everyone.

Some time around my junior year, I started to take orchestral auditions, and would find myself being the only guy in the semis or the finals who only had one instrument. After that point, when my parents would ask me what I wanted for Christmas, my standard reply was, "World Peace and an F Tuba". I knew full well that my odds were about even regarding the likelihood of getting either, so I continued to toil away on my Vaughan Williams, my Berlioz excerpts, and everything else on my trusty Alex.

Eventually, at the age of 29 years old, I would buy my first F tuba. But I must confess that, even today, when I think of the tuba, it is always the sound of the CC that I hear in my head.

In my mind, there are several good reasons for that—primarily that the role of the tuba in any kind of ensemble playing is to provide the Bass voice. In the tuba family, I believe that there is a clear correlation between the instruments and the respective voices to which they relate; the Euphonium is the Tenor voice, the F or E^b is the Baritone voice, and the CC or BB^b is the Bass voice. While it is true that, as a solo voice, the tenor is about ten times sexier than the Bass, the Bass still needs to be competent and work twice as hard as the tenor in order to get across the same musical meaning across to the typical listener (whose comfortable "listening tessitura" is from the bottom of the Bass Staff to just above the top of the Treble Staff). As someone who plays both the tuba and the euphonium, I'll readily admit that both the euphonium and the F tuba are more fun to play as solo instruments. It's just easier to make the line sing on these instruments as opposed to the big horn. But we play Bass instruments, and it is imperative that we can communicate effectively in that particular voice.

Herein lies the problem: If the big tuba is so cumbersome as a solo vehicle, why bother? Here are my observations:

1. **Economics-** Let's face it, tubas are expensive. For many families, it is a stretch to buy one instrument, let alone two. So for many players, there *is* only one tuba and it only makes sense to be able to do anything on that instrument until they are in a position to possibly purchase a second horn. One should not wait until their optimally set-up for equipment before they begin to develop their artistic and interpretive sensibilities
2. **Musicianship-** If you can make music sing on the big horn, you are ahead of the pack. In this age of dual roles of the Bass verses the Contrabass tubas, many players treat the big horn as merely a tool for playing big. All you need to do is look at what I call "The Arms Race" of bigger and bigger equipment to see that the desired end result is a more massive sound. This is not entirely a bad thing...I'll be the first to admit that I get a rush out of hearing a great player provide a fat bottom to an ensemble. My fear though is that many younger players see the small tuba as the only one that they really need to concentrate as far as "artistic" playing goes, and that the big horn is just for footballs and oom-pah. Which leads me to my final point...
3. **Working as a tubist-** Let's face it, in the U.S., the big tuba is still the bread and butter horn as far as band, orchestra, Dixieland, and quintet playing is concerned. If you cannot be artful, agile, sensitive, or otherwise generally versatile on the big tuba, your phone will not ring for work. If Die Bankersangerlieder means the same thing to you as Bruckner 7, you've got a serious big tuba problem.

The reason behind this study is my firm belief one of the best ways to become a musical player on the big horn is to attack the solo literature with zeal. There is no reason that a student who only has access to one instrument should feel any less compelled to succeed than a student who has an arsenal of instruments at their disposal. It seems to me that somewhere over the past 25 years, it has become "uncool" to play the big horn as a solo instrument. As a consequence, we (as a community) have become more reliant on equipment to solve our musical and technical problems and many players seem to forget our need to be

effective artists on every horn that we play. After all, we play music to communicate ideas through our instruments, not just to impress our listening audience. (Aesthetics vs. Athletics...another topic for another day!)

It is my hope that this study will provide the one-horn crowd out there with a fairly substantial body of literature with which they might not be familiar. I hope too that this might nudge some players into really considering the aesthetic and musical possibilities of the big horn and not to be too quick into pigeon-holing their CC tuba into whole-note purgatory. While it is always good to move forward, we must never forget from where we have come.

Recommended Literature for Contrabass Tuba

The lists that follow are made up of music that I find to be particularly effective for study on the CC or BB^b tuba. While the breadth of tuba literature has expanded greatly, there remains a strong central body of literature that is very effective on CC and BB^b. This list is neither definitive nor exhaustive; these are pieces that have been especially useful in my studio and it is my hope that they may someday be effective for you as well!

I have broken the pieces into several different categories: Original Works for Tuba Alone, Original Works for Tuba and Tape, Original Works for Tuba and Piano, Original Works for Tuba with Band and/or Orchestra, Transcriptions for Tuba, and Original Works for Tuba in a Chamber Music Setting.

Here are the guidelines used concerning the prescribed levels of difficulty:

Level 1- Relatively Easy

While “relatively easy” is a pretty subjective descriptor, the intent here is to list pieces that might be attainable by an amateur player, a talented high school player or a typical first or second year college student. Generally, the music in this category will not go above middle C or below the F four ledger lines below the staff. The technical challenges in these pieces are not extraordinary and should be overcome by due diligence on the part of the player. From a musical standpoint, pieces in this category generally will not be too esoteric and will be straightforward enough for a developing player to understand.

Titles with an asterisk (*) will present a greater challenge and could have easily been categorized at the next level.

Level 2- Moderately Difficult

Music in this category will likely present some type of challenge for the typical player. While some of the challenges will relate to the technical problems posed in the piece, others will lie in deciphering some of the inherent musical problems (complex harmonic language, apparent lack of a discernable tune, etc.). Music under this heading will generally have a range extending from the E^b four ledger lines below the staff to the F above middle C, but will have a tessitura that stays between the C below the staff and middle C. These are pieces that would be great study material for any serious student of the tuba.

Titles with an asterisk (*) will present a greater challenge and could have easily been categorized at the next level.

Level 3- Very Difficult

Solos in this section are, just as the heading states, really quite difficult to pull off on *any* instrument. The technical and musical requirements are daunting for a large instrument. Some of the titles listed in this category are fairly standard repertoire for the Bass Tuba, but have found their way on to this list because of their difficulty to perform on the Contrabass Tuba. It is a certainty that some of these tunes were composed with the lighter and more nimble Bass Tuba in mind but it is my belief that the study of these works on Contrabass Tuba will have a beneficial effect on the player’s approach to the big horn.

I. Tuba Alone

Level 1

Composer	Title	Comments
Arnold, Malcolm	Fantasy for Tuba*	This is a great piece for working on establishing distinct characters for different sections of music. Excluding about four awkwardly difficult measures, this is a very playable work for a young student and a good introduction to the unaccompanied literature.
Gallagher, Jack	Sonata Breve*	The four movements of this brief work allow the player to stretch out in different directions while staying in the context of traditional harmonic and melodic language. The first movement presents the toughest musical problems. The following three movements are pretty straight ahead, with the exception of some easily decipherable multi-meter measures in the finale.
Hartley, Walter	Suite for Unaccompanied Tuba	This four-movement work is a great introduction into the land of “tunes-that-you-don’t-hum”. While the material is not outlandishly esoteric, it will be just different enough for the younger player to be

		faced with some new interpretive issues. Each of the four movements (Intrada, Valse, Air and Gallop) is evocative of a different character. Every freshman in my studio studies this piece. Highly recommended.
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Level 2

Composer	Title	Comments
Koch, Erland von	Monologue no. 9	This is a nice tuneful and tonal work in two movements. The part is divided into an ossia part in many sections that would be recommended for CC tuba. While the upper register demands in the upper division make this a pretty tough bass tuba work, taking the lower alternative notes enable the player with a big horn to program an audience friendly unaccompanied work on their program.
Persichetti, Vincent	Serenade no. 12	Perhaps the earliest “standard” for solo tuba, this six-movement work poses many musical and technical challenges for the tubist. Persichetti recommends that the easier movements (2,3,5) could serve as preparatory studies for the more challenging movements (1,4,6). This tune has some difficult elements (such as angular leaps, forays into the extreme upper and lower registers, and fast technical passages) but is well worth the effort. Every self-respecting tubist should tackle this on the big horn.
Spillman, Robert	Four Greek Preludes	I enjoy this piece for the interpretive demands that it places on the player. Many sections are unmeasured and in the manner of a dramatic recitative. Two of the four movements contain quick dance-like material, the finale being the more difficult of the two in 7/8 time. This is a great piece for study, but it takes a polished performer to pull it off successfully in performance. A great work for studying and understanding musical gestures.
Stevens, John	Triumph of the Demon Gods	This single movement work is a great study in passive/aggressive. The technical demands are substantial, most notably the use of extreme dynamics in the low register. When the player solves the musical problems in this piece, it is very effective contemporary music.

