

13 SELECTED ROSE ETUDES

original etude numbers in parenthesis

Consider these two concepts: slow-tempo music is not easy, and technical passages are not hard. Naturally there are different ways to think about the concepts, but I believe what I just stated is true.

"Easy music" would normally be considered music in a slow tempo and which doesn't extend too high or too low. Fair enough, if all you want to do is play the notes, but it can take much more talent and skill to make simple notes into good music.

Technical passages require the player to have worked on technique in general as a daily practice, and often requires specific "woodshedding" to prepare. However, once learned, such passages often do not require a very great effort. But even with the technique mastered, there is still the "extra" need for the talent and skill to make music from the notes.

No matter what you are playing, it should sound musical. That includes scales, arpeggios, and technical etudes! The Rose etudes in this book will help you with that goal. They are a core resource for clarinet studies. On a brass instrument, they present a greater technical challenge - but they still contain substantive music. As modern composers become more and more adventurous in writing for euphonium, it behooves players to be able to play difficult music with natural-sounding musicianship.

In some cases there are alternate fingering suggestions (as separate lines, outside the etude itself). I suggest you practice them even if you are able to play the passage perfectly with natural fingers. You should be familiar with these options for future reference. Once you get used to them, you may even wish to use them for these etudes. Even if your fingers have amazing agility, the mere mechanical actions of the valves may create more "energy" in the section that you intend. A less ambitious fingering may keep your hand more relaxed and may sound smoother.

Throughout your practice of these etudes I suggest you disregard the fact that they were written for an instrument with greater facility than the euphonium. Your goal should be to make them sound "natural" on euphonium, so a listener would have no idea they are not original euphonium music. Focus on beautiful music presentation, and strive to perfect your technique so the etudes sound effortless.

Etudes in Multiple Keys

Some of the etudes are presented here in multiple keys, which I did for two reasons. The first is simply to allow players of varying abilities to work on at least some of the material. The second, and more important reason, is to encourage developing musical interpretation and intonation that are independent of the key or range of the solo. I have observed that many players unknowingly adjust their interpretation based on how each note or interval "feels" while playing. The player's head and heart should determine the interpretation. That personal, heart-felt interpretation should control the flow of the notes and music as you practice and perform. It should not matter whether one note is stuffy and the next is free blowing; or one note is flat and next is sharp; or that either note has an awkward fingering; etc. If the performer tempers interpretation based on such factors, then the instrument is controlling part of the performance rather than simply passing along the performer's true ideas.

I suggest the optimum way to work with these multiple instances is to first practice whichever one you think is the easiest setting for you to play. Look it over before playing and develop the outline of your interpretation. Then begin your practice, and let your musical ideas develop as you become more familiar with the piece. Continue to practice in that key until you have it mastered. Only then should you move on to a different key. The new key may cause intervals to become more or less difficult, some notes to tend in the opposite direction for intonation, require more air, require more embouchure strength, etc. As you learn the new version, you may find that your own instincts and the instrument's response attempt to influence your musical ideas. If so, then you have just become more aware of the solidity of musical concept necessary to keep your own performance consistent no matter what the key or range.

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ETUDE NO. 1 (2)

♩ = 88

The musical score for Etude No. 1 (2) is presented in bass clef with a 4/4 time signature and a key signature of one flat (B-flat major). The tempo is indicated as quarter note = 88. The score is divided into four sections labeled A, B, C, and D. Section A spans the first two staves. Section B spans the third and fourth staves. Section C spans the fifth and sixth staves. Section D spans the seventh and eighth staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by extensive use of slurs and ties across phrases.

ETUDE NO. 2 (13)

Adagio ♩ = 60

pathétique *f e sostenuto*

largement *mf*

p dolce. *mf*

p *mf* *p*

animez

Andante con moto ♩ = 88

cresc. *pp* *p*

f *p*

rit. *f* *pp* *pp* *poco rit.* *p*

dolcissimo *ppp*