

Euphonium

Book - Title Editor Publisher Edition

Selected Studies H. Voxman Rubank / Hal Leonard No. 160 HLO4470730

Selection 1

Page(s): 18-19

Key: C Major

Etude Title: *C Major - Allegro giusto*

Tempo: Quarter Note = 92-120

Play from Beginning to end.

Errata:

The downbeat of m. 11 should be a D (as in m.44)

Performance Guide:

This etude presents the challenge of tonguing and slurring cleanly and evenly through swiftly moving scales and arpeggios. Fingers need to be precise while the performer must think of "blowing through" with the air. Performers may choose to double tongue, especially some of the longer passages like mm.9-10 and mm.42-43, but single tonguing should be possible even at the upper end of the tempo range. The descending lines in m.11 and m.44 pose a special challenge for keeping evenness through the 16th notes, and "blowing through" will again be

the key. The etude requires good intonation in the key of C major. Usually the C above the staff tends to be flat, the Gs both in the staff and above the staff tend to be sharp (with third valve as a useful alternate fingering), and the C in the staff may sometimes be flat on a four-valve instrument (and always very sharp on a three-valve instrument).

Selection 2

Page(s): 8

Key: C Minor

Etude Title: *C Minor - Andante*

Tempo: Quarter note 64-76

Play from Beginning to end.

Errata:

Performance Guide:

Centering pitches between large intervallic leaps is a crucial element of this etude. The section from m.9 through m.16 is especially tricky in this regard, and the performer must be accurate in hearing the pitches mentally in order not to accidentally interchange first-valve Cs and E-flats or first and second-valve Gs, Ds, and B-naturals—a very easy trap to fall into. Throughout this same section it is important to pay attention to the tenuto versus staccato markings. The etude provides an opportunity not only to show accuracy in pitches and note markings, but even more importantly a singing, expressive, and dramatic character. Alternate fingerings will come in handy with the trills in m.27 (using first and second valves for D) and m.29 (using third valve for G).

Selection 3

Page(s): 29

Key: E Minor

Etude Title: *E Minor - Maestoso*

Tempo: Half note 88-108

Play from Beginning to end with repeat.

Errata:

None

Performance Guide:

This etude puts a student's dynamic range on display, as well as the ability to switch suddenly between dynamic extremes. Precise and snappy dotted rhythms, in contrast to long and even quarter note triplets, is another crucial element. It is important to keep a consistent tempo throughout the etude, so the performer will need to give careful consideration to the opening tempo since the opening feels much slower than the "scherzando con grazia" section and other parts with eighth-note triplets. The eighth-note triplets present a challenge in terms of achieving a clean, crisp quality and also getting good, centered pitch and tone on each note. It is helpful to think of planting the first note of the triplet solidly (and this is especially important in establishing the changes in tonality between E major and E minor), and also to blow through the triplet with energized air in order to dig out the middle note. (It is especially helpful to think of the energy of the air at the very soft dynamics.) Single-tonguing the triplets should be possible throughout the recommended tempo range, although triple tonguing may be an easier option for some at the upper end of the tempo range. Finally, the descending lines with dotted rhythms in mm. 44-45, 48-49, and 56-57 are a special challenge, requiring the performer to "blow through" the lines with good connection while being snappy and precise with the fingers.

C Major

$\text{♩} = 92 - 120$

Allegro giusto

ROSSARI

The musical score consists of two staves of bass clef notation in 4/4 time. The first staff begins with a forte (*f*) dynamic and contains a series of eighth-note patterns, some with slurs and accents. The second staff begins with a piano (*p*) dynamic and continues the eighth-note patterns, also featuring slurs and accents. The overall texture is rhythmic and melodic.

This musical score is written for a bass clef instrument. It consists of 12 staves of music. The key signature has one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings. The first five staves feature a complex, rhythmic pattern with many slurs and accents. The sixth staff begins with the instruction *a tempo* and *poco rall.* (poco rallentando). The seventh and eighth staves continue the complex rhythmic pattern. The ninth and tenth staves show a change in the rhythmic texture, with more sustained notes and slurs. The eleventh and twelfth staves conclude the piece with a final flourish marked *f* (forte).

C Minor

BÖHME

$\text{♩} = 64-76$

Andante

The musical score is written in bass clef with a 4/4 time signature and a key signature of two flats (C minor). The tempo is marked "Andante" with a metronome marking of $\text{♩} = 64-76$. The score consists of seven staves of music. The first staff begins with a dynamic marking of *f* and includes a slur over a group of notes. The second staff has a *simile* marking. The third staff features a *p* marking. The fourth and fifth staves continue the melodic and harmonic development. The sixth and seventh staves include trills (tr.) and slurs, with a final *f* dynamic marking. The piece concludes with a double bar line.

$\text{♩} = 88-108$

Maestoso

GATTI

ff energicamente *pp* *ff*

pp *f* *p*

f *p* *pp* *ff*

pp *ff* *pp* *ff* *pp* *cresc. poco a poco*

f *ff* *pp*

p scherzando con grazia *sf* *p*

sf *p*

cresc. poco a poco rinf.

ff *pp*

ppp *cresc.*

ff