

# Euphonium

**Book - Editor Title**

**Publisher**

**Edition**

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## Selection 1

Page(s): 14-15

Key: Ab Major

Etude Title: *Ab Major - Allegro marziale*

Tempo: Quarter Note = 108-120

**Play from Beginning to end.**

### Errata:

Bass Clef:

m. 26 first 16th should be F4 (not E-flat4)

m. 35 first 16th should be B-flat3 (not C4)

m. 47 all dotted eighth notes should be accented

Treble Clef:

m. 26 ff should be under count 4

mm. 32-33 pp should be under count 4 of m. 32

m. 35 first 16th should be C5 (not D5)

### Performance Guide:

This etude provides an opportunity to demonstrate a more assertive style, contrasting quadruple and triple subdivisions, and variations in articulation and dynamic.

The tempo/style marking is Allegro marziale. Allegro means "lively, brisk, rapid" and marziale means "in a military style". To perfect finger technique, rhythm, and articulations begin your practice slowly (e.g., ♩ = 60 or slower). Remember, never sacrifice style, accuracy, and/or tone in favor of tempo.

There should be strong emphasis on counts 1 and 3 of each measure. Generally the writing helps to facilitate this but awareness and effort will help to bring it out. But do not force this emphasis in bars where it is not called for such as in mm. 15, 16, 18, 20, 22, 23, and 40 & 41 where accent marks (marcato) indicate a departure from the emphasis on counts 1 and 3.

All dotted-eighth/sixteenth patterns should be played with absolute accuracy. Do not "tripletize" them or play the 16ths too short. Accuracy is accomplished by a mental subdivision of the beats using: 1e&a, 2e&a, etc. Take care to not detach the dotted-eighth/sixteenth patterns. Rather keep the sound ringing but tapered through the full value of the dotted-eighth then accent the sixteenth slightly so it speaks clearly. Do not attempt to detach the staccato triplets by stopping the air between the notes as this will only hinder the tempo and cause the musical line to lose flow. Instead, keep the air moving and use a firm tongue to produce a staccato feel.

In several places the dynamics change very dramatically with stark contrast. In mm. 8-9, 10-11, 24-25, and 26-27 fortissimo figures are followed by pianissimo figures. The fortissimo passages are accompanied by the musical direction squillante which means: "resonantly," "ringing," "tinkling," or "piercing." This suggests that the sound should be intense with an effort to "ring the bell." But be careful to not over-blow or play unnecessarily loud. A firm embouchure and very fast and intense air will help to produce a ringing sound.

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## Selection 2

Page(s): 10(BC) 12(TC)

Key: F Major

Etude Title: *F Major - Larghetto cantabile*

Tempo: Eighth Note = 60-66

**Play from Beginning to end.**

### Errata:

Bass Clef:

m. 73 add decrescendo on beat 3

Treble Clef:

m. 2 delete crescendo

m. 23 add crescendo through the measure

m. 24 should be played: 1/16th note, 1/16th note, 1/4 note

m. 31 should be played: three note slur, followed by a six note slur

m. 32 should also start with a three note slur

m. 36 first note is dotted 1/16th note

m. 56 delete crescendo

m. 64 add crescendo

### Performance Guide:

This selection provides students the opportunity to demonstrate espressivo playing. A wide dynamic range and flexible control of vibrato is essential.

With eighth note getting the pulse, the tempo should remain steady throughout except where rallentandos are indicated, usually at the end of the large sections. The most challenging aspect of the rhythm is getting accustomed to subdividing the eighth note beat as one would a quartet note beat. In this meter, at this tempo, sixteenth notes will be "1&" while thirty-second notes will be "1e&a."

Be sure to keep the soft dynamics supported with good air flow throughout. Shape the phrases with crescendos and decrescendos as suggested with the "hair pin" markings in mm. 3-4 and elsewhere. The musical peak of this piece is in mm. 66-67 and so will require the most intense tone. But be careful to not over-blow or play unnecessarily loud. Intensity and excitement is the mood to create. Keep the accented eighths in m.67 full value with a little taper to give shape to and clarify each note.

All embellishments should be played before the beat. Keep the grace notes light and emphasize (slightly) the embellished notes so as to not disrupt the cantabile character of the piece. There is a rallentando indicated under the trill in m. 74, which implies that it may be stretched a bit out of tempo; nonetheless, the trill should continue through the entire duration of the note until the double grace notes at the end take you to the resolution.

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## Selection 3

Page(s): 21 (22)

Key: A Minor

Etude Title: *Allegretto grazioso*

Tempo: Quarter Note = 88-116

**Play from Beginning to end (no repeats).**

**Errata:**

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

***Performance Guide:***

This etude is ideal for demonstrating finger dexterity, tongue/finger coordination, and breath control. The tempo/style marking is Allegretto grazioso. Allegretto means "quite lively, moderately fast" and grazioso means "gracefully, elegantly". To perfect finger technique and articulations begin practice slowly (e.g., ♩ = 40) or at a slower eight note beat (e.g., ♩ = 60). Remember that tempo is the last priority behind accuracy, style, musicianship, etc.

Do not attempt to detach the staccato sixteenths by stopping the air between the notes as this will only hinder the tempo and cause the musical line to lose flow. Instead, keep the air moving and use a crisp tongue to produce a staccato feel. In contrast, the staccato eighths throughout can be detached using the air in short, centered puffs.

Follow all dynamic markings strictly. Most of the changes are gradual (cresc./delesc.) but some are subito; e.g., in m. 22 and in the passage from m. 50 to m. 57. The accented eighths in mm. 2, 3, 4 and elsewhere should be markedly louder than surrounding sixteenths. However, do not overblow or play them "untastefully" loud. The smorzando (dying away) in m. 64 primarily refers to dynamic but can also imply a slight slowing of the tempo, not to be overdone.

Breathing should not be a big issue but be sure to plan and practice breaths throughout. If breath is a problem in some of the longer passages consider omitting a single sixteenth note to take a breath (e.g., mm. 50-57).