

Bassoon

Book - Title

Editor

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Selection 1

Page(s): 4-5

Key:

Etude Title: *No. 2*

Tempo: *Meno*: Quarter Note = 52-60; Tempo 1: Quarter Note = 60-68

Play from Beginning through m. 12 to cut to m. 25 and play to end.

Errata:

Performance Guide:

Number your measures carefully, as there are partial measures across some lines. Begin your practice with your metronome set in eighth notes in order to establish the correct relationship between the eighth note and four thirty-second notes, which is the rhythmic motive for much of the piece. Although not marked throughout, maintain the style of a lift on the eighth note after the four thirty-seconds. At the *Meno*, perform the mordent as a triplet in the space of the sixteenth. You will need to open your embouchure and throat for the lower notes of the large down slurs, but try to avoid playing the low notes too loudly. Similar dynamics to the beginning may be added to mm. 28-33, generally following the contour of the pitches. If needed, you may add a slur in m. 34 on the first two notes of the tenor clef, from the G-sharp to the A.

Fingerings: To facilitate the slur in m. 7 from the high A to the following D-sharp, remain on the C-sharp key for the D-sharp. In m. 8, use the high F-sharp fingering with the right pinky on the F key rather than the right thumb on the B-flat key since the preceding half-hole F-sharp involves your right thumb. In m. 10, the half-hole G-sharp after the first mordent is a challenging slur. Even though it is not a flick note, tapping the A flick key on the G-sharp will help.

This selection is also for contra bassoon. Fingerings for the highest notes may vary by instrument, but the following fingerings work well for many instruments. Try for high A: XXX C octave & C-sharp/XXOF; for high G-sharp try: OXX C octave & C-sharp/OOO; for high G: OXX C octave/OOO; and high F-sharp: OXX C octave/XOO.

Selection 2

Page(s): 32-33

Key:

Etude Title: *No. 17*

Tempo: Quarter Note = 58-66

Play from beginning through low G in m. 11 to cut to fermata G in ms. 34 and play through first note of m. 43.

Errata:

Move the *a tempo* in m. 39 to the last four thirty-seconds of m. 38 to match m. 4. In m. 7, slur the two grace notes into the downbeat of the following high G.

Performance Guide:

This beautiful etude gives you the opportunity to express yourself with a full range of dynamics and to demonstrate your control by tapering notes at the ends of phrases. It is helpful to practice long tones daily on all of the final notes of phrases. Although the time signature is 3/2, it will be easier to think in quarter notes (six to the measure) in order to play the different types of divisions of the beat accurately, with the correct proportions of eighth notes, sixteenth notes, and thirty-second notes. Remember that the sixteenth note quintuplet in mm. 2 and 36 takes the same amount of time as four sixteenth notes and that the thirty-second note triplets in mm. 4 and 38 take the same amount of time as two thirty-second notes. Be sure that the rhythm is

still clear when adding rubato.

Fingerings: In mm. 6 and 40, use the right thumb A-flat key (below G-flat key) for the low A-flat for a smoother approach from the low F. If the E-flat in m. 41 after the second high G doesn't speak easily, be sure that you are closing your half hole on time and flick the C-sharp key on the E-flat. To keep the final C from falling as you taper it, you may hold down the C flick key and possibly add the low D key as well.

Selection 3

Page(s): 48-49

Key:

Etude Title: *No. 25*

Tempo: Dotted Half Note = 50-64

Play from Beginning through m. 53 to cut to m. 85 (rest on beat 1) and play to downbeat of m. 112.

Errata:

Performance Guide:

Etude #25 in C-sharp minor focuses on tonguing and proper half hole and flicking technique. Start by learning your C-sharp and G-sharp melodic minor scales so that you think in the language of sharps. Begin your practice with your metronome set to quarter notes at a slow tempo that allows you to play cleanly, then gradually speed up to feel it in one dotted half per measure. In scale passages remember to adjust your half holes for adjacent F-sharp and G-sharp, using a larger opening for F-sharp and smaller opening for G-sharp, and flick as many A-naturals as possible, taking care to close your half hole completely to avoid distortion. For the lengthier tongued passages, first practice your tonguing on a repeated note with the dynamic changes that are called for before adding the actual notes. Remember to maintain constant breath support and to minimize any jaw motion.

In measures that start with a quarter note that is not marked staccato, you may choose to make a slight space before the following eighths, but keep your style consistent. In mm. 13, 25 and 105 you may start the piano dynamic on the downbeat. A small ritardando would be appropriate in ms. 111 for a more definitive ending.

Fingerings: The G-sharp above the staff generally speaks better with your whisper key down and a small half hole. Lift your right pointer on the downbeat E of m. 19 to facilitate the slur. For the trill in m. 51, finger the D-sharp and trill your left middle finger. In mm. 49 and 103, leave the whisper key as early as you can to reach the low note keys on time with your left thumb.

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2.

1. Andante. $\text{♩} = 60-68$

9 Meno. $\text{♩} = 52-60$

(14)

Tempo I.

f

p

p

25

26

f

p

p

f

p

f

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17.

Adagio. $\text{♩} = 58-66$

The musical score consists of ten staves of music, alternating between treble and bass clefs. The piece is marked 'Adagio' with a tempo of 58-66 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *p*, *f*, *ff*, *mf*, and *pp*. Performance markings include 'a tempo' and 'rall.'. There are also handwritten annotations: 'A' above the first staff, 'cym' above the seventh staff, and 'dolce molto legato' below the eighth staff. The music features complex phrasing with many slurs and ties, and includes fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and breath marks (tr). The piece concludes with a *mf* dynamic on the final staff.

25. *p*

27 *p* 28 *f*

29. 30 *p*

31 *mf* 32 *f*

33 34 *f* *dim.* *rall.*

35 *pp* 36 37 *a tempo* *rall.*

38 *pp* 39 *p*

40 *f* 41 *f*

42 43 *mf* 44 *ff* 45 *mf*

46 *rit.* 47 *p* 48 *mf* 49 *pp* 50

Detailed description: This page contains ten staves of musical notation for a bass clef instrument. The music is written in a key with one flat and a 3/4 time signature. The notation includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). It also features performance instructions like *dim.* (diminuendo), *rall.* (rallentando), and *a tempo*. The score is marked with measure numbers from 25 to 50. There are several slurs and phrasing marks throughout the piece. A double bar line is present at the end of measure 34.

Presto. 1

Musical score for Op. 50-64, No. 25, marked Presto. 1. The score consists of 59 measures across ten staves. It features a 12/16 time signature and a key signature of two sharps (F# and C#). The music is written in a single melodic line, alternating between treble and bass clefs. Dynamics include *mf*, *p*, *f*, and *dolce*. The piece concludes with the marking *Meno.*

60 61 62 63 64 65

66 67 68 69 70 71

72 73 74 75 76 77

78 79 80 81 82 83

84 85 86 87 88 89

90 91 92 93 94

95 96 97 98 99 100

101 102 103 104 105 106

107 108 109 110 111

112 113 114 115 116 117 118

119 120 121 122 123 124 125 126

p *mf* *p* *f* *p* *f*

Tempo I.