

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.

Largo cantabile

pp
flebile
afrett. [accel.]
a tempo
rinf. tratt. f ten. pp
cresc. f pp stent.
f
p a tempo smorz.
pp morendo

ROSSARI

Allegro giusto

f
p
 2 3 4 5 6

7 8

9 10

11 12

13 14 15 16

17 18 19

a tempo

20 *poco rall.* 21 22 23 24 25

26 27 28 29 30 31

32 33 34 35 36

37 38 39

40 41 42

43 44

45 46 47 *f* 48

C Minor

BÖHME

Andante

Handwritten musical score for C Minor by Böhm, marked Andante. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 32 measures, numbered 1 through 32. The tempo is marked Andante. The score includes various musical notations such as slurs, ties, and dynamic markings. The first measure is marked *f* (forte). Measures 2, 3, 4, and 5 are marked with numbers 2, 3, 4, and 5 respectively. Measure 3 is marked *simile*. Measure 17 is marked *p* (piano). Measure 25 is marked *f* (forte). Measure 28 is marked *f* (forte). Measure 30 is marked *f* (forte). Measure 31 is marked *f* (forte). Measure 32 is marked *f* (forte). The score ends with a double bar line.

BLAZHEVICH

Moderato

Handwritten musical score for C Minor by Blazhevich, marked Moderato. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 12 measures, numbered 1 through 12. The tempo is marked Moderato. The score includes various musical notations such as slurs, ties, and dynamic markings. The first measure is marked *f deciso* (forte deciso). Measure 10 is marked *p* (piano). Measure 11 is marked *cresc.* (crescendo). The score ends with a double bar line.

ff energicamente 3 4 *pp* 5 6 7 *ff* 9

10 11 12 *pp* 13 14 15 16 *f* 17 18 *p*

19 20 *f* 21 22 *p* 23 24 *pp* 25 26 *ff*

27 *pp* 28 *ff* 29 *pp* 30 *ff* 31 *pp* 32 *cresc. poco a poco* 33

34 *f* 35 *ff* 36 37 38 *pp* 39 40 41

42 *p scherzando con grazia* 43 *sf* 44 *p* 45

46 47 *sf* 48 *p* 49

50 *cresc. poco a poco rinf.* 52 53

54 *ff* 55 56 *pp* 57

58 *ppp* 59 60 61 62 *cresc.* 63

64 *ff* 65 66 67 68 69 70 71