

Euphonium

Book Title: *Selected Studies*

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Euphonium Selection 1

Etude Title: *B Minor - Moderato*, page(s) 36

Tempo: Quarter Note = 104–120

Play from: beginning to end

Performance Guide:

To be performed at a moderate tempo, the style and accuracy of rhythm throughout the etude are extremely important. Work to create a clear difference between the light style of staccato notes and a weighted presence of accents from the very beginning of the learning process. You will notice a few awkward passages with accidentals between m. 9-15 – I would suggest spending a lot of your time practicing these passages slowly and using various practice techniques to ensure even fingers, interval accuracy, and clarity. There are many specific dynamics written in to use for distinct musical ideas and phrase shaping. "Con espress." indicates the middle section to be played "with feeling; expressively". Use this brief contrasting section to play with more lyricism, vibrato, and expression. The next smaller section of the etude introduces syncopation, new rhythms, and a shifting key center. It is important to bring out the syncopated motives but with special attention to where the agogic stress and emphasis occurs. Lastly, a final statement of the beginning melody appears, this time with a slightly altered articulation pattern on the 16th note passages and an upward arpeggiated B minor triad leading to a calm close of the piece.

Euphonium Selection 2

Etude Title: *F Major - Larghetto cantabile*, page(s) 10(BC) 12(TC)

Tempo: Eighth Note = 72–88

Play from: Beginning to end

Performance Guide:

The F Major etude is a selection that gives the performer an opportunity to play with a cantabile (song like) style of playing, using tasteful vibrato, purposeful phrasing, and musical direction. Do not be afraid to use rubato where appropriate for musical affect and for breathing purposes.

In this meter of 3/8, at this slower tempo, 16th notes should be counted "1&", while 32nd notes counted "1e&a" (or equivalent subdivision using your preferred counting system). Rhythmic accuracy will be pertinent to successfully playing this etude, specifically when playing tied rhythms, syncopated motifs, and duple vs. triple notation.

As this etude explores a wide range of the instrument, strive to make all notes and phrases have the same tonal color and evenness in the sound, especially during the peak of the piece (m. 66–67). The accented 8th notes should be considered weighted with a slight taper to each note. To successfully achieve this style, one must think of these notes using more support and definition of their air rather than tongue to create the desired articulation. All phrases, regardless of dynamic markings, should have shape and contour. Dynamics should be obvious but never interfere with your most vibrant sound and the musical intent of the line. All ornamentations should be played lightly and gracefully before the beat in order to preserve the cantabile character of the music. Always be mindful of how you are releasing a note before a breath, as you never want to detract from the overall musical line. Think Chorale style breathing and breathe musically vs playing perfectly in time at ends of phrases. Remember to make music!

Euphonium Selection 2 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

Euphonium Selection 3

Etude Title: *G Minor - Moderato*, page(s) 5

Tempo: Dotted Quarter Note = 80–96

Play from: Beginning to End

Performance Guide:

The opening of this étude is marked moderato and pesante. The dotted eighth notes should have more weight than the other notes in the bar. Each note should have a firm articulation, and none of the notes should be played too short. The style of the dotted rhythms will be crucial for success in this etude. Be very exacting with the 16th note figures making the marked staccato notes very clean and clear. Play with appropriate slur 2 tongue 2 style.

Pay careful attention to the change of rhythm in measure 9, 10 46 and 47. Be careful not to play the staccato 8th notes too short, but clearly separated and softly in measure 13 and in similar sections throughout the etude. In measure 23 there is a change of style from the bouncy beginning style to a more lyrical melody which stays more lyrical until measure 31 where it returns to the beginning style. In this middle section when the notes have a line over them (Tenuto) play them full value but still tongue them. Think Strength and Length for the tenuto markings. The notes marked with the heavier marcato accent marks should have a stronger articulation and more weight.

2025-2026
B Minor EUPH ETUDE #1
PLAY ALL

ROSSARI

Moderato $\text{♩} = 104-120$

mf

p

cresc. *f* *p*

p *con espress.*

p *p* *cresc.*

p

rit *mf a tempo*

rit

$\text{♩} = 72-88$

F Major

2025-2026
EUPH ETUDE #2
PLAY ALL

Larghetto cantabile

1 *p*

9 *p*

15 *rall.* *a tempo* *p*

22

29 *f*

38 *a tempo* *rall.*

46

52 *a tempo* *rall.* *p*

59

65 *f* *a tempo* *rall.* *p*

71 *p* *rall.*

G MINOR

2025-2026
EUPH ETUDE #3
PLAY ALL

5

BLAZHEVICH

Moderato $\text{♩} = 80-96$

f *pesante*

p

f

p

f