Level 3

Composer	Title	Comments
Grant, James	Three Furies	In all reality, this piece is probably better suited for the bass tuba, but it can be very effective on the big horn as well. The outer movements are angular, difficult and short on melody. The second fury stands nicely on its own and has frequently been used as audition material for the DC Military Bands. One will need a complete grasp of all things technical in order to successfully perform this challenging work.
Gregson, Edward	Alarum	This recurring “Alarum” theme of this one movement work is based on the name of the dedicatee, James Gourlay. This work is challenging from both a rhythmic point of view and a melodic point of view. One will need a quick tongue, great flexibility and a good understanding of form in order to present a lucid performance of this excellent work. When performed on Contrabass Tuba, special attention will need to be placed on clarity of articulation.
Kraft, William	Encounters II	If it’s hard to do, this piece will require that you do it! Extended use of multiphonics, exploration of the furthest extremities of range, and large leaps of difficult intervals are but only a few of the treats awaiting the player in this landmark piece. While this is not my favorite unaccompanied solo for the tuba, it is worthy of study and WILL make you a better player for having worked on it.
Penderecki, Krzysztof	Capriccio	While this piece is definitely better suited for the E ^b or F tuba, it makes for an interesting test of agility on the CC. The largest inherent problem of performing this on the big horn will be maintaining a clear and resonant sound in the sections that linger above the staff.
Persichetti, Vincent	Parable XXII	This is a big thirteen and a half minute work that was actually composed with the CC Tuba in mind. This work is characterized by frequent changes in tempi and

		mood and will require a good bit of thought in order to pull off a coherent performance. Persichetti is the <i>King Of The Adverb</i> in this work and gives the performer plenty of direction. Technical problems include disjunct passages marked “as rapidly as possible”, a huge range and the fact that the horn is on your face continually for nearly fourteen minutes.
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II. Tuba and Tape

Level 1

Composer	Title	Comments
Corwell, Neal	New England Reveries	It seems to me that the phrase “New Age” is too frequently used in a pejorative manner. This fine solo for tuba and tape has a “New Age” feel to it, and that’s just fine with me, thank you! The accompanying CD consists of traditional musical sounds that are electronically created. The tuba part has a few quick passages, but is not too difficult for a young player to tackle. Cues for the tape are written in the part and are easy to follow. This is a very audience friendly work that is fun to work on and equally fun to perform.

Level 2

Composer	Title	Comments
Corwell, Neal	Aboriginal Voices	This is another fine creation from the studio of Neal Corwell. This piece is largely rhythmically motivated and is compelling to listen to and satisfying to play. Especially effective in the taped accompaniment is the use of both Didjeridu and Aboriginal grunting. Difficulties will lie in quick clear articulation above the staff.

Level 3

Composer	Title	Comments
Lazarov, Henri	Cadence VI	This one-movement work requires the tubist to prepare the accompanying tape by him or herself. The player will encounter proportional notation, unmeasured notation, and multi-phonics. This piece is an excellent project for the player who is drawn to the avant-garde. Daunting, but worthwhile.
Ruggiero, Charles	Fractured Mambos	This dance-influenced piece is a complex work for tuba and tape that really feels more like an ensemble endeavor than a tuba feature. This is a very satisfying work for both the player and the audience. The CD includes a great performance by Phil Sinder that will give the player a helpful leg up in learning the piece.

III. Original Works for Tuba and Piano

Level 1

Composer	Title	Comments
Beversdorf, Thomas	Sonata for Tuba and Piano*	This three-movement sonata has for many years been a staple of the literature, although I am using it less frequently in my studio. The melodic writing is not very tuneful and is based on either repeated note themes or very short motivically based material. The harmony is largely quartal throughout this work. This piece would be a good challenge as an introductory plunge into twentieth century harmony.
Haddad, Don	Suite	This three-movement suite for tuba and piano is tuneful, rhythmically engaging, and fun to play. Younger players may encounter some trouble with the syncopation, but overall this piece presents no major obstacles. This makes a fine audition piece.

Harmon, John	Call of the River	This is the best new piece that you've probably never heard. A delightful work that is fun to play and easy to listen to. No great technical challenges for the tubist, but thoughtful phrasing is necessary for the piece to come off successfully.
Holmes, Paul	Lento	This is a nice melodic work that will have the player deal with a tessitura that hangs right in the middle of the staff. The fast section in the middle will require some quick light articulation. Not profound music, but functional for students needing to address life above the 4 th partial.
McFarland, Michael	Sketches	This very rhythmic three-movement work is a great piece for emphasizing the importance of rhythmic precision and time. The outer movements are very lively with rhythmically motivated themes. The inner movement is more contemplative and is based on a whole tone scale. This is a very solid work that is very well suited to the big horn.
Tcherepnine, Alexandre	Andante	This is a single movement work that is similar in character to the "tone pieces" of the French Horn repertoire. Nice conservative romantic writing with some fleeting moments above the staff.

Level 2

Composer	Title	Comments
DeFaye, Jean-Michel	Suite Marine	This is a nice set of character pieces, each movement depicting a creature from the sea. The writing is decidedly French, and the tessitura is in the staff and above. This is a great work to study for the purpose of tone painting and the developing the ability to play descriptively.
Ewazen, Eric	Sonata*	This big three-movement work is a bit more difficult to pull off on the CC Tuba as opposed to a smaller horn, but it can be done very effectively. The trick to this piece is in understanding the form and developing the movements as large structures. Without this homework, this beautiful piece can come across as long-winded. A great addition to the repertoire.
Hartley, Walter	Sonata	This is a four-movement work that is based entirely upon the twelve-tone row played at the outset of the piece. Elements of Berg and Shostakovich can be found in this musically challenging work. Although there are no radical technical problems, this tune will require a good bit of musical maturity. A great springboard into the study of serialism.
Hindemith, Paul	Sonata	Perhaps <i>the</i> standard big tuba piece. Always challenging from an interpretive perspective without too many extraordinary technical demands. Every tubist should study and perform this work. Start looking for a pianist NOW!
Koetsier, Jan	Sonatina	Although this piece probably works best for the Bass Tuba, it can still be performed effectively on the big horn. The largest challenges in this work will come in the large leaps throughout the work and the very rapid passages in the finale. Great music that screams out to be played with tons of character.
Lebedev, A.	Concerto in One Movement	This piece represents the closest thing that we have to a bona fide romantic concerto. Decidedly Russian in character, this piece allows the soloist to exploit both the lyrical and technical sides of the tuba. No huge technical demands, excluding the four octaves of E in the cadenza.
Schmidt, William	Serenade	In four movements distinctly different in character: Romanza, Waltz, Dirge and March. Solid writing for the big horn.
Stevens, Halsey	Sonatina	Although this tune is better suited for the Bass Tuba, it is a great piece for working on agility in the upper register. This work is in three movements; the outer movements are very rhythmic and have some

		across the bar line notation. The inner movement is beautifully lyrical. This is one of my favorites, either on F or on CC. Highly recommended.
Swann, Don	Two Moods	Just as the title suggests, this piece is all about establishing two distinctly different moods. The tessitura is pretty high, but it is very effective on the big horn. The playful burlesque nature of the second movement makes this an especially fun piece to perform and to listen to.
Wilder, Alec	Sonata no. 1	This is a pretty tough solo, both technically and musically, especially if one is not used to Wilder's harmonic language. This work will require a very secure high range, an assured sense of phrasing and an assertive approach to making music.
Wilder, Alec	Suite no. 1 (Effie)	This popular standard is another piece that is great for establishing character and telling stories. Wilder is always quite specific in what he wants to be played regarding tempi and directions. Care should be taken not to play some of these movements too quickly as much of the character is lost. Effie Takes Amphetamines was deleted from the suite! Relax and have fun with these delightful little character pieces.

