Divertissement for Tuba

Transposition Inquisition No. 38a

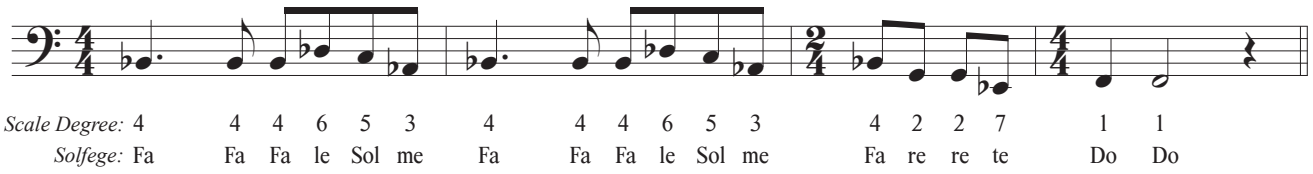
Bennie Beach
arr. Martorano

About the Composer:

Bennie Beach (1925-2016), Emeritus Professor of Music at Western Kentucky University from 1953 until 1981, composed Divertissement for Tuba (1975) for then Director of Bands/Professor of Trombone, Euphonium, and Tuba, Dr. Kent Campbell. In a conversation with Mr. Beach, Dr Campbell asked him to compose a work for unaccompanied tuba that was both technically challenging and musically captivating. As Beach described it, "He played the heck out of it!". A biography of both men can be found on the WKU Music Wall of Fame.

About the Piece:

The final movement, Chant, breaks away from the style of the first and second, primarily based in 12-tone, and is entirely in F minor. The first phrase, presented here, encapsulates its harmonic/melodic structure, seemingly imitating the plagal cadence in an ABA form. The B section, a mixed-meter variation of the opening theme, ends quite dramatically on a high Bb. This returns us to the opening theme, inverting Section A's first and second phrase, fading away on the tonic.



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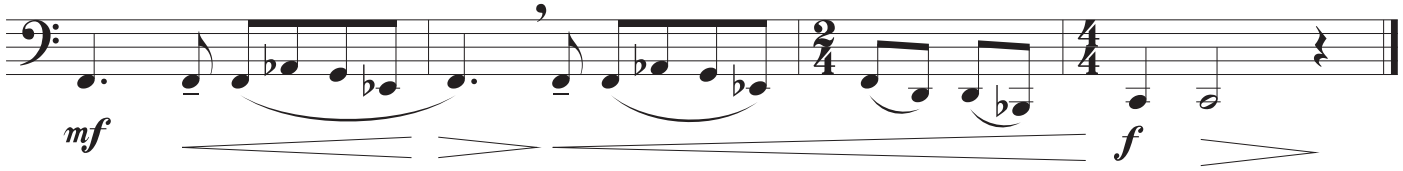

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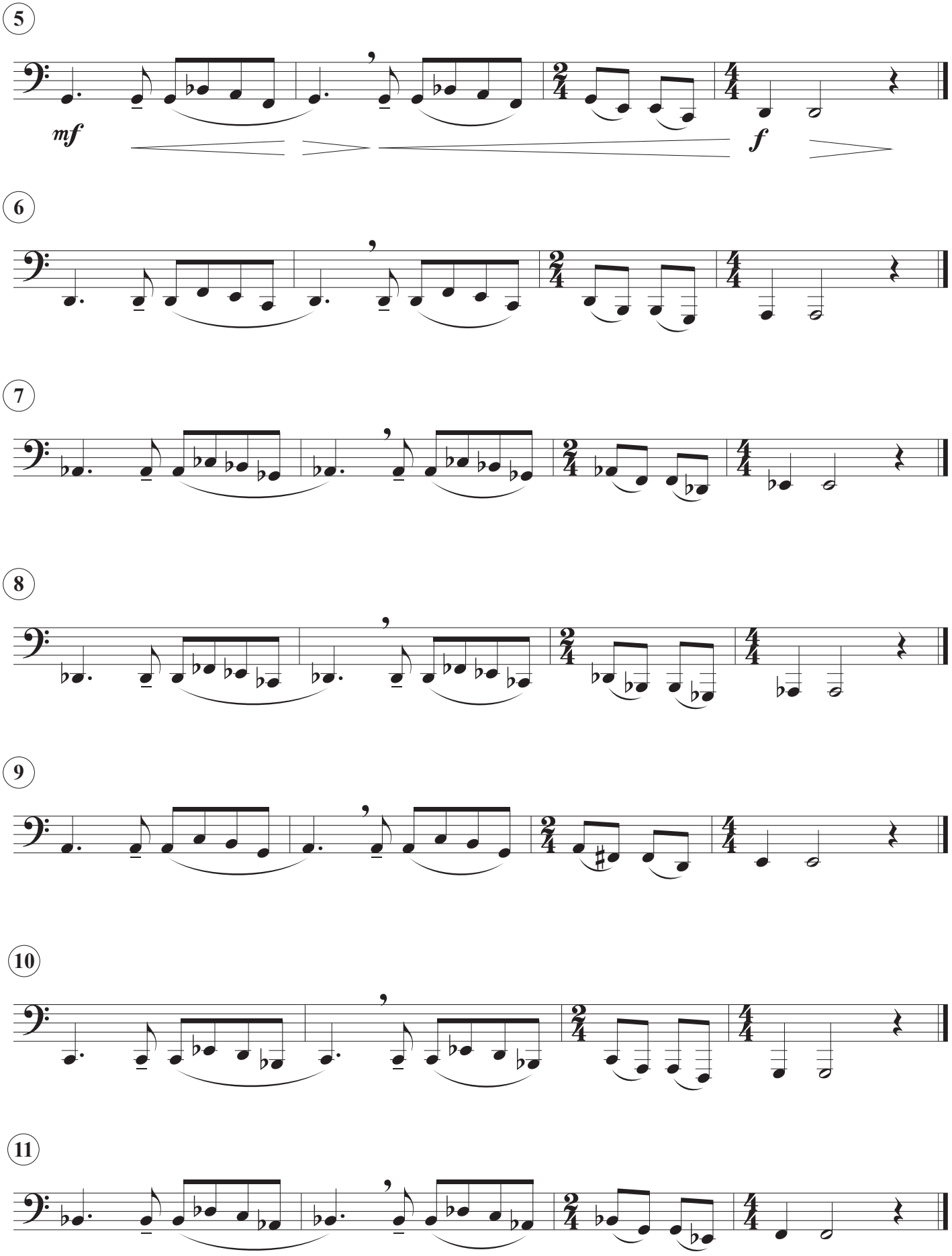
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mf
f
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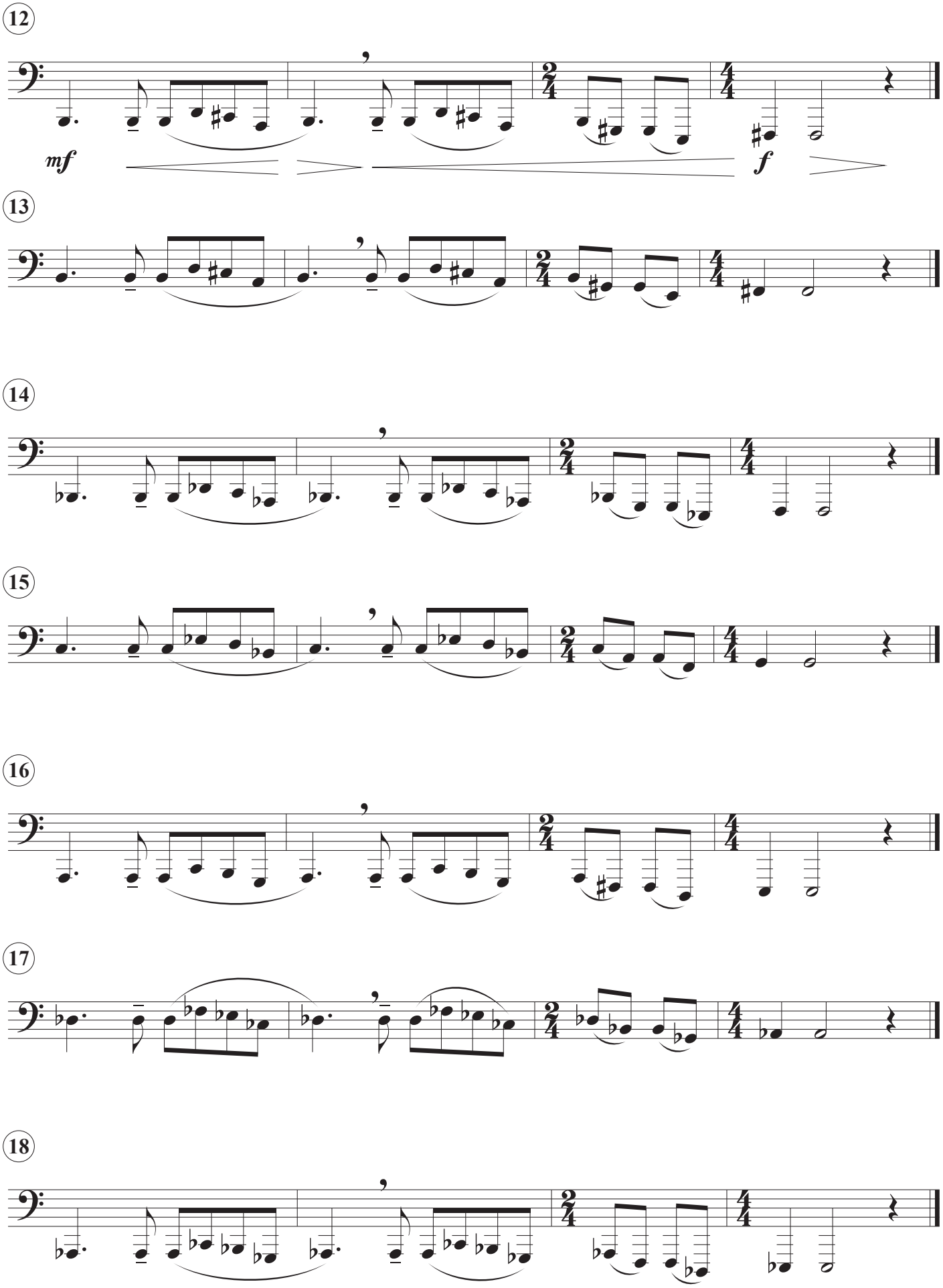
