

Voxman Etude, pg 43

edited by Dr. Guytano Martorano

Tempo di polacca

f

4

mf

8

f

12

ff

15

mf

19

f

22

Trio

25

p

32

cresc.

f

38

p

41

f

Euphonium Selection 1

Étude Title: *A Major - Tempo di polacca*, page(s) 43

Tempo: Quarter Note = 86–96

Play from: Beginning to Ms. 44, no repeats

Performance Guide:

This etude is highly rhythmic, but also highly energetic!

A Polacca is a Polish dance that has a very brilliant character; a successful and authentic performance will require pristine rhythm and a flair for the dramatic, but be mindful to keep things light and avoid sounding like a 44-measure shouting contest. Staccato moments should not be considered purely short; the performer should strive for well-defined articulation and an airstream that travels with energy. Tonguing harder will not create the same effect! The same can be said for accents; they should be weighted with breath, not assaulted with tongue. Grace notes should be fluid and stylistic, but not brash or distracting. Finally, make sure all decisions are made with a musical mindset! Contrast is key, but context always leads to more mature music-making.

Euphonium Selection 1 Errata:

Play beginning to m.44 no repeats

- ms. 2 should be a whole step, not a half step
 - ms. 24 should have the same slur pattern as ms. 12
 - ms. 39 should be an A-natural after the first A-sharp
- (updated 08/26)

Voxman Etude, pg 6

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Adagio cantabile

[illegible]

Euphonium Selection 2

Etude Title: *Eb Major - Adagio Cantabile*, page(s) 6

Tempo: Dotted Quarter Note = 44–56

Play from: Beginning to End

Performance Guide:

Duhem's Eb major etude is a beautiful piece with so many opportunities for creative and personal interpretation. As with any piece, it is vital to pay attention to the instructions, even if they are in another language! Capturing the tension built by a purposeful sostenuto, the singing quality of a mature cantabile, and the forward energy of a piu mosso are vital to successful performance of this piece. Every performer should have a thoughtful approach, carefully considering the release of notes that end phrases or precede breaths. Other expressive devices like vibrato and rubato can certainly be used, but be mindful of the context! Vibrato is not simply a switch we flip to sound more expressive; it should reflect the aesthetic of the phrase and complement the other musical devices being utilized. Rubato should be used to aid in the atmosphere of a phrase, but not to the point where the rhythm and structure become difficult to decipher. Finally, make sure to utilize a variety of articulations! All music can be elevated with an expressive approach to articulation!

Euphonium Selection 2 Errata:

- Measure 36: should have an "a tempo" on beat 2
- Measure 39: the two E's after the fermata on the C should be Eb.
In the last measure of line 6 on beat 4, there should be a natural on the fifth note - C (the flat should NOT carry through the measure).
- Measure 48: 5th to last note should be a Bb (currently written as C)

Voxman Etude, pg 21

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Allegretto grazioso

6 *p*

11 *f* *p*

16 *f* *p*

21 *cresc.* *poco a poco* *pp*

28 *cresc.* *poco a poco*

36 *f*

42

48 *f* *sempre stacc.* *p*

53 *f* *p*

58 *ff* *p* *sempre stacc.* *ff*

63 *dim.* *dim.*

Euphonium Selection 3

Étude Title: *Allegretto grazioso*, page(s) 21 (22)

Tempo: Quarter Note = 92–108

Play from: beginning to end (no repeats)

Performance Guide:

Gatti's A minor etude requires precision and direction at all dynamics. The quiet intensity found in this piece should be practiced in the same fashion as fast technical passages: beginning with a comfortable dynamic that showcases our best sound and fundamentals, and then incrementally softening the dynamic while maintaining clarity, timbre, and resonance. Staccato moments should not be considered purely short; the performer should strive for well-defined articulation and an airstream that travels with energy. Tonguing harder will not create the same effect! The same can be said for accents; they should be weighted with breath, not assaulted with tongue. Grace notes should be fluid and stylistic, but not brash or distracting. This piece has a consistent rhythmic intensity driving phrases forward, so be mindful not to lose that intensity by slowing down in the final phrase; the audience should be able to follow your pulse through the final half note!

Euphonium Selection 3 Errata:

M. 52 add "p"(revised 8/27/21)

M. 60 add "p" on the 16th note Concert E on the upbeat of count 1(revised 8/27/21)

M. 62 move the "ff" to the upbeat of count 1 (revised 8/27/21)

M. 64 change the "smorz" to "dim" (revised 8/27/21)

There should be no slurs or ties in ms. 12-13
(updated 8/26)