

Five Movements for Tuba

(or something like that)

A Suite for unaccompanied tuba

by

Joe L. Alexander

P.O. Box 8608
Louisiana Tech University
Ruston, La 71272

e-mail alexanda@latech.edu
JLAcomposer.com

Five Movements for Tuba (Or something like that), by Joe L. Alexander, was composed in the Fall of 1979 while the composer was an undergraduate student at East Carolina University. It is the earliest composition which he still claim and is also his most performed work. Performances include the College Music Society's (CMS) 1991 South-Central Chapter meeting held at Southern Methodist University and CMS's 1995 Southern Chapter meeting held at Austin Peay State University. It is primarily a tonal work but includes several less traditional ideas which permeate many of Alexander's later works. (Asymmetrical meters, shifting between compound and simple time, and in the last movement, and his first attempt at atonality and no meter.)

Five Movements for Tuba

(or something like that)

Tuba

I

by Joe L. Alexander

$\bullet = 92$

f *mf* *p*

mf

p

mf *f*

mp

f

mp

pp

II

♩ = 63

mp

6

mf

11

rit. A Tempo

16

21

26

p *mp*

31

accel. *f*

36

A Tempo

subito *p*

41

Detailed description: This is a musical score for a tuba, consisting of nine staves of music. The piece is in a minor key (three flats) and begins with a tempo marking of quarter note = 63. The first staff (measures 1-5) is in common time (C) and features a melodic line with a mezzo-piano (*mp*) dynamic. The second staff (measures 6-10) continues the melody with a mezzo-forte (*mf*) dynamic. The third staff (measures 11-15) includes a ritardando (*rit.*) and a return to 'A Tempo'. The fourth staff (measures 16-20) is in common time and features a melodic line with a mezzo-piano (*mp*) dynamic. The fifth staff (measures 21-25) is in 2/4 time and features a melodic line with a piano (*p*) dynamic. The sixth staff (measures 26-30) is in 5/4 time and features a melodic line with a mezzo-piano (*mp*) dynamic. The seventh staff (measures 31-35) is in 2/4 time and features a melodic line with a forte (*f*) dynamic and an acceleration (*accel.*) marking. The eighth staff (measures 36-40) is in common time and features a melodic line with a piano (*p*) dynamic and a 'subito' marking. The ninth staff (measures 41) is in common time and features a melodic line with a piano (*p*) dynamic.

III

♩ = 84

mp *mp* *pp*

5 *p* *f* *mf*

9 *f*

13 *rit.* *A Tempo* *slight rit.* *mp*

Detailed description: This is a musical score for a tuba part, Movement III by Alexander. The score is written on a single bass clef staff with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 84. The first line (measures 1-4) starts in 4/4 time, changes to 3/4 in measure 2, and returns to 4/4 in measure 3. Dynamics include *mp*, *mp*, and *pp*. The second line (measures 5-8) starts in 4/4, changes to 5/8 in measure 6, and returns to 4/4 in measure 7. Dynamics include *p*, *f*, and *mf*. The third line (measures 9-12) is in 4/4 time with a dynamic of *f*. The fourth line (measures 13-16) starts with a *rit.* marking, returns to *A Tempo* in measure 14, and ends with a *slight rit.* marking. The final measure (16) ends with a double bar line. The dynamic *mp* is marked at the beginning of measure 14.

IV

$\bullet = 132$

The musical score is written for a tuba in bass clef. It consists of nine staves of music. The first staff begins with a tempo marking of $\bullet = 132$ and a dynamic marking of *p*. The word *simile* is written above the staff. The second staff starts at measure 6 with a dynamic marking of *f* and a *p* marking. The third staff starts at measure 11 and ends with a dynamic marking of *f*. The fourth staff starts at measure 16 and features a key signature change to one sharp (F#) and a time signature change to 3/4. The fifth staff starts at measure 21 and includes accents. The sixth staff starts at measure 28 with a *rit.* marking, followed by a tempo change to *A Tempo*. The seventh staff starts at measure 34. The eighth staff starts at measure 38 with a *rit.* marking, followed by a tempo change to *A Tempo*. The ninth staff starts at measure 43 and concludes with a final cadence.

V

very free
cantabile

Musical staff 1: Bass clef, starting with *mp* and ending with *sfz*. The staff contains a series of eighth and sixteenth notes with various accidentals, including a key signature change to one sharp.

5

Musical staff 2: Bass clef, starting with *mf*. The staff contains a series of eighth and sixteenth notes with various accidentals, including a key signature change to one sharp.

9 *accel.*

rit.

A Tempo

Musical staff 3: Bass clef, with dynamics *mp* and *sfz*. The staff contains a series of eighth and sixteenth notes with various accidentals, including a key signature change to one sharp.

12

rit.

A Tempo

Musical staff 4: Bass clef, starting with *mp*. The staff contains a series of eighth and sixteenth notes with various accidentals, including a key signature change to one sharp.

15

Musical staff 5: Bass clef, with dynamics *p* and *f*. The staff contains a series of eighth and sixteenth notes with various accidentals, including a key signature change to one sharp.

19

Musical staff 6: Bass clef, with dynamics *mp* and *sfz*. The staff contains a series of eighth and sixteenth notes with various accidentals, including a key signature change to one sharp.

The composer welcomes any questions concerning *Five Movements for Tuba*
(*or something like that*) and would greatly appreciate hearing about performances.
Inquires and programs should be sent to:

Dr. Joe L. Alexander
P.O. Box 8608
Louisiana Tech University
Ruston, La 71272

e-mail: alexanda@latech.edu
<http://JLAcomposer.com>

Biography of Joe L. Alexander

Joe L. Alexander's music has been performed throughout the United States, Ecuador and Germany. Performances include recitals/presentations at conferences of the Birmingham Art Music Alliance; the Louisiana Composers' Consortium; National Association of Composers, USA; the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, the 2008 International Tuba Euphonium Conference and the 2009 National Association of Composers, USA, National Conference. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, and *New Music for Young Ensemble Composers' Competition*. In 2002, the Monroe (Louisiana) Symphony Orchestra commissioned him to compose *Louisiana Blue* (baritone voice, flute, piano with orchestra accompaniment). His *Two Bryant Songs* (soprano, Bb clarinet and piano) are recorded on the CD, *Winds and Voices*, by Living Artist Recordings. Alexander is an Associate Professor of Music at Louisiana Tech University where he teaches Theory, Composition and Low Brass. He has served as Secretary-Treasurer for the Southern Chapter of the College Music Society, as well as Secretary, Vice-President and President for the Southeastern Composers' League. Currently, Alexander serves on the National Advisory Council as a Board Member At-Large for the National Association of Composers, USA. Under his direction, Louisiana Tech University hosted the 2005 & 2010 Southeastern Composers' League's Forum. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley.