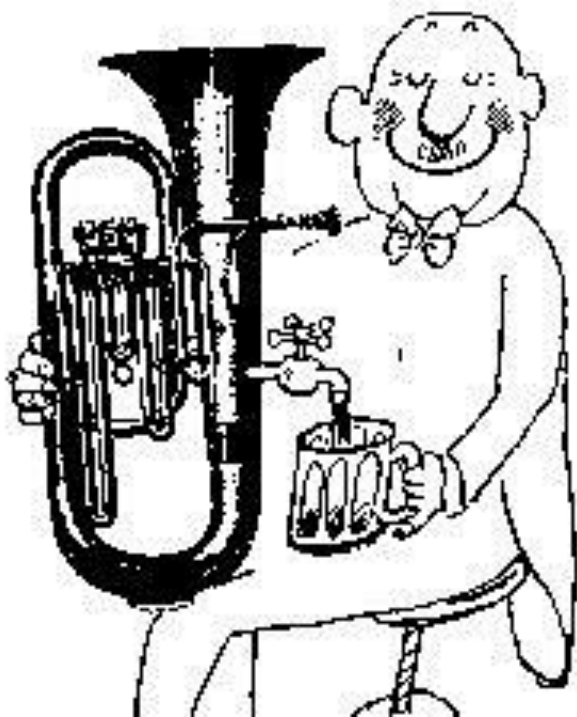


An annotated Guide to Euphonium Methods and Solo Literature  
Dr. George Palton



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### Range Notation Guide

The diagram illustrates the range notation guide for the euphonium. It consists of two rows of musical staves, each with three measures. Below each measure is a fingering chart showing the positions of the fingers on the instrument's valves. The notation below the charts indicates the range of notes for each measure.

**Top Row:**

- Measure 1: Range notation  $CCC - BBB$  (with  $8^{th}$  written above the first measure).
- Measure 2: Range notation  $CC - BB$ .
- Measure 3: Range notation  $C - B$ .

**Bottom Row:**

- Measure 1: Range notation  $c - b$ .
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- Measure 3: Range notation  $c^2 - b^2$  (with  $8^{th}$  written above the first measure).

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## Section 1: Major works written for the euphonium

<b>COMPOSER:</b>	Bach, Jan
<b>TITLE:</b>	Concert Variations
<b>PUBLISHER:</b>	Tuba-Euphonium Press
<b>DATE OF COMPOSITION:</b>	1977
<b>APPROXIMATE TIME:</b>	22 min
<b>RANGE:</b>	Fsharp-b1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Theme and 7 variations in one movements.
<b>DEDICATED TO:</b>	Tubists Universal Brotherhood Association
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	This standard isn't too difficult in terms of range, but is quite long. It has many rhythmic challenges, and interpretive challenges.

<b>COMPOSER:</b>	Bach, Jan
<b>TITLE:</b>	Concerto for Euphonium and Orchestra
<b>PUBLISHER:</b>	Tuba-Euphonium Press
<b>DATE OF COMPOSITION:</b>	1990
<b>APPROXIMATE TIME:</b>	20 min
<b>RANGE:</b>	F-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Legend, II. Burlesca, III. Meditation. Three movements in attacca with alternate endings provided if the performer wishes to end after a particular movement.
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	Some alternate clef reading required. This piece is fairly long with not too many rests, it could provide a challenge for endurance, however the range is not too challenging. Although the range isn't too taxing, this piece has no shortage of dense technical phrases and rhythmic complexities.

<b>COMPOSER:</b>	Bowen, Brian
<b>TITLE:</b>	Euphonium Music
<b>PUBLISHER:</b>	Rosehill Music
<b>DATE OF COMPOSITION:</b>	1984

<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Andante, II. Andante con Expressivo, III. Moderato
<b>DECICATED TO:</b>	Trevor Groom
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	Some brisk phrases in the third movement with some triple tonguing but not too terribly challenging. Simple rhythms and most of the faster runs are chromatic. A very lush melodic piece.