11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mf
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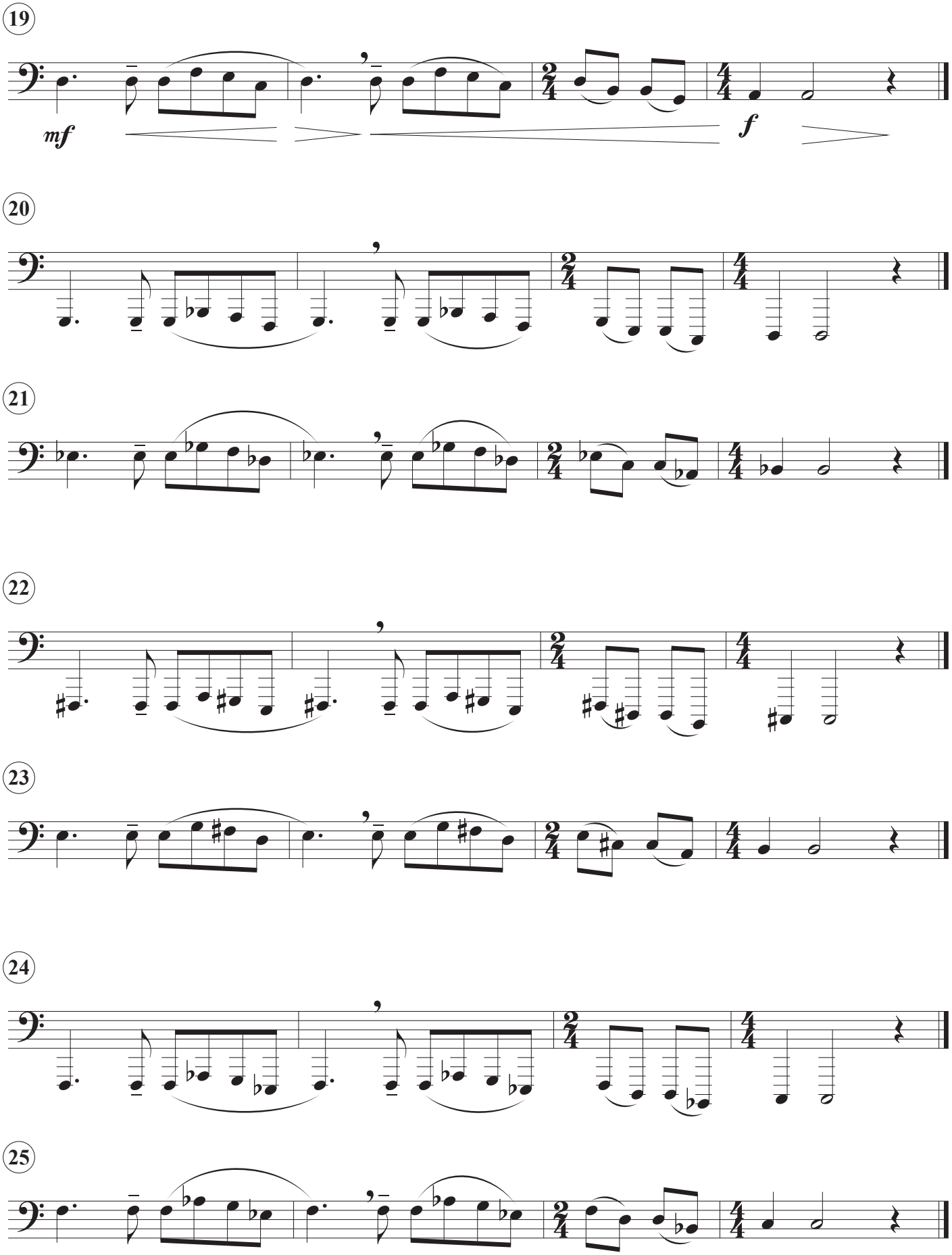
19
mf
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Divertissement for Tuba

