

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)

- 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.

F Horn

Book - Title	Editor	Publisher	Edition
335 Selected Melodious, Progressive, and Technical Studies - Book 1	Pottag	Andraud Southern Music Company	B134

Selection 1

Page(s): 96
Key:
Etude Title: No. 77
Tempo: Half Note = 104-124

Play from Beginning to end.

Errata:

- m. 79 - play high D-flat above high C (finger either T23 or 12)
m. 80 - play all upper written notes
m. 81 - play large notes: A-flat, D, G, and B Note: The bass clef is "old notation" (written one octave lower than performed)

Performance Guide:

This etude allows the performer to reveal their technical brilliance through clean articulation, steady rhythms and a consistent tone quality throughout the range of the instrument. Absolute strict rhythm within one tempo is required, the syncopation should be exact (not rushed), rests must be precise in timing, m 28-64 all articulations and intervals are to be performed at tempo (no accel. or rit.). The accents should be dry with slight decay m. 35, etc (the low C's are not the focal point of this section). I suggest breaking the slur after the downbeat C in measure 62 for a breath. Observe exact timing following the fermata in m. 64.

Selection 2

Page(s): 49 (bottom)
Key: Eb Major
Etude Title: Romanze
Tempo: Quarter note 56-68

Play from Beginning to end.

Errata:

None

Performance Guide:

This etude should be performed in a beautiful cantabile style. Think of it as though you were singing and use the horn as your voice. Some rubato is appropriate. The trills in measures 9 and 16 are whole step trills and must be performed as "lip trills".

Notes:

1. Breathe after the downbeat in measure 3 and no breath in measure 4
 2. Break the slur and breathe after downbeat in measure 5.
 3. Breath after beat 3 in measure 6 and no breath in measure 7.
 4. Break the slur and breathe after the downbeat in measure 13.
 5. Breath after beat 3 in measure 14.
 6. Break the slur/tie and breathe after beat 1 in measure 23.
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Selection 3

Page(s): 114-115
Key: G Major
Etude Title: No. 99
Tempo: Quarter note 96-112

Play from Ms.19 to end.

Errata:

Be aware that all notes that are beamed in groups of 6 are indeed sextuplets. Also, the last three notes in M. 41 comprise a triplet.

2020=21

Trumpet #1

D Major

$\text{♩} = 140-152$

BÖHME

1 *Con fuoco*

1 *f*

7

13 *p*

19 *mf*

25

30 *resu.*

36 *mf*

42

48

53 *f*

58

65

70

GATTI

Largo cantabile

pp

flebile

attrett. (accel.)

rinf *tratt.* *f* *ten.* *in tempo* *pp*

cresc. *f* *pp* *stent.*

f

a tempo *p* *smorz*

pp *morendo*

B 2020-21 Trumpet #2 $\text{♩} = 132-144$

DUHEM

Adagio cantabile

5 *p sostenuto*

10 *cresc. p piu mosso*

14 *p*

18 *rall. a tempo pp*

23 *p*

28 *f p rall.*

32 *f p*

35 *rall. p*

38 *f rall. f*

42 *Tempo I p*

45 *cresc.*

48 *rall. p*

52 *f p*

55 *f p*

Trumpet # 3

Bb Major

Allegro marziale

♩ = 96-104

GATTI

1 *mf*

5 *f* *ff squillante (resonantly)* *pp*

10 *ff squillante pp* *cresc.*

14 *f* *p* *pp*

18

22 *cresc.* *f* *ff squillante* *pp*

26 *ff squillante* *pp* *p*

30 *cresc.* *f* *pp* *pp* *cresc.*

35 *cresc.* *f* *p* *cresc.*

40 *ff* *ff* *pp*

44

47 *ff* *pp*

51

Stop

p

pp

dim. a *poco* a *poes*

morendo

Vivace

BÖHME

f

p

rit.

a tempo

f