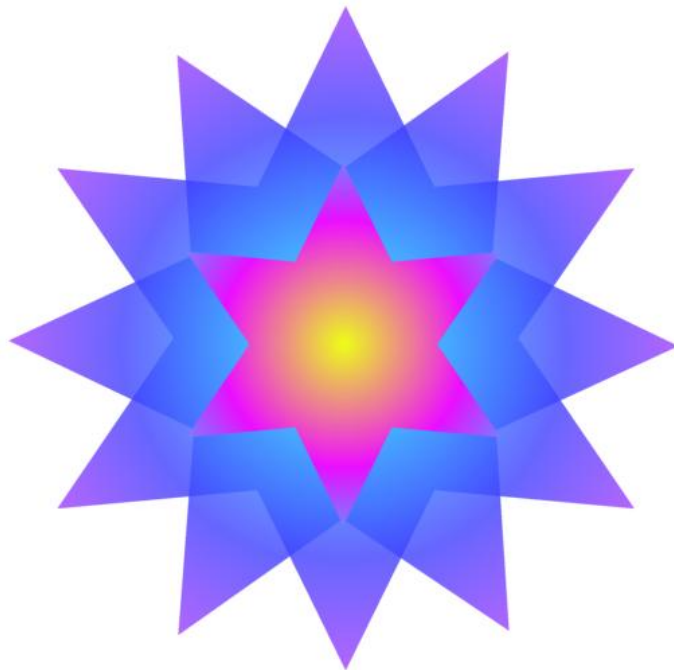


# Fantasia on a Firm Foundation



*For Tuba Ensemble*

*by*

*Charles O. Beck*

*Swan-Cross, Ltd.*

*Soli Deo Gloria!*

Dedicated to  
**T. Patrick Billig**  
and the Bowling Green State University  
Tuba Ensemble

# *Fantasia on a Firm Foundation* for Tuba Ensemble

Arr. by Charles O. Beck

*Calmly* (♩ = 90)

Baritone

Euphonium

Tuba 1

Tuba 2

*Solo*

*mp*

*Solo*

*p*

*Solo*

*mp*

1 2 3 4 5

Bar.

Euph.

Tuba 1

Tuba 2

*Solo*

*p*

6 7 8 9 10 11

Musical score for measures 12-16. The score is for four parts: Baritone (Bar.), Euphonium (Euph.), Tuba 1, and Tuba 2. The key signature is one sharp (F#) and the time signature is 4/4. Measure 12: Bar. has a whole rest; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 13: Bar. has a whole rest; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a half note G2. Measure 14: Bar. has a whole rest; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a half note G2. Measure 15: Bar. has a whole rest; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a half note G2. Measure 16: Bar. has a whole rest; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a half note G2. Dynamics: *p* (piano) is marked in measures 14 and 15. *mp* (mezzo-piano) is marked in measure 16. *(tutti)* (tutti) is marked in measures 15 and 16. *(Melody)* is marked in measure 16. *Solo* is marked in measure 12. *mp* is marked in measure 16.

Musical score for measures 17-22, marked with a box 'A' and the instruction *sempre legato*. The score is for four parts: Baritone (Bar.), Euphonium (Euph.), Tuba 1, and Tuba 2. The key signature is one flat (Bb) and the time signature is 4/4. Measure 17: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 18: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 19: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 20: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 21: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 22: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest.

Musical score for measures 23-27. The score is for four parts: Baritone (Bar.), Euphonium (Euph.), Tuba 1, and Tuba 2. The key signature is one flat (Bb) and the time signature is 4/4. Measure 23: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 24: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 25: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 26: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Measure 27: Bar. has a half note G2; Euph. has a half note G2; Tuba 1 has a whole rest; Tuba 2 has a whole rest. Dynamics: *mf* (mezzo-forte) is marked in measure 25.

Musical score for measures 28-32. The score is written for four parts: Baritone (Bar.), Euphonium (Euph.), Tuba 1, and Tuba 2. The key signature is two flats (B-flat and E-flat).  
- **Bar.:** Features a long melodic line starting in measure 28, with a fermata in measure 30, and a final melodic phrase in measure 32.  
- **Euph.:** Features a long melodic line starting in measure 28, with a fermata in measure 30, and a triplet of eighth notes in measure 32.  
- **Tuba 1:** Features a long melodic line starting in measure 28, with a fermata in measure 30, and a final melodic phrase in measure 32.  
- **Tuba 2:** Features a rhythmic accompaniment of eighth notes, with a crescendo leading to a triplet of eighth notes in measure 32.  
- **Measure numbers:** 28, 29, 30, 31, 32.  
- **Dynamic markings:** *pp* (pianissimo) is indicated in measures 32 for Euph. and Tuba 2.

Musical score for measures 33-36. The score is written for four parts: Baritone (Bar.), Euphonium (Euph.), Tuba 1, and Tuba 2. The key signature is two flats (B-flat and E-flat).  
- **Bar.:** Features a melodic line starting in measure 33, with a box labeled 'B' above measure 34, and a final melodic phrase in measure 36.  
- **Euph.:** Features a rhythmic accompaniment of triplet eighth notes throughout measures 33-36.  
- **Tuba 1:** Features a melodic line starting in measure 34, with a fermata in measure 36. The word *(Melody)* is written above the staff in measure 34, and the dynamic *mp* (mezzo-piano) is written below the staff in measure 34.  
- **Tuba 2:** Features a rhythmic accompaniment of eighth notes throughout measures 33-36.  
- **Measure numbers:** 33, 34, 35, 36.