Transposition Inquisition No. 38b

Bennie Beach

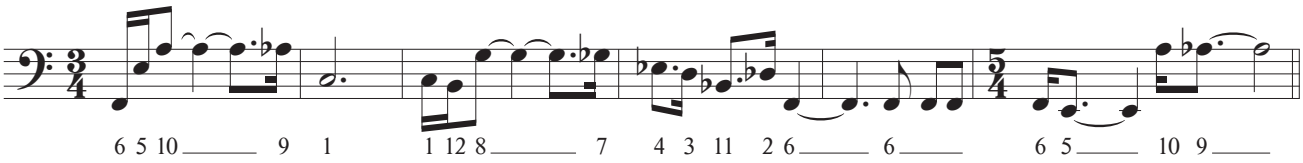
arr. Martorano

About the Composer:

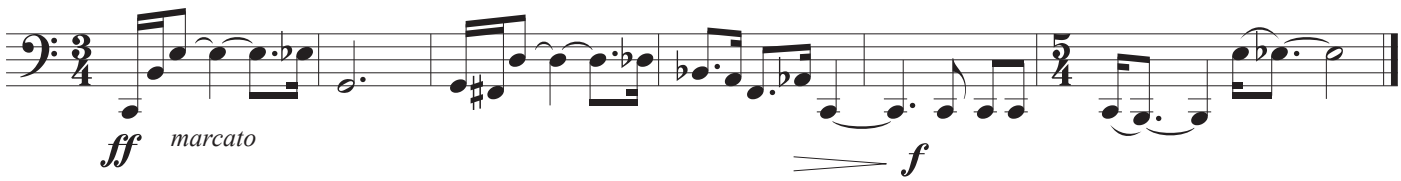
Bennie Beach (1925-2016), Emeritus Professor of Music at Western Kentucky University from 1953 until 1981, composed Divertissement for Tuba (1975) for then Director of Bands/Professor of Trombone, Euphonium, and Tuba, Dr. Kent Campbell. In a conversation with Mr. Beach, Dr Campbell asked him to compose a work for unaccompanied tuba that was both technically challenging and musically captivating. As Beach described it, "He played the heck out of it!". A biography of both men can be found on the WKU Music Wall of Fame.

About the Piece:

The first two movements of Divertissement for Tuba (1975) were composed in a loose 12-tone style, following the tone row [6, 5, 10, 9, 1, 12, 8, 7, 4, 3, 11, 2], with the 2nd movement using the retrograde inversion. Unlike other composers, such as Hindemith, who used 12-tone as a pre-compositional technique (Sonata for Bass Tuba and Piano, Movement 3, Cadenza), Mr. Beach's was more transparent, only deviating in repeated pitches and octave displacements.