Level 3

Composer	Title	Comments
Broughton, Bruce	Sonata	This piece has quickly become a standard in the literature. The first and second movements are really quite playable on the CC Tuba, but the third movement is really very difficult to pull off effectively. The main difficulty in the third movement will be keeping the nimble licks above the staff sounding clear and agile. This piece is worth the effort on the big horn, but is probably better suited for E ^b or F.
Reynolds, Verne	Sonata	This is a large and difficult atonal work for the tuba, but it is (strangely enough) very rewarding to work up and perform. The main stumbling blocks are the wide angular leaps, the lack of a discernable melody and extreme range requirements.

IV. Original Works for Tuba with Band or Orchestra Accompaniment

Level 1

Composer	Title	Band	Orch.	Comments
Bencriscutto, Frank	Concertino	Yes	No	This work presents nice melodies, manageable technical requirements and a chance for the soloist to stretch out and show off a little bit in the two large cadenzas. Not profound music, but fun for the soloist, the band and the audience. Bencriscutto leaves a ton of tempo leeway up to the soloist. I think it's safe to go toward the slower end of the metronomic spectrum in the allegro section—otherwise this can quickly sound like cartoon music.
Catozzi, A.	Beelzebub	Yes	No	This old warhorse is a nice theme and variations solo. A little cheesy, but fun to play and challenging for the younger player.
Curnow, James	Concertino	Yes	No	This is a single movement work in three sections. The writing is conservative and melodic. A nice solo for the young player.
Haddad, Don	Suite	Yes	No	This is the same work as the Suite for Tuba and Piano, but it has been orchestrated (very effectively) for wind ensemble.

Level 2

Composer	Title	Band	Orch.	Comments
Barnes, James	Concerto	Yes	No	This large work is a nice vehicle for the big tuba. The technical challenges in the outer movements are pretty substantial and the inner movement requires a nice fluid lyricism. The main challenge

				on the Contrabass Tuba will be in keeping the music light and energetic.
Ewazen, Eric	Concerto	No	Yes	This big three-movement work is a bit more difficult to pull off on the CC Tuba as opposed to a smaller horn, but it can be done very effectively. The trick to this piece is in understanding the form and developing the movements as large structures. Without this homework, this beautiful piece can come across as long-winded. A great addition to the repertoire.
Gregson, Edward	Concerto	Yes	Yes	A very popular solo that in my opinion works fantastically on the CC Tuba. The main challenge for the player opting to do this on the big horn will be in keeping the last movement light and frisky. This would be a great tune to have a student work up on both Bass and Contrabass horns and have them draw their own conclusions about the advantages of both options.
Heiden, Bernard	Concerto	Yes	Yes	This is a large three-movement work originally written for Tuba and Orchestra and subsequently arranged for Tuba and Wind Ensemble. The big challenges faced in this piece are the wide intervallic leaps at the very beginning of the piece, the extended section of multiple tonguing in the finale and the “sales” aspect of making this an appealing piece of music to the audience.
Jacob, Gordon	Tuba Suite	No	Yes	This piece for Tuba and Stings is comprised of eight short movements, all of which are quite playable on the Contrabass tuba. The last movement (Galop, with cadenza) will pose the most difficulties, most of which can be alleviated by observing the ossia options. This piece is both challenging and rewarding.
McKimm, Barry	Concerto	Yes	Yes	This work was composed with the Contrabass Tuba in mind. The writing is very lyrical and tuneful. A very effective solo for the more expressively oriented player.
Smith, Claude	Ballad and Presto Dance	Yes	No	A nice musically conservative solo that allows the player to develop contrasting styles. The dance will require a fair amount of agility and a light touch.

Level 3

Composer	Title	Band	Orch.	Comments
Broughton, Bruce	Concerto	Yes	No	The same piece as his Sonata, but arranged for Wind Ensemble. The first and second movements are really quite playable on the CC Tuba, but the third movement is really very difficult to pull off effectively. The main difficulty in the third movement will be keeping the nimble licks above the staff sounding clear and agile. This piece is worth the effort on the big horn, but is probably better suited for E ^b or F.
Curnow, James	Symphonic Variants	Yes	No	This is a re-working of the same piece originally written for euphonium. Numerous technical challenges are presented in this harmonically tedious tune. This work will require an athletic approach to the instrument in order for it to come across convincingly.
Ellerby, Martin	Concerto	Yes	No	Although this work was originally intended for E ^b Tuba, it could conceivably be worked up on CC. This piece presents substantial endurance requirements, especially in the rhapsodic opening section of the work. The fast movements will require a great deal of finesse and agility. Most definitely a challenge on the big horn.
Jager, Robert	Concerto	Yes	Yes	One continuous movement in five sections. This piece would probably be best suited for Bass Tuba, but is worth study on the big horn. The main problem encountered will be playing fast passages with clarity. A demanding work, both musically and technically.

Premru, Raymond	Concerto	No	Yes	This is a large twenty-minute work that was written in memory of the legendary tubist John Fletcher, with whom Premru had a very close personal and professional relationship. This piece is tough to pull off musically. The piano reduction is relatively awkward and ineffective, but if a chance presents itself to play this with an orchestra, go for it.
Stevens, John	Journey	No	Yes	Soon to be published by Editions BIM. A big challenging work commissioned by the Chicago Symphony Orchestra, specifically composed for the legendary York.
Vaughan Williams, R.	Concerto	Yes	Yes	The Granddaddy of tuba concertos, this piece is really most effective on Bass Tuba, but by all means should be studied even if only a big tuba is available. The focus on Contrabass will be striving for clarity and tonal focus in the upper register. All tubists should study and perform this work, regardless of equipment.

V. Transcriptions for Tuba

Level 1

Composer	Arranger	Title	Comments
Bach, J.S.	Bell	Air and Bouree	From front to back, this piece is much harder than n anyone assumes that it is. The air is deceptively difficult in terms of actually making the long phrases with a good sound. The Bouree also poses some breathing problems and requires a light touch. I can't figure out why this is the first tuba solo that many young students see, as it plays right into the hands of some of the most problematic aspects of tuba playing.
Beethoven, Ludwig van	Bell	Variations on a Theme from "Judas Maccabeus"	A fairly innocuous set of theme and variations.
Brahms, Johannes	Little	Five Songs	This is a nice selection of tunes that will really allow the player to exhibit their Bel Canto capabilities. If the player doesn't want to do all five of these, a set of three would be very effective on a recital program.
Capuzzi, Antonio	Catilinet	Andante and Rondo	This is one of the only published transcriptions of a large work in the classical style. This is highly recommended as a good vehicle for developing both lyrical and technical aspects of performance.
Marcello, Benedetto	Little	Sonata in F Major	A great baroque transcription that is both challenging and fun to perform. The allegro movements will require a light touch and a good sense of energy.
Marcello, Benedetto	Little	Sonata in C Major	Another effective transcription by Don Little. Highly recommended for players who are working on quick articulation and agility.
Mozart, W.A.	Morris	O Isis and Isis	This popular aria from The Magic Flute was a signature tune of Bill Bell. Very simple and beautiful, this tune can sound pretty bad if the player does not adapt a very vocal approach to its performance.
Rachmaninoff, Serge	Allen	Vocalise	This is an effective arrangement of a beautiful romantic piece. Again, a great exercise in playing vocally.
Vaughan Williams, R.	Wagner	Six Studies in English	These six tunes will really tax the player's ability to

		Folksong	pace their air properly while making a beautiful sound on the instrument. It is important to establish a hierarchy of slow in this piece so that all of the movements don't end up sounding the same. A very effective piece for working on air issues with younger players.
Vivaldi, Antonio	Morris	Sonata in a minor	A nice transcription that requires a light buoyant approach to the instrument. Nearly all of the writing is either in the bottom half of the staff or below. A nice challenge for the developing player.

