

Clarke Studies for Tuba

Exercises 1-9 in each key. Play all exercises slurred and articulated.

C

First Study

♩ = 160 - ♩. = 112

First Study, first staff: Bass clef, 3/4 time signature. The staff contains four measures of eighth-note patterns. The first measure has a key signature of one sharp (F#). The second measure has a key signature of one flat (Bb). The third measure has a key signature of two sharps (F# and C#). The fourth measure has a key signature of two flats (Bb and Eb). The staff ends with a repeat sign and a final note. The dynamic marking *pp* is at the beginning.

First Study, second staff: Bass clef, 3/4 time signature. The staff contains four measures of eighth-note patterns. The first measure has a key signature of one sharp (F#). The second measure has a key signature of one flat (Bb). The third measure has a key signature of two sharps (F# and C#). The fourth measure has a key signature of two flats (Bb and Eb). The staff ends with a repeat sign and a final note. The dynamic marking *sim.* is at the beginning.

First Study, third staff: Bass clef, 3/4 time signature. The staff contains four measures of eighth-note patterns. The first measure has a key signature of one sharp (F#). The second measure has a key signature of one flat (Bb). The third measure has a key signature of two sharps (F# and C#). The fourth measure has a key signature of two flats (Bb and Eb). The staff ends with a repeat sign and a final note. The dynamic marking *sim.* is at the beginning.

Second Study

♩ = 60 - 120

Second Study, first staff: Bass clef, common time signature. The staff contains four measures of eighth-note patterns. The first measure has a key signature of one sharp (F#). The second measure has a key signature of one flat (Bb). The third measure has a key signature of two sharps (F# and C#). The fourth measure has a key signature of two flats (Bb and Eb). The staff ends with a repeat sign and a final note. The dynamic marking *p* is at the beginning.

Second Study, second staff: Bass clef, common time signature. The staff contains four measures of eighth-note patterns. The first measure has a key signature of one sharp (F#). The second measure has a key signature of one flat (Bb). The third measure has a key signature of two sharps (F# and C#). The fourth measure has a key signature of two flats (Bb and Eb). The staff ends with a repeat sign and a final note. The dynamic marking *sim.* is at the beginning.

Second Study, third staff: Bass clef, common time signature. The staff contains four measures of eighth-note patterns. The first measure has a key signature of one sharp (F#). The second measure has a key signature of one flat (Bb). The third measure has a key signature of two sharps (F# and C#). The fourth measure has a key signature of two flats (Bb and Eb). The staff ends with a repeat sign and a final note. The dynamic marking *sim.* is at the beginning.

Third Study

♩ = 60 - 120

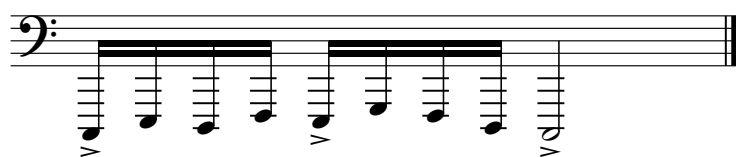
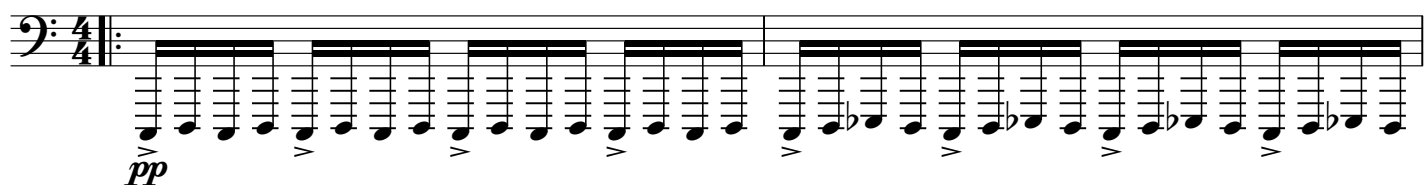
Third Study, first staff: Bass clef, common time signature. The staff contains four measures of eighth-note patterns. The first measure has a key signature of one sharp (F#). The second measure has a key signature of one flat (Bb). The third measure has a key signature of two sharps (F# and C#). The fourth measure has a key signature of two flats (Bb and Eb). The staff ends with a repeat sign and a final note. The dynamic marking *p* is at the beginning.

Third Study, second staff: Bass clef, common time signature. The staff contains four measures of eighth-note patterns. The first measure has a key signature of one sharp (F#). The second measure has a key signature of one flat (Bb). The third measure has a key signature of two sharps (F# and C#). The fourth measure has a key signature of two flats (Bb and Eb). The staff ends with a repeat sign and a final note.