Musical score for measures 37-40. The score is written for four parts: Baritone (Bar.), Euphonium (Euph.), Tuba 1, and Tuba 2. The key signature is two flats (B-flat and E-flat).  
- **Bar.:** Features a melodic line starting in measure 37, with a fermata in measure 40.  
- **Euph.:** Features a rhythmic accompaniment of triplet eighth notes throughout measures 37-40.  
- **Tuba 1:** Features a melodic line starting in measure 37, with a fermata in measure 40.  
- **Tuba 2:** Features a rhythmic accompaniment of eighth notes throughout measures 37-40.  
- **Measure numbers:** 37, 38, 39, 40.

(Melody)

Bar.

Euph.

Tuba 1

Tuba 2

*p*

*pp*

41 42 43 44 45

Bar.

Euph.

Tuba 1

Tuba 2

*rit.*

*p*

46 47 48 49 50

**C**

*poco piu mosso*

*(div.)*

*(tutti)*

Bar.

Euph.

Tuba 1

Tuba 2

*mf* (*div.*)

*mf*

*f*

*mf*

*mf*

\* See performance notes. *mf*

51 52 53 54

*piu mosso*

Bar. Euph. Tuba 1 Tuba 2

55 56 57 58

Bar. Euph. Tuba 1 Tuba 2

59 60 61

**D** *Majestically, but not too slowly*

Bar. Euph. Tuba 1 Tuba 2

62 63 64 65

Bar.  
Euph.  
Tuba 1  
Tuba 2

66 67 68 69

Detailed description: This system contains measures 66 through 69. The Baritone (Bar.) part consists of a single melodic line with dotted half notes and half notes. The Euphonium (Euph.) part follows a similar pattern. The Tuba 1 and Tuba 2 parts play a steady accompaniment of dotted half notes. The key signature has two flats (B-flat and E-flat).

Bar.  
Euph.  
Tuba 1  
Tuba 2

*poco piu mosso*

70 71 72

*f*

Detailed description: This system contains measures 70 through 72. The Baritone part continues with a melodic line. The Euphonium part has a dynamic marking of *f* (forte) starting in measure 72. The Tuba 1 and Tuba 2 parts also have a dynamic marking of *f* starting in measure 72. The tempo marking *poco piu mosso* is placed above the Baritone staff. The key signature remains two flats.

Bar.  
Euph.  
Tuba 1  
Tuba 2

73 74 75

Detailed description: This system contains measures 73 through 75. The Baritone part continues with a melodic line. The Euphonium, Tuba 1, and Tuba 2 parts play a complex accompaniment with many beamed eighth and sixteenth notes, some with slurs. The key signature remains two flats.

Bar.  
Euph.  
Tuba 1  
Tuba 2

mf  
mf  
mf  
mf

76 77 78 79

Detailed description: This block contains the musical notation for measures 76 through 79. It features four staves: Baritone (Bar.), Euphonium (Euph.), Tuba 1, and Tuba 2. The key signature is one flat (B-flat major or D minor). The Baritone staff has a melodic line with a dynamic marking of *mf*. The Euphonium staff has a melodic line with a dynamic marking of *mf*. The Tuba 1 and Tuba 2 staves have a melodic line with a dynamic marking of *mf*. The measures are numbered 76, 77, 78, and 79 at the bottom.

Bar.  
Euph.  
Tuba 1  
Tuba 2

*diminuendo e ritardando*

mp  
p  
mp  
p  
mp  
p  
p

80 81 82 83

Detailed description: This block contains the musical notation for measures 80 through 83. It features four staves: Baritone (Bar.), Euphonium (Euph.), Tuba 1, and Tuba 2. The key signature is one flat. The Baritone staff has a melodic line with a dynamic marking of *mp* and a *diminuendo e ritardando* instruction. The Euphonium staff has a melodic line with a dynamic marking of *mp* and a *p* marking. The Tuba 1 and Tuba 2 staves have a melodic line with a dynamic marking of *p* and a *mp* marking. The measures are numbered 80, 81, 82, and 83 at the bottom.

Performance Notes for  
*Fantasia on a Firm Foundation*

- Long phrases may be handled more easily, in the tutti sections, by alternating players, especially (for instance) in passages like mm. 32-51, where two groups of players may alternate every other measure on the accompaniment figures.
- The diamond-shaped noteheads, beginning in m. 52, indicate that those pitches should be played by the ensemble, but each player may decide for him/herself how to articulate them. That is, for the duration of that pitch as notated, each player may decide individually what combination of rest/note values to play, and more-or-less at what dynamic level. The controlling factor being that the main melody—notated with normal noteheads—should always be heard by the listener. This introduces an element of "chance" here, the desired effect being one of peaceful, purposeful direction (the main melody) in the midst of turmoil and confusion (the diamond-shaped noteheads).



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