Level 2

Composer	Arranger	Title	Comments
Bach, J.S.	Cooley	Sonata in E ^b	This transcription from a Flute sonata is really most effective on Bass Tuba, but can be performed effectively on the big horn. The main problem on the Contrabass Tuba will be maintaining a flute-like articulation and character in the allegro movements. A great study in agility.
Gabrieleli, Domenico	Morris	Ricecar (U)	This was originally composed for solo cello. The most obvious challenge posed in this piece is effective phrasing, both in the Largo section in the beginning and later on in the extended sixteenth passages.
Handel, G.F.	Morris	Sonata no. 6 in F Major	This is a really fine transcription. As with most Baroque transcriptions, the most important task for the tubist is to stay in the proper Baroque context throughout.
Hindemith, Paul		Three Easy Pieces	These are very nice pieces in a contemporary harmonic language. Although the tessitura lies in and above the staff, these are quite effective in the big horn.
Mozart, W.A.		Horn Concerti	These pieces present the rare opportunity for the tubist to study and perform works from the Classical era. If one can maintain an elegance associated with this period, these pieces can be very effective. The tessitura lies primarily in and above the staff. Another great exercise in agility.
Shostakovich, Dmitri	Mietunnen	"Adagio" from the Limpid Stream	Although this transcription is probably better suited to the Bass Tuba, this can be very effective on the CC Tuba. The brooding nature of this music will require the soloist to explore the extremities of their emotional palette.
Strauss, Richard		Concerto no. 1, opus 11	This tune definitely works better on the little horn, but is a nice study in heroic romantic literature for the player who is only equipped with the big horn. The main disadvantage in doing this piece on the Contrabass Tuba is that the color of the instrument is prohibitively dark for an effective performance.

Level 3

Composer	Arranger	Title	Comments
Bach, J.S.	Brown	Suites for Violoncello (U)	These works are daunting for the tubist, but are a great study in phrasing. I'm not sure that I'd ever perform one of these Suites, but they are very effective in boosting both technique and decision making skills in the practice room.

Schumann, Robert	Cooley	Adagio and Allegro	A nice transcription of a work originally for horn. This will likely be much more effective of Bass Tuba, largely for reasons of color and clarity. An effective study in long phrasing and agility.
Telemann, G.P.	Raph	Fantasies for Solo Flute (U)	These unaccompanied works are fun to tackle. Unlike the Bach Suites, these pieces were composed for a wind instrument so there aren't nearly as many phrasing issues that need to be addressed. The technical problem most often encountered in these pieces is quick and repetitive leaps into the upper register. Fun and challenging. Highly recommended.

VI. Original Works for Tuba in a Chamber Music Setting

Level 2

Composer	Title	Instrumentation	Comments
Danielsson, Christer	Suite Concertante	Tuba and Brass Quartet Or Tuba and 4 Horns	This is a really nice piece that works very well on the big horn. The arrangement for four horns is the more effective of the two. A great recital piece if you have a fine section of horn players.
Kellaway, Roger	Dance of the Ocean Breeze	Tuba, Horn and Piano	This is a nice piece in a jazzy harmonic and rhythmic style. Fun for both the players and the audience.
Schickele, Peter	Little Suite for Winter	Tuba and Clarinet	This is a very nice little suite for the unusual combination of tuba and clarinet. The clarinet part is a bit more challenging than the tuba part. Very enjoyable music.
Tomasi, Henri	Etre ou ne pas Etre	Tuba and 3 Trombones	This piece is based loosely on the famous "To be or not To Be" monologue from Hamlet. The work alternates between being very introverted and extroverted. The harmonic language is dissonant and the piece is pretty moody. A great tune to play with your trombone section.
Wilder, Alec	Suite no. 1 for Horn, Tuba and Piano	Tuba, Horn and Piano	This is a very nice suite originally composed for great friends of Alec Wilder- John Barrows and Harvey Phillips. As with most Wilder, half the battle is getting used to his distinct harmonic language. Requires a sturdy upper register.
Wilder, Alec	Suite no. 1 (Effie)	Tuba and WW Quintet	The famous Effie Suite arranged quite nicely for Tuba and Woodwind Quintet. Very effective.

Level 3

Composer	Title	Instrumentation	Comments
Gillingham, David	Diversive Elements	Tuba, Euph and Piano	This is a very difficult piece, both rhythmically and musically. In all actuality, it is much more effective on Bass Tuba, but could be performed by a very strong player on C Tuba.
Gillingham, David	Divertimento for Horn, Tuba and Piano	Tuba, Horn and Piano	Again, more effective on F or E ^b , but conceivable on CC. Blend issues with the horn would be difficult on the big horn.
Reynolds, Verne	Trio for Horn, Trombone and Tuba	Tuba, Horn and Trombone	This is difficult and angular music that will require three horses for an effective performance.

Russell, Armand	Suite Concertante	Tuba and WW Quintet	A nice work in four movements for Tuba and Woodwind Quintet. The writing is traditional in style and requires a good bit of nuance from the tubist. The high tessitura makes this work a challenge for the player on the big horn.
Stevens, John	Triangles	Tuba, Horn and Trombone	A one-movement work with four sections connected by solo cadenzas. Good chamber music employing jazz rhythms and styles.

A Survey of Solo Literature for Contrabass Tuba Utilized by University Professors in the U.S. and Canada

In an effort to learn more about the teaching practices of professors who are presented with students who only have access to either a BB^b or CC Tuba, a survey was sent out to approximately forty tuba professors in the United States and Canada. Of those forty surveys, twenty-seven were returned. The single question posed in the survey was simply “What solo literature do you use in teaching students who only have access to a Contrabass Tuba?” Rather than suggest a pre-ordained list of literature to check off, the question was intentionally left open-ended, so that the professors would provide a list that was truly reflective of the literature used in their studios.

The responses varied anywhere from “Everything!” to “It’s been such a long time since I’ve had a student without an F Tuba that I can’t help you.” Many respondents stated that nearly all of their students fall into this “one-horn” category and that in order to teach them all that they need to know about the literature for our instrument, they did everything on the big horn. Other respondents made a clear delineation between solos that they use specifically for study on Contrabass Tuba and solos used on Bass Tuba.

What became evident as a result of this research was that there was relatively little agreement upon a hard and fast standard repertoire for Contrabass Tuba. In total, 166 different pieces were cited. Out of those 166, only nine pieces were cited by greater than 50 percent of the respondents. Amazingly, 99 pieces were cited by either one or two respondents. While the first third of the responses might appear to be pretty predictable, the last two-thirds exposes a vast body of literature that appears to be either wildly under-utilized or simply unknown.

Hopefully, the information generated in this study might lead to a heightened level of diversity of literature utilized in tuba studios. While the Bass Tuba seems to have generated more interest as a viable solo instrument in recent years, the fact remains that the Contrabass Tuba is the “bread and butter” horn for nearly all North American tubists. It is important that as artists, tubists are able to communicate effectively on the instrument most of us rely on as our primary instrument.

