

Cornet/Trumpet

Book - Title Editor Publisher Edition

Selected Studies H. Voxman Rubank / Hal Leonard No. 108 HLO4470680

Selection 1

Page(s): 20-21

Key: D Major

Etude Title: *D Major - Con fuoco*

Tempo: Eighth Note = 140-152

Play from Beginning to end.

Errata:

No errata.

Performance Guide:

This étude by Böhme should be performed in an exciting, fiery style using a firm articulation while avoiding playing the notes too short. In bars 21, 22, 29, and 30 make sure to observe the diminuendo after the first beat of each bar, avoiding forcing out the high B. The dotted sixteenth and thirty-second note passages aren't to be played with much separation, playing these in a more melodic, linear way while still keeping the same firmness in the articulation. Avoid playing the thirty-second notes too soon, making it sound like a triple feel. Instead place the thirty-seconds as close to the following dotted sixteenths as possible without changing the rhythm. Fingerings in measures 1, 39, and 55 can be quite awkward. Practice these passages slowly at first. Also, practice playing only the first 5 notes several times before putting it back into context. This forked fingering can be very difficult but will get easier with consistent practice.

Selection 2

Page(s): 8

Key: F Major

Etude Title: *F Major - Adagio cantabile*

Tempo: Eighth note 132-144

Play from Beginning to downbeat of m. 39.

Errata:

In measure 31, Starting on beat 4, the D should be changed to D natural, voiding the D-flat which occurs earlier in the measure.

In the cadenza (measure 38) the accidentals do not carry through the measure, they only effect the note they are adjacent to.

Performance Guide:

This étude by Duhem should be performed in a very singing style with much expression. The sostenuto marking at the beginning means to play each note full value taking extra care to connect one note to the next. Make sure to show the variations in tempi, including each return to the original tempo, this will help in being fully expressive. Also, work to develop the control necessary to play completely legato in the extreme dynamic markings. The ornaments should all occur before the beat and be played quickly while remaining elegant and clear. Measure 35 is written in a quasi cadenza manner giving you the freedom to move the tempo as you see fit. Measure 38 is a cadenza. All note values in this measure are suggested and are not to be played exactly in tempo. The goal is to be able to create as much tension and release as possible to enhance the drama in the resolution of the final cadence.

Selection 3

Page(s): 16-17

Key: Bb Major

Etude Title: *Bb Major - Allegro marziale*

Tempo: Quarter note 96-104

Play from Beginning to Ms. 52 first note.

Errata:

In measures 8, 24, and 26, the fortissimos should be on the 4th beat of the measure,
m. 32 beat 4 add pianissimo (so it's a beat earlier than printed)
m. 35 the written D sixteenth note should be written C.
m. 36 add decrescendo to beats 3 and 4

Performance Guide:

This étude by Gatti should be performed in a march style using a marked articulation with extra care being given to emphasizing the extreme contrast in dynamics. This extreme, while very difficult at first, will help you to develop control of your airstream making you a much more mature musician. The squillante marking means to play with a clear, brilliant, and ringing sound, like the striking of a bell. Also, make note that while all of the triplets are marked staccato in this étude, the dotted eighths and sixteenths are not. This is intentional. Do not play the dotted eighth notes short, if Gatti had wanted this he would not have written the rhythm as eighth, sixteenth rest, sixteenth note later in this étude after we conclude.

D Major

BÖHME

Con fuoco

f

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 *p* 17 18

19 20 *mf* 21 22 23 24

25 26 27 28 29

30 31 32 33 34 35 *cresc.*

36 37 38 39 *mf* 40 41

42 43 44 45 46 47

48 49 50 51 52

53 54 *f* 55 56 57

58 59 60 61 62 63 64
65 66 67 68 69 70

GATTI

Largo cantabile

pp
flebile
attrett. (accel.)
rinf *tratt.* *f* *ten.* *in tempo* *pp*
cresc. *f* *pp* *stent.*
a tempo *p* *smorz*

Adagio cantabile

p sostenuto 1 2 3 4

5 6 7 *cresc.* 8 *p* 9 *piu mosso*

10 11 12 *p* 13

14 15 16 *rall.* 17 *pp* *a tempo*

18 19 20 *p* 21 22

23 24 *f* 25 *p* 26 *f* 27 *rall.*

Tempo I 28 *f* 29 30 *p* 31

32 33 *f* 34 *rall.*

35 36 *p* 37 *rall.*

38 *f* *rall.*

Tempo I 39 *p* *cresc.*

rall. *rall.* *p* 3 3 *cresc.* 3

3 3 3

B♭ Major

Allegro marziale

GATTI

1 *mf* 2 3 4
 5 6 *f* 7 8 *ff squillante (resonantly)* 9 *pp* 3
 10 *ff squillante pp* 11 12 3 3 13 *cresc.*
 14 *f* 15 16 *p* 17 *pp*
 18 3 19 20 3 21
 22 *cresc.* 23 *f* 24 *ff squillante* 25 *pp*
 26 *ff squillante* 27 *pp* 28 *p* 29 3 3
 30 *cresc.* 31 *f* 32 3 3 33 *pp* 34 *cresc.*
 35 *cresc.* 36 *f* 37 *p* 38 *cresc.* 39
 40 *ff* 41 *ff* 42 *pp* 43 3
 44 3 45 3 3 46 *ff*
 47 *ff* 48 *pp* 49 3 50 3

51 52

p

pp

dim. a poco a poco

morendo

This system contains measures 51 and 52. It features a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. A bracket connects the end of measure 51 to the beginning of measure 52. Dynamic markings include *p* (piano) and *pp* (pianissimo). Performance instructions include *dim. a poco a poco* (diminuendo a little by little) and *morendo* (fading out).

Vivace

BÖHME

p

a tempo

rit.

This system contains measures 53 through 62. It continues with the same treble clef and key signature. The tempo is marked *Vivace*. The music is more rhythmic, featuring many sixteenth and thirty-second notes. A dynamic marking of *p* (piano) appears in measure 57. The tempo changes to *a tempo* in measure 60, followed by a *rit.* (ritardando) marking in measure 61. The system is crossed out with a large 'X' drawn across it. The name 'BÖHME' is printed in the upper right corner.