1 **Deciso dramatico** ♩ = 60



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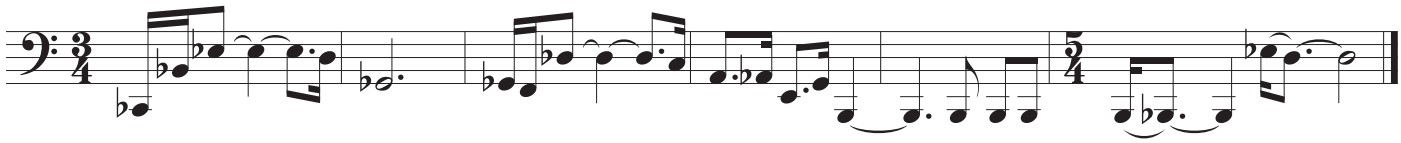

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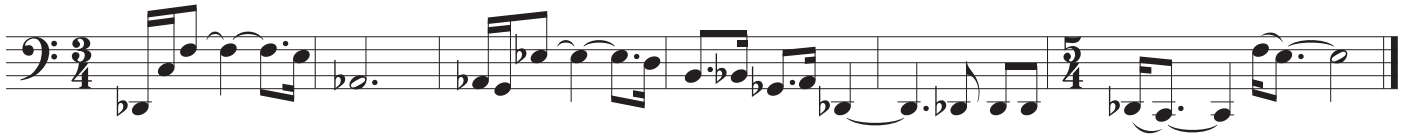

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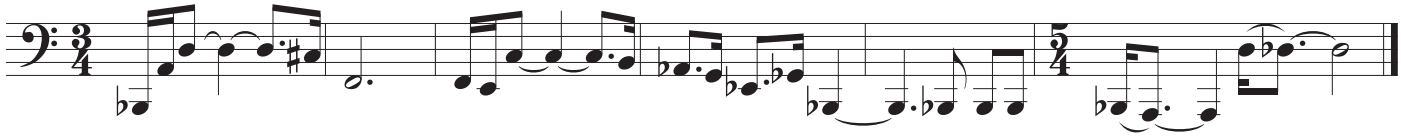

Deciso dramatico ♩ = 60

5

ff *marcato*

f

6

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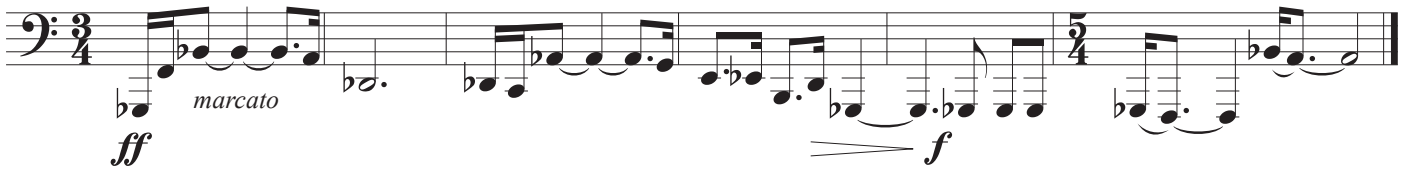
12 **Deciso dramatico** ♩ = 60



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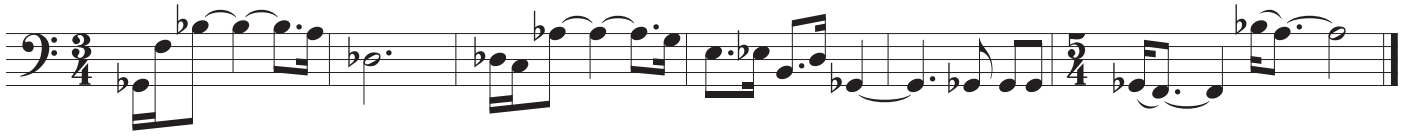

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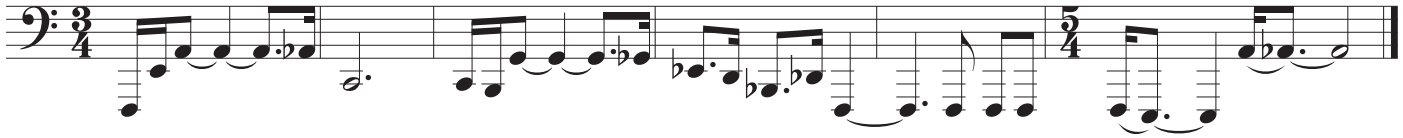