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Tom Stein- University of Missouri-Kansas City
John Stevens- University of Wisconsin- Madison
Kenyon Wilson- Valdosta State University
Jerry Young- University of Wisconsin-Eau Claire

Citations	Composer	Piece	Publisher	Genre	Level
21	Hindemith, Paul	Sonata for Tuba and Piano	Schott	T/P	2
19	Broughton, Bruce	Sonata (Concerto) for Tuba	Masters Music	T/P, T/B	3
18	Persichetti, Vincent	Serenade No. 12	Theodore Presser	T/A	2
16	Gregson, Edward	Tuba Concerto	Novello	T/P, T/P, T/O	2+
	Hartley, Walter	Suite for Unaccompanied Tuba	Elkan-Vogel	T/A	1+
14	Beversdorf, Thomas	Sonata	Southern	T/P	1+
	Capuzzi, Antonio	Andante and Rondo	Hinrichsen Edition	T/P	1
	Haddad, Don	Suite for Tuba	Shawnee Press	T/P, T/B	1
13	Vaughan Williams, Ralph	Six Studies in English Folksong	Galaxy Music	T/P	1
12	Wilder, Alec	Suite No. 1, "Effie the Elephant"	Margun Music	T/P, T/WQ	2
	Sibbing, Robert	Sonata	Theodore Presser	T/P	2
11	Lebedev,	Concerto in One Movement	Editions Musicus	T/P	2
10	Bach, Johann Sebastian (arr. Bell)	Air and Bouree	Carl Fischer	T/P	1
	Barat, J. Edouard	Introduction and Dance	Alphonse Leduc	T/P	2
9	Vaughan Williams, Ralph	Concerto for Bass Tuba	Oxford	T/P, T/O, T/B	3
	Holmes, Paul	Lento	Shawnee Press	T/P	1
	Kraft, William	Encounters II	Editions BIM	T/A	3
8	Gabrieli, Domenico (arr. Morris)	Ricecar	Shawnee Press	T/A	2
	Marcello, Benedetto	Any of the Sonatas for Cello	Various	T/P	1
	Stevens, Halsey	Sonatina	Peer-Southern Org.	T/P	2
	Vaughan, Roger	Concertpiece No. 1	Fema Music	T/P	2
	Vivaldi, Antonio (arr. Morris)	Sonata in a minor	Shawnee Press	T/P	1+
	Wilder, Alec	Sonata No. 1 for Tuba and Piano	Mentor Music	T/P	2
	7	Frackenpohl, Arthur	Concertino for Tuba and Strings	Robert King	T/P, T/O
Hartley, Walter		Sonatina for Tuba and Piano	Fema Music	T/P	2
Koetsier, Jan		Sonatina	Editions Marc Reift	T/P	2
Marcello, Benedetto (arr. Little)		Sonata No. 1 in F Major	Southern	T/P	1
Marcello, Benedetto (arr. Little)		Sonata No. 5 in C Major	Southern	T/P	1
Stevens, John		Triumph of the Demon Gods	Queen City Brass	T/A	2+
6		Handel, G.F. (arr. Morris)	Sonata No. 6 in F Major	Shawnee Press	T/P
	Hartley, Walter	Sonata for Tuba and Piano	Theodore Presser	T/P	2
	Mozart, Wolfgang	Any of the Horn Concerti	Various	T/P, T/O, T/B	2
	Nelhybel, Vaclav	Suite	General Music	T/P	2
5	Arnold, Malcolm	Fantasy for Tuba	Faber Music, Inc.	T/A	1+
	Galliard, John Ernest	Any of the Cello Sonatas (trb. edition)	International	T/P	2
	Jacob, Gordon	Tuba Suite	Boosey & Hawkes	T/O, T/P	2
4	Beneriscutto, Frank	Concertino for Tuba and Wind Ens.	Shawnee Press	T/B, T/P	1+
	Bernstein, Leonard	Waltz for Mippy III	G. Schirmer	T/P	2
	Brahms, Johannes (arr. Little)	Five Songs	Southern	T/P	1
	Corwell, Neil	New England Reveries	Nicolai Music	T/t	1+
	Curnow, James	Concertino	TUBA Press	T/B, T/P	1+
	Ewazen, Eric	Sonata (Concerto) for Tuba	Southern	T/P, T/O	2+
	Grant, James	Three Furies	Grantwood Music	T/A, T/O	3
	Grundman, Clare	Tuba Rhapsody	Boosey & Hawkes	T/P, T/B	1+

Citations	Composer	Piece	Publisher	Genre	Level	
4, ctd	McFarland, Michael	Sketches for Tuba and Piano	Theodore Presser	T/P	1+	
	Muczynski, Robert	Impromptus	G. Schirmer	T/A	2	
	Tcherepnine, Alexandre	Andante	M.P. Belaieff	T/P	1+	
3	Barnes, James	Concerto	Southern	T/P	2	
	Clarke, Herbert L.	From the Shores of the Mighty Pacific	Warner Brothers	T/P	2	
	Frackenpohl, Arthur	Variations for Tuba and Piano (The Cobbler's Bench)	Shawnee Press	T/P, T/B	2	
	Jager, Robert	Concerto for Bass Tuba	Hal Leonard Theodore Presser	T/B, T/O, T/P	3	
	Penderecki, Krzysztof	Capriccio	Schott	T/A	3	
	Perantoni, Dan, ed.	Master Solos	Hal Leonard	T/P	2	
	Reed, Alfred	Fantasia a Due	Edward Marks	T/P	2+	
	Schmidt, William	Serenade	Western International Music	T/P	2	
	Shostakovich, Dmitri (arr. Miettunen)	Adagio from "The Limpid Stream"	Editions BIM	T/P	2+	
	Strauss, Richard	Concerto No.1, opus 11		T/P, T/O, T/B	2+	
	2	Bach, J.S. (arr. Cooley)	Sonata in E-flat	Tuba Classics	T/P	2+
		Bach, J.S.	Any of the Cello Suites	Various	T/A	3
		Beethoven, Ludwig van (arr. Bell)	Variations on the Theme of "Judas Maccabeus"	Carl Fischer	T/P	1
Boda, John		Sonatina	Robert King	T/P	1+	
Clarke, Herbert L.		Any of the Cornet Solos	Various	T/P	2/3	
Corwell, Neal		Aboriginal Voices	Nicolai Music	T/t	2	
Gallagher, Jack		Sonata Breve	Brass Press	T/A	1+	
Handel, G.F. (arr. Bell)		Honor and Arms	Belwin	T/P	1	
Hartley, Walter		Concertino for Tuba and Wind Ensemble	Theodore Presser	T/B, T/P	2	
Hayes, Al		Solo Pomposo	Carl Fischer	T/B, T/P	1	
Hogg, Merle		Sonatina for Tuba and Piano	Lyceum Music	T/P	2+	
Jacob, Gordon		Six Little Tuba Pieces	Emerson Edition Ltd.	T/P	1+	
Jager, Robert		Diverse Moments #1	Wingert-Jones	T/A	2	
Koch, Erland von		Monologue No. 9	Carl Gehrman's Musikforlag	T/A	2	
Lebedev, A. (arr. Smith)		Concert Allegro	University Music Press (out of print)	T/P	2	
Mozart, W.A. (arr. Morris)		Serenade	Shawnee Press	T/P	2	
Nelhybel, Vaclav		Concert Piece	E.C. Kirby, ltd.	T/B, T/P	1+	
Phillips, Harry, ed.			Shawnee Press	T/P	1	
Purcell, Henry (Little)		Song from Timon of Athens	Belwin	T/P	1	
Ross, Walter		Villanella	TUBA Press	T/P	2	
Sowerby, Leo		Chaconne	Carl Fischer	T/P	1+	
Spillman, Robert		Two Songs	Editions Musicus	T/P	2	
Stabile, James		Sonata for Tuba and Piano	Western (out of print)	T/P	2	
Stevens, John		Salve Venere, Salve Marte	Editions BIM	T/A	3	
Strauss, Franz (arr. Fischer)		Nocturno	TUBA Press	T/P	2	
Telemann, G.P. (arr. Chidester)		Adagio and Allegro	Southern	T/P	1	
Telemann, G.P		Prelude and Allegretto	Southern	T/P	1	

