

2021-22 Euphonium #1

$\text{♩} = 96-120$

No Repeats 21

Allegretto grazioso

GATTI

1 *p*

6 *f* *p*

11 *f* *p*

16 *cresc. poco a poco*

21 *pp*

28 *cresc. poco a poco*

36 *f*

42

48 *f*

53 *sempre stacc. p*

58 *f* *p*

63 *ff* *sempre stacc. ff*

smorz. dim.

~~60-76~~

2

Selection ~~2~~

Bb Major Euphonium

~~7-76~~ 2021-22

$\text{♩} = 64-76$

No Repeats

GALLAY

Adagio cantabile

The musical score is written in bass clef with a key signature of two flats (Bb Major) and a 4/4 time signature. It begins with a dynamic of *p* and a tempo marking of *Adagio cantabile*. The score includes several dynamic changes: *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *ff* (fortissimo). Performance markings include *pp poco a poco accel.*, *a tempo*, and *rall.* (rallentando). There are two first endings marked with '1' and '2' at measures 15-18 and 83-86. A double bar line with repeat dots is present at measure 86. A large handwritten arrow points from measure 40 to measure 86. The score concludes with a *p* dynamic and a first ending.

Handwritten annotations include:

- Measure numbers: 8, 15, 21, 27, 31, 36, 40, 47, 53.
- Tempo markings: *Tempo I* at measure 40.
- Dynamic markings: *p*, *f*, *pp*, *mf*, *ff*.
- Performance markings: *pp poco a poco accel.*, *a tempo*, *rall.*
- First endings: 1 and 2 at measures 15-18 and 83-86.
- Handwritten arrow pointing from measure 40 to measure 86.

(1)

(2)

Selection 3 ~~3~~ Euphonium 2021-22

~~♩ = 80-96~~

Allegro mosso

1 *ff* *vigoroso*

4

8 *f*

12 *p* *cresc.*

16

20 *f* *p*

24 *f* *p* *cresc poco a poco*

28

32 *f* *p* *cresc poco*

36 *a poco* *f*

40 *p* *pp*

44 *cresc.* *f*

Play from beginning to end.

Errata:

None at this time.

Performance Guide:

This etude is fun and exciting, demonstrating elements of virtuosity and style. Start practicing four measures plus one downbeat at a time at an extremely slow tempo. Repeat the phrase at the slow tempo until satisfied with the tone and technique. Gradually increase the tempo 2-4 beats per minute. Repeat the process at the new tempo 2-3 times on this phrase. Then move on to the next phrase back at the original slower tempo and repeat the entire process for each phrase thereafter.

This etude must always be nimble and light regardless of range and dynamic. Maintain a long tone feeling with the air support and let the sound and technique ride on top of that cushion of air. The quarter notes are not staccato, but always have bounce to them with direction through each beat to the high point of the phrase.

The middle section has a more playful feeling, as it moves to A flat major and should be played in a more relaxed manner, perhaps even at a slightly slower tempo. The intensity immediately picks up as the opening returns with the F minor key to drive the piece (almost) recklessly to the end.

The marked positions and valve choices are reasonable. Feel free, though, to experiment with alternatives to find more preferable combinations.

Euphonium

Book Title: *Selected Studies*

Editor: H. Voxman

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Euphonium Selection 1

Etude Title: *Allegretto grazioso*

Page(s): 21 (22)

Tempo: Quarter Note = 96-120

Play from beginning to end (no repeats).

Errata:

m. 52 should be marked p (until m. 54) in BC

Performance Guide:

This is a great etude to showcase clarity and playfulness using single and/or double tongue. Please pay close attention to the dynamics that start out with creascendos & decreascendos to and from extreme dynamics and switch to "subito" pp at mm 22 on count 2. During this lyrical section, allow the accents to be a bit of a surprise to the listener. Throughout the etude, give the accented 1/8th notes a little more length to add a bit of variety. It's best to avoid trying to play the stacatto 1/16th notes short. Clean starts will suffice.

Beginning your practice at slow tempos and using a metronome is crucial to being successful when performing this etude. Please include etudes and excercises from other books like Arban, Clarke and Koprprasch to aid you in your preparation. Also, it's a good idea to practice these extensive articulated sections slurred as well. This will help you find finger inadequacies and encourage you to use more air in your performances.

Euphonium Selection 2

Etude Title: *Bb Major - Adagio Cantabile*

Page(s): 2

Tempo: Quarter note 64–76

Play from beginning to end (no repeats).

Errata:

None at this time.

Performance Guide:

This etude gives the performer a wonderful platform on which to improve and perfect the application of vibrato. Some people call it "jaw" or "lip" or "breath". It is very personal and should add to the beauty of the selection for the listener. It is wise to practice with an even triplet and quadruple subdivision to learn control and consistency. Also, work to continue the vibrato all the way to the note change. This will add beauty and direction. The real application should be "even" but "a-rhythmic". Listen to several euphonium soloists and also include singers in the "jazz" genre. Most notes will begin with a straight tone, in this etude, and then bring the vibrato in. Enough about vibrato.

Take a look at the suggested performance rhythm of the turns. To make it more musical, start a bit before

the upbeat and move through and out of the turn. They are pick-ups to the following note. The 1/16 note runs should be treated as pick-ups, also. Please avoid the trap of breathing at the end of every slurs. These are 4 bar phrases for the most part. Please notice the number of times that the phrases end on count 2, as in measure 19. This musical "sigh" is prevalent through the rest of the etude. Count 1 should be strong with a "release" to count 2. Avoid the temptation to keep the last note even with the preceding or even stronger than count 1.

Euphonium Selection 3

Etude Title: *Eb Minor - Allegro mosso*

Page(s): 33 (Bass Clef); 35 (Treble Clef)

Tempo: 80-96

Play from beginning to end.

Errata:

None at this time.

Performance Guide:

Please make sure that "melodic" content of this etude is not ignored. Don't laugh! Try playing the first 3 notes of the big beats without the following 1/16s. Those have to be heard to make a performance of this etude successful. Single and or double tongue should be used. The 6/8 time signature precludes the use of triple tongue. When practicing the hemiola measures, try leaving out the single articulated note to avoid "tying up". Always simplify sections or measures to allow you to keep relaxed while working up tempos.

This etude has large dynamic changes to bring out. As always, begin practice with slow tempos using a metronome. It is a good idea to work on simple scale passages at faster tempos, so the performance tempos won't sneak up on you! The last few lines are almost impossible to play as written. Try leaving out the last note of a phrase or two to help you make it to the end without tempo breaks.

Tuba

Book Title: *70 Studies, Vol. I*

Editor: Blazhevich

Publisher: Robert King Music

Edition: No. 273 AL 28 596

Tuba Selection 1