

More About SONATINA FOR TUBA AND PIANO

Ninth in my series of wind sonatinas, this piece, like the previous two, was written for no particular player or occasion: it was just time for a new one. In the brass, I had been producing them in band score order, so already having finished pieces for trumpet, horn, trombone, and euphonium, the tuba was up next.

In writing this piece--with the technical advice of an old friend and colleague from my teaching days in Albuquerque--I found the tuba, as a solo instrument, to be a far cry from its familiar "oom-pah" role in so much band music. Providing the bass for the rest of the band, the tuba seldom gets to show off its upper register or engage in very many musical gymnastics, but as the star of a solo piece, it can really shine. It was fun discovering some of the things a tuba can do that it seldom gets a chance to, and using them in this composition.

As soon as I finished it, my technical advisor friend asked if I would be up for writing a transcription of this sonatina for tuba and band, which he would then perform with a band in Albuquerque. I took him up on it, and that launched another series, this time of band transcriptions of some of the sonatinas that I call concertinos ("little concertos").

Here is the preface to the score:

As the title indicates, **Sonatina for Tuba and Piano** closely follows sonata form on a somewhat smaller scale.

The first movement, *Allegro*, is a fairly strict sonata-allegro in C minor.

The *Andantino* second movement is a chaconne in Eb, the relative major of C minor.

The finale, *Allegro con brio*, is an abridged sonata-rondo in the home key of C minor.