Citations	Composer	Piece	Publisher	Genre	Level
2, ctd	Vaughan, Rodger	Suite for Unaccompanied Tuba	Joseph Boonin	T/A	1+
1	Adler, Samuel	Canto VII	Boosey & Hawkes	T/A	3
	Baker, Claude	Canzonet	Southern	T/A	2
	Bamert, Matthias	Incon-Sequenza	G. Schirmer	T/A	3
	Beach, Bennie	Lamento	Southern (out of print)	T/P	2
	Benjamin, Thomas	Sonata	Southern	T/P	3
	Benson, Warren	Helix	Carl Fischer	T/P, T/B	1+
	Brahms, Johannes	Four Serious Songs	Manuscript	T/P	2+
	Butts, Carrol	Suite for Tuba and Piano	Neil A. Kjos	T/P	2
	Catozzi, A. (arr. Sereby)	Beelzebub	Carl Fischer	T/P, T/B	1
	Christensen, James	Meditation on Bach's Prelude in C			
	Clarke, Herbert L.	Bride of the Waves	Various	T/P, T/B	2
	Clarke, Herbert L.	Maid of Mist	Various	T/P	1+
	Clarke, Herbert L.	Southern Cross	Various	T/P, T/B	2
	Crockett, Edgar	Mystique	TUBA Press	T/P	2
	Cummings, Barton	Fantasia Breve for Tuba and Piano	PRB Publications	T/P	3
	Cummings, Barton	Three Moods	Musical Evergreen	T/A	2
	Dedrick, Art	A Touch of Tuba	Kendor	T/B, T/P	1
	DeFaye, Jean-Michel	Suite Marine	Leduc	T/P	2
	Denmark, Max	Scene de Concert	Ludwig	T/P	1+
	Downey, John	Tabu for Tuba	Mentor Music	T/P	2+
	Ellerby, Martin	Tuba Concerto	Maeceanas Music	T/B, T/P	2+
	Follas, Ronald	Concertpiece for Tuba and Band	TUBA Press	T/B, T/P	2
	Frackenhohl, Arthur	Sonata for Tuba and Piano	Kendor	T/P	2
	Frackenhohl, Arthur	Tubatunes	Kendor	T/A	1+/2
	George, Thom Ritter	Concertino for Tuba and Wind Ensemble	Manuscript from Composer	T/B, T/P	2
	Gillingham, David	Diversive Elements for Euphonium, Tuba, and Piano	TUBA Press	T.E/P	3
	Goodwin, Gordon	Alborada (Spanish Dawn Song)	Southern	T/P	2
	Gregson, Edward	Alarum	Novello	T/A	3
	Haddad, Don	Scherzino	Southern	T/P	2
	Handel, G.F (arr. Barr)	Allegro from Concerto in f minor	Ludwig	T/P	1
	Handel, G.F. (arr. Cauthen)	Concerto in g minor	Unknown	T/P	2
	Handel, G.F. (arr. Bevan)	Concerto No. 3	Unknown	T/P	2
	Handel, G.F (arr. Morris)	Thrice Happy the Monarch	Ludwig	T/P	1
	Heiden, Bernard	Concerto for Tuba and Orchestra	Peer-Southern Org.	T/O, T/B, T/P	2+
	Hindemith, Paul	Three Easy Pieces	Schott	T/P	2+
	Jones, Roger	Manta for Tuba and Piano	TUBA Press	T/P	2
	Joubert, Claude- Henry	Petite Suite	Combre Editions	T/A	2
	Koetsier, Jan	Concertino	Editions BIM	T/O, T/P	3
	Larsen, Libby	Concert Piece for Tuba and Piano	Oxford	T/P	3
	Madsen, Trygve	Sonata for Tuba and Piano	Musikk-Huset Forlag	T/P	3
	Marcello, Benedetto (arr. Brown)	Sonata No. 2	International	T/P	2
	Marcello, Benedetto (arr. Brown)	Sonata No. 4	International	T/P	2
	Marteau	Morceau Vivant	Jack Spratt Music	T/P	1
	Monti, Vittorio	Czardas	Edition Marc Reift	T/P	3

Citations	Composer	Piece	Publisher	Genre	Level
1, ctd	Mozart, W.A. (arr. Frackenpohl)	Suite No. 1 from The Magic Flute	Hal Leonard	T/P, T/t	1+
	Mozart, W.A. (arr. Frackenpohl)	Suite No. 2 from The Magic Flute	Hal Leonard	T/P, T/t	1+
	Mozart, W.A. (arr. Morris)	O Isis and Isiris	Brass Press	T/P	1
	Mozart, W.A. (arr. Johnson)	Bassoon Concerto, K. 191	Unpublished	T/P	2
	Mueller, J.I. (arr. Ostrander)	Praeludium, Chorale, Variations and Fugue	Editions Musicus	T/P	1+/2
	Payne, Frank Lynn	Sonata for Tuba and Piano	Shawnee Press	T/P	3
	Penn, William	Three Essays	Seesaw	T/A	3
	Pethel, Stan	Essay for Tuba	Kendor	T/P	1
	Premru, Raymond	Concerto for Tuba	TUBA Press	T/O, T/P	2+
	Presser, William	Rondo	L. Barnhouse	T/P	1
	Pryor, Arthur	Annie Laurie	Carl Fischer	T/P	2
	Pryor, Arthur	Blue Bells of Scotland	Carl Fischer	T/P	2+
	Pryor, Arthur	Thoughts of Love	Carl Fischer	T/P	2
	Purcell, Henry (Morris)	Recitative, Song and Chorus	Southern	T/P	1
	Rachmaninoff, Serge (arr. Allen)	Vocalise	Ludwig	T/P	1+/2
	Reck, David	Five Studies	Editions Peters	T/A	3
	Reynolds, Verne	Sonata for Tuba	Carl Fischer	T/P	3
	Ross, Walter	Midnight Variations	Dorn	T/t	3
	Ross, Walter	Tuba Concerto	Boosey & Hawkes	T/B, T/P	2
	Sauter, Eddie	Conjectures	Mentor	T/B, T/P	3
	Sauter, Eddie	Eight Random Thoughts	Unknown	T/A	3
	Schooley, John	Serenata for Tuba and Piano	Heilman Music	T/P	2
	Schumann, Robert (arr. Cooley)	Adagio and Allegro	Tuba Classics	T/P	3
	Sear, Walter	Sonatina for Tuba and Piano	Cor Publishing	T/P	1
	Senaille, Jean Baptiste (arr. Catilinet)	Introduction and Allegro Spiritoso	Hinrichsen Edition	T/P	2
	Shaughnessy, Robert	Concertino for Tuba and String Orchestra	Peer-Southern Org.	T/O, T/P	2
	Spillman, Robert	Four Greek Preludes	Editions Musicus	T/A	2+
	Stevens, John	Dances	Peer International	T/ 3 Tubas	2+
	Stevens, Thomas	Variations in an Olden Style	Editions BIM	T/P, T/O	2+
	Strauss, Franz	Serenade			
	Swann, Donald	Two Moods for Tuba	Chamber Music Library	T/P	2
	Tomasi, Henri	Etre ou ne pas Etre (To be, or not to Be)	Leduc	T/ 3 Trbs	2
	Vivaldi, Antonio	Cello Concerti (Bass editions)		T/P, T/O	3
	Vivaldi, Antonio (arr. Ostrander)	Concerto in a minor	Editions Musicus	T/P	2+
	Wilhelm, Rolf	Concertino for Tuba and Winds	Tuba Center	T/B, T/P	3
	Williams, Ernest	Concerto No. 2	Charles Colin	T/B, T/P	2
	Winteregg, Steven	Concerto for Tuba and Orchestra	TUBA Press	T/O	2

Key-

T/P- Tuba and Piano T/A- Tuba Alone T/B- Tuba and Band T/O- Tuba and Orchestra T/t- Tuba and Tape

Master List of Solo Literature Suitable for Contrabass (BB^b or CC) Tuba

Level 1- Relatively Easy

While “relatively easy” is a pretty subjective descriptor, the intent here is to list pieces that might be attainable by an amateur player, a talented high school player or a typical first or second year college student. Generally, the music in this category will not go above middle C or below the F four ledger lines below the staff. The technical challenges in these pieces are not extraordinary and should be overcome by due diligence on the part of the player. From a musical standpoint, pieces in this category generally will not be too esoteric and will be straightforward enough for a developing player to understand.