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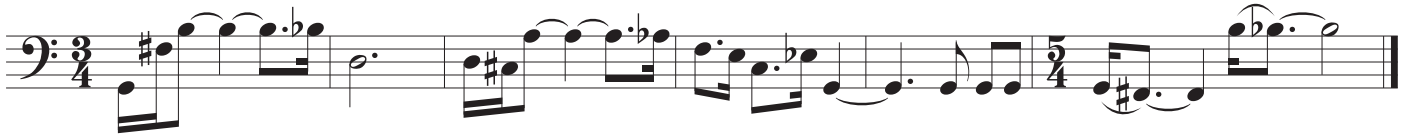

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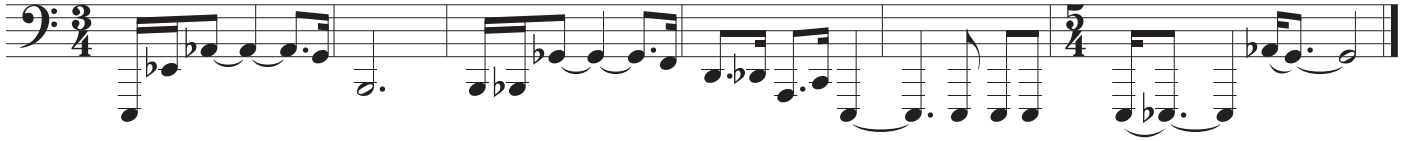

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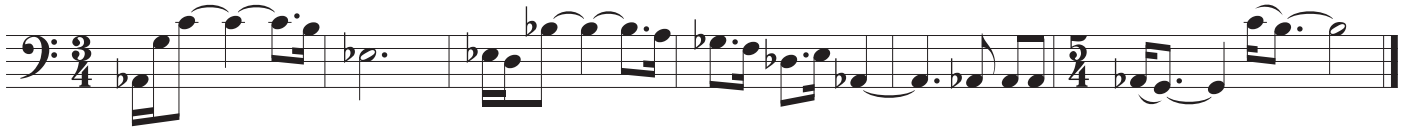

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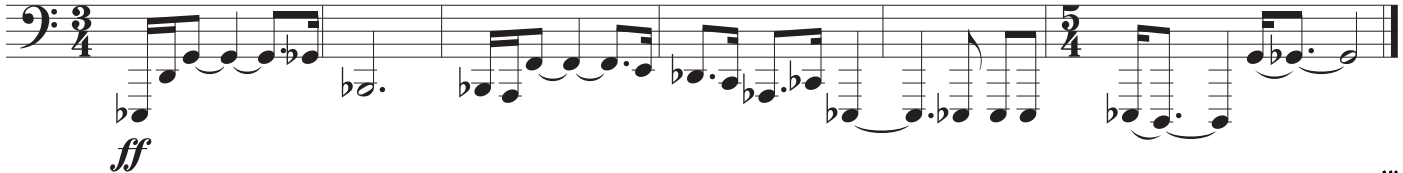
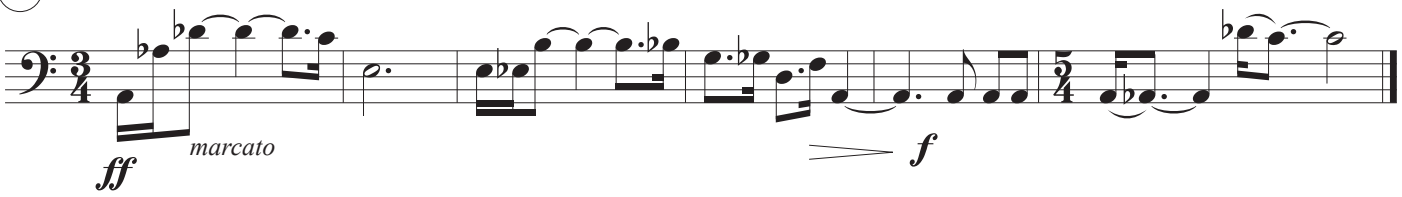


19 **Deciso dramatico** ♩ = 60



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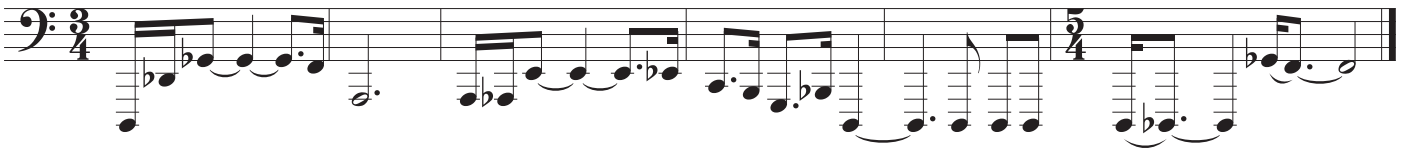