Fourth Study

♩ = 100 - 144

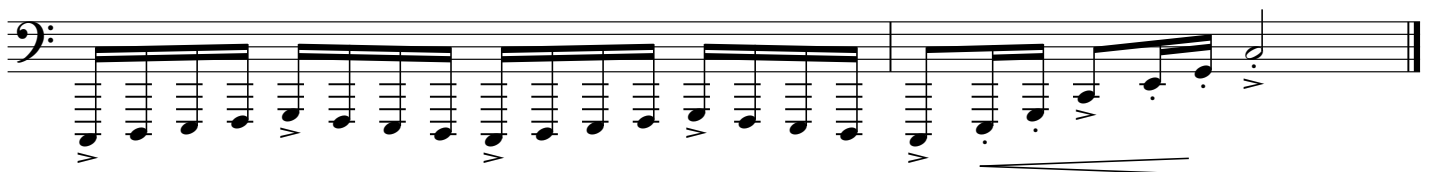
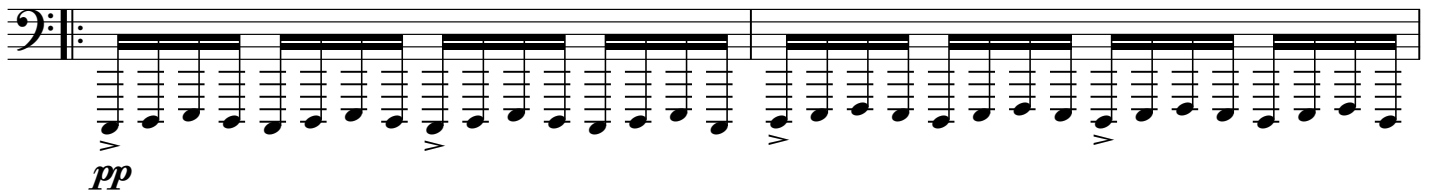
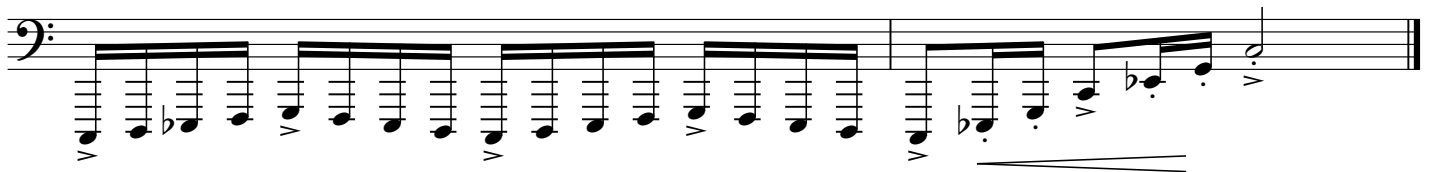
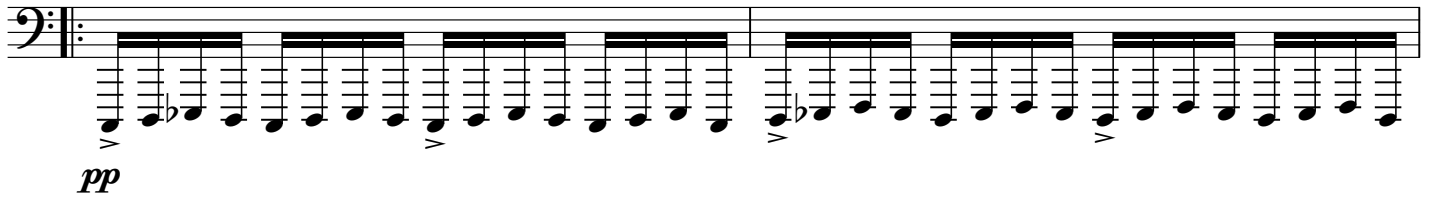




Fifth Study
♩ = 72 - 144

The musical score for 'Fifth Study' is written in bass clef and consists of six systems of eighth-note patterns. The tempo is indicated as ♩ = 72 - 144. The score begins with a *pp* (pianissimo) dynamic marking. The first system contains two measures of eighth-note patterns with phrasing slurs. The second system also contains two measures with phrasing slurs. The third system contains two measures with phrasing slurs. The fourth system contains two measures with phrasing slurs. The fifth system contains two measures with phrasing slurs. The sixth system contains two measures with phrasing slurs. The score concludes with a final measure in the sixth system, marked with a repeat sign.

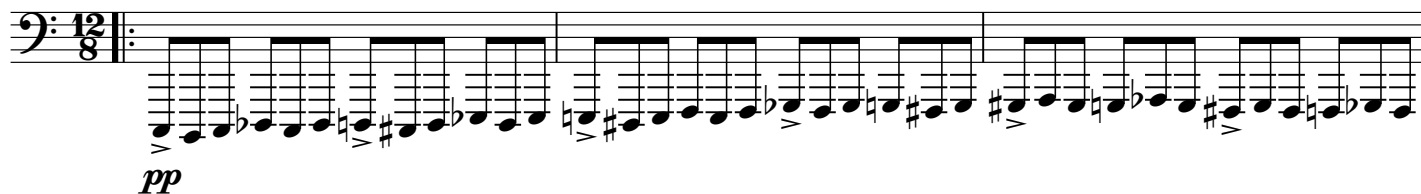
Sixth Study
♩ = 92 - 132





Seventh Study

♩. = 116 - 168



♩ = 72

6 6 6 6

p

6 6 6 6

6 6 6 6

6 6 6 6

p

6 6 6 6

♩ = 132 (start slow and work up to this tempo)

6 6 6 6

p

6 6 6 6

p

Eighth Study
Practice slurred and both single and triple tonguing

♩ = 92 6

This musical score is for the Eighth Study, a piece designed for practicing slurred and tongued passages. It is written in bass clef and consists of 12 measures. The tempo is marked as ♩ = 92. The key signature is one flat (B-flat major or D minor). The score is divided into two systems, each containing six measures. The first system begins with a *pp* (pianissimo) dynamic marking. The notation includes various slurs and articulation marks (accents) to indicate where to practice slurring and tonguing. The notes are primarily eighth and sixteenth notes, often grouped in pairs or triplets. The second system concludes with a repeat sign and a final measure ending with a fermata. The score is a single-staff piece, likely for a single melodic line on a stringed instrument.

Ninth Study

♩ = 144

cresc.

pp

mf *dim.*

cresc.

pp

mf *dim.*