Titles with an asterisk (*) will present a greater challenge and could have easily been categorized at the next level.

Composer	Arranger	Title	Publisher	Genre
Arnold, Malcom		Fantasy for Tuba*	Faber	T/A
Bach, J.S	Bell	Air and Bouree	Carl Fischer	T/P
Beethoven, Ludwig van	Bell	Variations on a Theme from “Judas Maccabeus”	Carl Fischer	T/P
Bencriscutto, Frank		Concertino for Tuba and Wind Ensemble	Shawnee	T/B, T/B
Benson, Warren		Helix*	Carl Fischer	T/B, T/P
Beversdorf, Thomas		Sonata for Tuba and Piano*	Southern	T/P
Boda, John		Sonatina*	Robert King	T/P
Brahms, Johannes	Little	Five Songs	Southern	T/P
Capuzzi, Antonio	Catilinet	Andante and Rondo	Hinrichsen Edition	T/P
Catozzi, A.	Seredy	Beelzebub	Carl Fischer	T/P, T/B
Clarke, Herbert L.		Maid of the Mist	Various	T/P
Corwell, Neal		New England Reveries	Nicolai Music	T/T
Curnow, James		Concertino	TUBA Press	T/B, T/P
Dedrick, Art		A Touch of Tuba	Kendor	T/B, T/P
Denmark, Max		Scene de Concert	Ludwig	T/P
Frackenpohl, Arthur		Tubatunes*	Kendor	T/A
Gallagher, Jack		Sonata Breve*	Brass Press	T/A
Grundman, Clare		Tuba Rhapsody	Boosey & Hawkes	T/P, T/B
Haddad, Don		Suite for Tuba	Shawnee Press	T/P, T/B
Handel, G.F.	Bell	Honor and Arms	Belwin	T/P
Handel, G.F.	Barr	Allegro from Concerto in f minor	Ludwig	T/P
Handel, G.F.	Morris	Thrice Happy the Monarch	Ludwig	T/P
Harmon, John		Call of the River	Nichols Music	T/P
Hartley, Walter		Suite for Unaccompanied Tuba*	Elkan-Vogel	T/A
Hayes, Al		Solo Pomposo	Carl Fischer	T/B, T/P
Holmes, Paul		Lento	Shawnee Press	T/P
Jacob, Gordon		Six Little Tuba Pieces	Emerson Edition, ltd.	T/P
Marcello, Benedetto	Little	Sonata in C Major	Southern	T/P
Marcello, Benedetto	Little	Sonata in F Major	Southern	T/P
Marteau,		Morceau Vivant	Jack Spratt Music	T/P
McFarland, Michael		Sketches for Tuba and Piano*	Theodore Presser	T/P
Mozart, W.A.	Johnson	Bassoon Concerto, k. 191	Unpublished	T/P
Mozart, W.A.	Morris	O Isis and Isiris	Brass Press	T/P
Mozart, W.A.	Frackenpohl	Suite no. 1 from The Magic Flute	Hal Leonard	T/P
Mozart, W.A.	Frackenpohl	Suite no. 2 from The Magic Flute	Hal Leonard	T/P
Mueller, J.I.	Ostrander	Praeludium, Chorale, Variations and Fugue*	Editions Musicus	T/P
Nelhybel, Vaclav		Concert Piece*	E.C. Kirby, ltd.	T/B, T/P

Composer	Arranger	Title	Publisher	Genre
Pethel Stan		Essay for Tuba	Kendor	T/P
Phillips, Harry, ed.		Eight Bel Canto Studies	Shawnee Press	T/P
Presser, William		Rondo	C.L. Barnhouse	T/P
Purcell, Henry	Morris	Recitative, Song and Chorus	Southern	T/P
Purcell, Henry	Little	Song form Timon of Athens	Belwin	T/P
Rachmaninoff, Serge	Allen	Vocalise	Ludwig	T/P
Sear, Walter		Sonatina for Tuba and Piano	Cor Publishing	T/P
Sowerby, Leo		Chaconne*	Carl Fischer	T/P
Tcherepnine, Alexandre		Andante*	M.P. Belaieff	T/P
Telemann, G.P.	Chidester	Adagio and Allegro	Southern	T/P
Telemann, G.P.	Chidester	Prelude and Allegretto	Southern	T/P
Vaughan, Rodger		Suite for Unaccompanied Tuba	Joseph Boonin	T/A
Vaughan Williams, R.	Wagner	Six Studies in English Folksong	Galaxy Music	T/P
Vivaldi, Antonio	Morris	Sonata in a minor	Shawnee Press	T/P

Level 2- Moderately Difficult

Music in this category will likely present some type of challenge for the typical player. While some of the challenges will relate to the technical problems posed in the piece, others will lie in deciphering some of the inherent musical problems (complex harmonic language, apparent lack of a discernable tune, etc.). Music under this heading will generally have a range extending from the E^b four ledger lines below the staff to the F above middle C, but will have a tessitura that stays between the C below the staff and middle C. These are pieces that would be great study material for any serious student of the tuba.

Titles with an asterisk (*) will present a greater challenge and could have easily been categorized at the next level.

Composer	Arranger	Title	Publisher	Genre
Bach, J.S.	Cooley	Sonata in E-flat*	Tuba Classics	T/P
Baker, Claude		Canzonet	Southern	T/A
Barat, J. Edouard		Introduction and Dance	Leduc	T/P
Barnes, James		Tuba Concerto	Southern	T/B, T/P
Beach, Bennie		Lamento	Southern (out of print)	T/P
Butts, Carroll		Suite for Tuba and Piano	Neil A. Kjos	T/P
Clarke, Herbert L.		Bride of the Waves	Warner Brothers	T/P, T/B
Clarke, Herbert L.		From the Shores of the Mighty Pacific	Warner Brothers	T/P, T/B
Clarke, Herbert L.		Southern Cross	Warner Brothers	T/P, T/B
Corwell, Neal		Aboriginal Voices	Nicolai Music	T/T
Cummings, Barton		Three Moods	Musical Evergreen	T/A
Danielsson, Christer		Suite Concertante	Gehrmans Musikforlag	T/4hns, T/BQ
DeFaye, Jean-Michel		Suite Marine	Leduc	T/P
Downey, John		Tabu for Tuba*	Mentor Music	T/P
Ellerby Martin		Tuba Concerto*	Maecanas Music	T/BB, T/B, T/P
Ewazen, Eric		Sonata (Concerto)*	Southern	T/P, T/O
Follas, Ronald		Concertpiece for Tuba and Band	TUBA Press	T/B, T/B
Frackenpohl, Arthur		Concertino for Tuba and Strings	Robert King	T/O, T/P
Frackenpohl, Arthur		Sonata for Tuba and Piano	Kendor	T/P
Frackenpohl, Arthur		Variations for Tuba and Piano (The Cobbler's Bench)	Shawnee Press	T/P, T/B
Gabrieli, Domenico	Morris	Ricercar	Shawnee Press	T/A
Galliard, John Ernest	Brown	Cello Sonatas	International	T/P
George, Thom Ritter		Concertino for Tuba and Wind Ensemble	Manuscript from composer	T/B, T/P
Goodwin, Gordon		Alborada (Spanish Dawn Song)	Southern	T/P
Gregson, Edward		Tuba Concerto	Novello	T/B, T/O, T/BB, T/P
Haddad, Don		Scherzino	Southern	T/P
Handel, G.F.	Cauthen	Concerto in g minor	Unknown	T/P
Handel, G.F.	Bevan	Concerto no. 3	Unknown	T/P
Handel, G.F.	Morris	Sonata no. 6 in F Major	Shawnee Press	T/P
Hartley, Walter		Concertino for Tuba and Wind Ensemble	Theodore Presser	T/B, T/P
Hartley, Walter		Sonata for Tuba and Piano	Theodore Presser	T/P
Hartley, Walter		Sonatina for Tuba and Piano	Fema Music	T/P
Heiden, Bernard		Concerto for Tuba and Orchestra	Peer- Southern	T/O, T/B, T/P
Hindemith, Paul		Sonata for Bass Tuba and Piano	Schott	T/P
Hindemith, Paul		Three Easy Pieces	Schott	T/P
Hogg, Merle		Sonatina for Tuba and Piano*	Lyceum Music	T/P
Holmboe, Vagn		Sonata for Tuba and Piano		T/P
Jacob, Gordon		Tuba Suite	Boosey & Hawkes	T/O, T/P
Jager, Robert		Diverse Movements #1	Wingert-Jones	T/A
Jones, Roger		Manta for Tuba and Piano	TUBA Press	T/P