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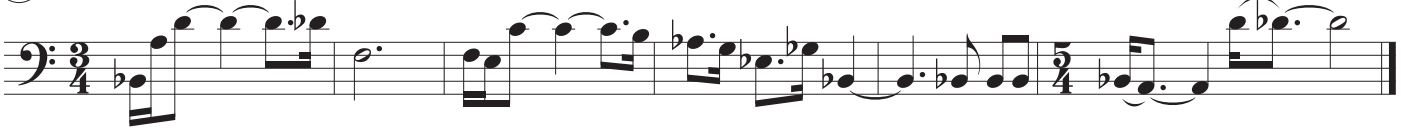

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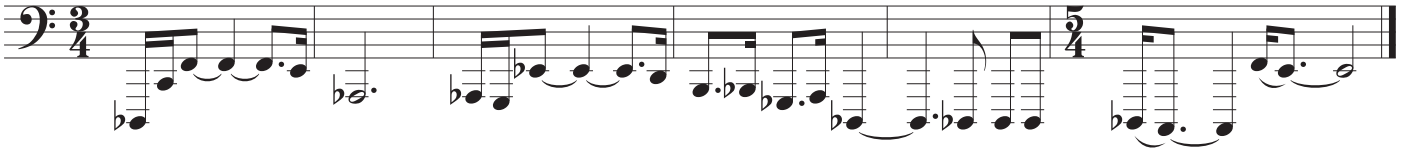

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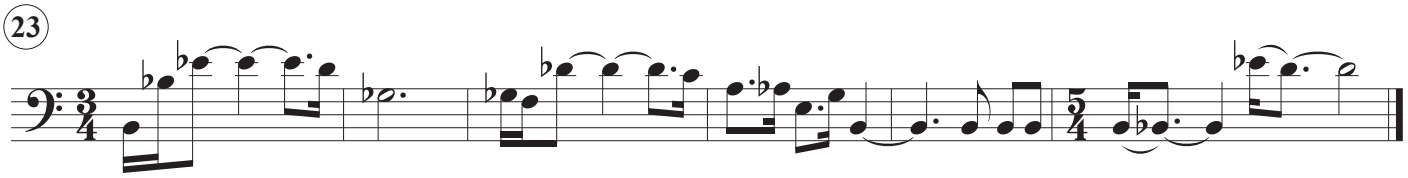

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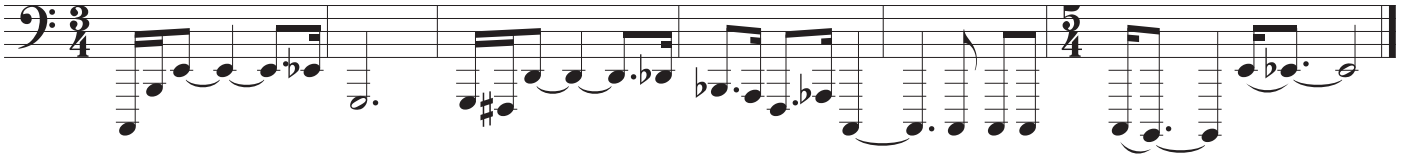
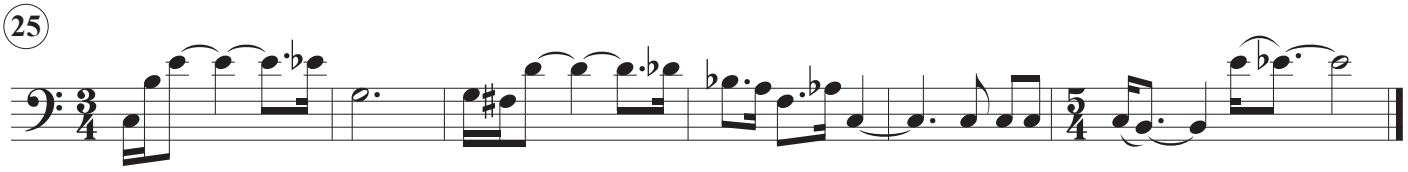
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