

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.

---

## Saxophones

Book - Title	Editor	Publisher	Edition
48 Famous Studies for Oboe or Saxophone	W. Ferling, Revised by Andraud	Southern Music Company	B103

### Selection 1

Page(s): 3

Key:

Etude Title: *No. 6*

Tempo: Dotted Quarter Note = 72-84

**Play from Beginning to end.**

**Errata:**

#### **Performance Guide:**

This is a elegant and flowing technical etude with a dramatic character change in the middle of the piece. Most of the technique should be very straightforward since it is largely composed of scales, arpeggios, and broken arpeggios. However, a careful consideration should be given to the choice of Bb/A# fingerings. Try both the bis and side Bb fingerings, make a conscious decision, and practice with the same fingerings every time. I recommend side Bb for steps (scales) and bis Bb for skips (arpeggios). Even though there is only one dynamic indication in the beginning of the etude, performers should apply more dynamic gestures and contrasts in order to make it expressive and exciting. One simple way to accomplish this is by following the melodic contour with dynamics but be tasteful since it can be nauseating if overdone.

Start practicing with a slow 8th note pulse at 60bpm or slower and gradually speed up to 152 then switch to a dotted quarter note pulse at 50 and speed up gradually to a desired tempo. It is imperative that you speed up the tempo only once you can play without any mistakes.

---

### Selection 2

Page(s): 17

Key:

Etude Title: *No. 33*

Tempo: Eighth Note = 76-88

**Play from Beginning to end.**

**Errata:**

#### **Performance Guide:**

This is a beautiful and lyrical etude that offers many opportunities to showcase expressive and musical playing. One of the big challenges of this etude is to keep a steady pulse while switching between different subdivisions as well as adding ornamental figures. I recommend practicing with appropriate subdivisions on a metronome as much as possible to make sure that the longer notes are not compressed or elongated. It is also a good idea to sing the melody while conducting. There are a wide variety of ornamentations including, trills, grace notes, and turns. Practice without the ornaments before adding them to ensure that the rhythm is not compromised. Strive to be lyrical and tasteful with ornamented notes.

Pay attention to the dynamic gestures and the use of vibrato in order to create a lyrical phrasing with expressions. Rather than restarting the vibrato on every note, continue the vibrato as if playing one long note. I recommend using vibrato on notes longer than a 16th note.

---

### Selection 3

Page(s): 7

Key:

Etude Title: *No. 14*

Tempo: Quarter Note = 108-120

**Play from Beginning to end.**

**Errata:**

#### **Performance Guide:**

This is a lighthearted and cheerful technical etude. The playful spirit is created by the bouncy articulations and generally, the end of slurs followed by staccatos needs to be released with a

light lift except when the staccato is on a beat (mm. 7, 10, 11, 12, 13, and 27). One of the biggest challenges of this selection is the large jumps between registers in mm. 10, 11, 12, and 29. Make sure you do not tense up or over-relax your embouchure to play the low notes. I recommend playing them in the same register a few times to see how easy it feels and sounds without the octave jumps then play as written while keeping the same ease of playing from before.

Start practicing slowly with a quarter note pulse on the metronome and gradually speed up. Once the performance tempo is reached, switch to a half note pulse. This will make the etude flow better with much more playfulness.

---

## 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 Böhm 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)

Andante cantabile (80 = ♩)

5 *p*

*mf cresc.* *f* *p*

*f* *rit.*

*f* *p*

*pp* *mf* *poco rall.*

2020-21 Saxophone #1 ♩ = 72-84

Allegretto scherzo (76 = ♩)

6 *f*

9

17

25

33

41 48

**Adagio (72 = ♩)**

33 *p* *poco* *cresc.*

6 *f* *p*

11 *f* *p* *cresc.* *f*

15 *f* *ad libitum* *mf*

19 *dolce* *tr* *p*

23 *p* *cresc.* *f*

27 *pp* *p*

32 *mf* *mf* *dim.* *p*

**Allegretto risoluto (120 = ♩)**

34 *f*

35

(1) Use the open C#.  
(2) All through this study the open C# may be used.

Andante con gusto (54 = ♩)

Musical score for 'Andante con gusto' (54 = ♩). The score consists of seven staves of music in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Andante con gusto'. The dynamics range from *p* (piano) to *f* (forte). The piece includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *cresc.*, and *rit.*. The score ends with a double bar line.

2020-21 Saxophone #3  
♩ = 108-120

Scherzo (112 = ♩)

Musical score for 'Scherzo' (112 = ♩). The score consists of six staves of music in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Scherzo'. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece includes various musical notations such as slurs, accents, and dynamic markings like *p*, *cresc.*, and *dim.*. The score ends with a double bar line.