Composer	Arranger	Title	Publisher	Genre
Joubert, Claude- Henri		Petite Suite	Combre Editions	T/A
Kellaway, Roger		Dance of the Ocean Breeze	Editions BIM	T/ Hn/P
Koch, Erland von		Monologue no. 9	Gehrmans Musikforlag	T/A
Koetsier, Jan		Sonatina	Editions Marc Reift	T/P
Lebedev, A.	Smith	Concert Allegro	University Music Press (out of print)	T/P
McKimm, Barry		Tuba Concerto	Yarra Yarra Music	T/B, T/P
Mozart, W.A		Horn Concerti	Various	T/P, T/O
Mozart, W.A.	Morris	Serenade	Shawnee Press	T/P
Muczynski, Robert		Impromptus	G. Schirmer	T/A
Nelhybel, Vaclav		Suite	General Music	T/P
Perantoni, Dan, ed.		Master Solos	Hal Leonard	T/P
Persichetti, Vincent		Serenade no. 12	Theodore Presser	T/A
Premru, Raymond		Concerto for Tuba*	TUBA Press	T/O, T/P
Pryor, Arthur		Annie Laurie	Carl Fischer	T/P
Pryor, Arthur		Blue Bells of Scotland*	Carl Fischer	T/P
Pryor, Arthur		Thoughts of Love	Carl Fischer	T/P
Reed, Alfred		Fantasia a Due*	Edward Marks	T/P
Ross, Walter		Tuba Concerto	Boosey & Hawkes	T/B, T/P
Ross, Walter		Vilanella	TUBA Press	T/P
Schickele, Peter		Little Suite for Winter	Theodore Presser	T/cl.
Schmidt, William		Serenade	Western International	T/P
Schooley, John		Serenata for Tuba and Piano	Heilman Music	T/P
Senaille, Jean Baptiste	Catinet	Introduction and Allegro Spiritoso	Hinrichsen Edition	T/P
Shaughnessy, Robert		Concertino for Tuba and String Orchestra	Peer- Southern	T/O, T/P
Shostakovich, Dmitri	Miettunen	“Adagio” from The Limpid Stream*	Editions BIM	T/P
Sibbing, Robert		Sonata for Tuba and Piano	Theodore Presser	T/P
Spillman, Robert		Four Greek Preludes*	Editions Musicus	T/A
Spillman, Robert		Two Songs	Editions Musicus	T/P
Stabile, James		Sonata for Tuba and Piano	Western	T/P
Stevens, Halsey		Sonatina	Peer- Southern	T/P
Stevens, John		Dances*	Peer International	T/3 tubas
Stevens, John		Triumph of the Demon Gods*	Queen City Brass	T/A
Strauss, Franz	Fischer	Nocturno	TUBA Press	T/P
Strauss, Richard	Graham	Concerto no. 1, opus 11*	TUBA Press	T/P, T/O, T/B
Swann, Donald		Two Moods	Chamber Music Lib.	T/P
Tomasi, Henri		Etre ou ne pas Etre	Leduc	T/4 tbns
Vaughan, Rodger		Concertpiece no. 1	Fema Music	T/P
Vivaldi, Antonio	Ostrander	Concerto in a minor	Editions Musicus	T/P
Wilder, Alec		Sonata for Tuba and Piano	Mentor Music	T/P
Wilder, Alec		Suite no. 1 for Tuba and Piano (Effie)	Margun Music	T/P, T/WQ
Wilder, Alec		Suite for Horn, Tuba and Piano	Margun Music	T/Hn/P
Winteregg, Steven		Concerto for Tuba and Orchestra	TUBA Press	T/O

Level 3- Very Difficult

Solos in this section are, just as the heading states, really quite difficult to pull off on *any* instrument. The technical and musical requirements are daunting for a large instrument. Some of the titles listed in this category are fairly standard repertoire for the Bass Tuba, but have found their way on to this list because of their difficulty to perform on the Contrabass Tuba. It is a certainty that some of these tunes were composed with the lighter and more nimble Bass Tuba in mind but it is my belief that the study of these works on Contrabass Tuba will have a beneficial effect on the player's approach to the big horn.

Composer	Arranger	Title	Publisher	Genre
Adler, Samuel		Canto VII	Boosey & Hawkes	T/A
Bach, J.S.	Brown	Suites for Violoncello	International	T/A
Bamert, Matthias		Incon-Sequenza	Southern	T/A
Benjamin, Thomas		Sonata	Southern	T/P
Broughton, Bruce		Sonata (Concerto) for Tuba	Masters Music	T/B, T/P
Curnow, James		Symphonic Variants	TUBA Press	T/B, T/P
Gillingham, David		Diversive Elements	TUBA Press	T/Euph/P
Grant, James		Three Furies	Grantwood Music	T/A, T/O
Gregson, Edward		Alarum	Novello	T/A
Horovitz, Joseph		Concerto for Tuba	Novello	T/BB, T/P
Jager, Robert		Concerto	Hal Leonard Theodore Presser	T/B, T/O, T/P
Koetsier, Jan		Concertino	Editions BIM	T/P, T/O
Kraft, William		Encounters II	Editions BIM	T/A
Larsen, Libby		Concertpiece for Tuba and Piano	Oxford University Press	T/P
Monti, Vittorio		Czardas	Editions Marc Reift	T/P
Payne, Frank Lynn		Sonata for Tuba and Piano	Shawnee Press	T/P
Penderecki, Krzysztof		Capriccio	Schott	T/A
Penn, William		Three Essays	Seesaw	T/P
Persichetti, Vincent		Parable XXII for Solo Tuba	Elkan-Vogel	T/A
Reck, David		Five Studies	Editions Peters	T/A
Reynolds, Verne		Sonata for Tuba and Piano	Carl Fischer	T/P
Reynolds, Verne		Trio for Horn, Trombone and Tuba	Margun Music	T/Tbn/Hn
Ross, Walter		Midnight Variations	Dorn	T/t
Ruggiero, Charles		Fractured Mambos	Available from composer	T/t
Russell, Armand		Suite Concertante	Accura Music	T/WQ
Sauter, Eddie		Conjectures	Mentor	T/B, T/P
Sauter, Eddie		Eight Random Thoughts	Unknown	T/A
Schumann, Robert	Cooley	Adagio and Allegro	Tuba Classics	T/P
Stevens, John		Journey	Editions BIM	T/O, T/P
Stevens, John		Salve Venere, Salve Marte	Editions BIM	T/A
Stevens, John		Triangles	Gordon V. Thompson	T/Hn/Tbn
Telemann, G.P.	Raph	Flute Fantasies	Carl Fischer	T/A
Vaughan Williams, Ralph		Concerto for Bass Tuba	Oxford	T/O, T/P, T/B
Vivaldi, Antonio		Bass Concerti	Various	T/P, T/O