<b>COMPOSER:</b>	Butterworth, Arthur
<b>TITLE:</b>	Partita op. 89
<b>PUBLISHER:</b>	Comus Edition
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	9 min
<b>RANGE:</b>	FF-csharp2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Prelude, II. Capriccio, III. Sarabande, IV. Bourree, V. Scherzo
<b>DECICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	A light hearted tonal suite in five movements. Use of mixed-meter in scherzo. Fairly challenging technically with a wide tessitura and dynamic range.

<b>COMPOSER:</b>	Clarke, Nigel
<b>TITLE:</b>	City Under the Sea
<b>PUBLISHER:</b>	Macenas International
<b>DATE OF COMPOSITION:</b>	1998
<b>APPROXIMATE TIME:</b>	Further information not available.
<b>RANGE:</b>	
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	
<b>DECICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	
<b>PERFORMANCE NOTES:</b>	

<b>COMPOSER:</b>	Corwell, Neal
<b>TITLE:</b>	Odyssey
<b>PUBLISHER:</b>	Neal Corwell
<b>DATE OF COMPOSITION:</b>	1990
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	EE-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Theme and variations in one movement
<b>DEDICATED TO:</b>	Brian Bowman
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This piece is for euphonium and taped synthesizer. It's key signatures are not too difficult.

<b>COMPOSER:</b>	Cosma, Vladimir
<b>TITLE:</b>	Euphonium Concerto
<b>PUBLISHER:</b>	Larghetto Music
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	C-d2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro Assai, II. Andantino, III. Giocoso
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	A melodically lush and technically virtuosic piece that utilizes its entire tessitura. Even though it is a fairly long piece, the soloist does have opportunity to rest.

<b>COMPOSER:</b>	Curnow, James
<b>TITLE:</b>	Rhapsody for Euphonium
<b>PUBLISHER:</b>	Rosehill Music
<b>DATE OF COMPOSITION:</b>	1990
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	d-a1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	Leonard Falcone



<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	A tonal work with limited accidentals. Not very challenging technically, most fast runs are chromatic. Easy key signature and rhythmically straight forward themes.

<b>COMPOSER:</b>	Curnow, James
<b>TITLE:</b>	Symphonic Variants For Euphonium, Trombone, or Tuba and Piano (or band)
<b>PUBLISHER:</b>	Tuba-Euphonium Press
<b>DATE OF COMPOSITION:</b>	1980
<b>APPROXIMATE TIME:</b>	15 min
<b>RANGE:</b>	CC-d2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Theme and variations in one continuous movement.
<b>DEDICATED TO:</b>	Harry Began/University of Illinois Band
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	This piece is the winner of the 1984 American Bandmasters Association- NABIM Band Composition Award. This piece is a melodic work that has a wide range and tessitura which could pose some endurance challenges. Some alternate clef reading required. Key is in C with many accidentals that do not appear too challenging.

<b>COMPOSER:</b>	Ellerby, Martin
<b>TITLE:</b>	Euphonium Concerto
<b>PUBLISHER:</b>	Studio Music Company
<b>DATE OF COMPOSITION:</b>	1995
<b>APPROXIMATE TIME:</b>	22 min
<b>RANGE:</b>	C-eflat2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Fantasy, II. Capriccio, III. Rhapsody, IV. Diversions
<b>DEDICATED TO:</b>	Steven Mead
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	A standard and virtuosic piece. This is an accessible piece melodically that isn't too rhythmically difficult but very technically difficult.

<b>COMPOSER:</b>	Fritze, Gregory
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<b>TITLE:</b>	Concertino for Euphonium and Band
<b>PUBLISHER:</b>	Tuba-Euphonium Press
<b>DATE OF COMPOSITION:</b>	1995
<b>APPROXIMATE TIME:</b>	9 minutes
<b>RANGE:</b>	GG-d2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement, three sections
<b>DEDICATED TO:</b>	Robert Poweres/United States Army Band
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	A tonal and melodic piece that is fairly repetitive and accessible, but not rhythmically complex. Potential endurance builder.

<b>COMPOSER:</b>	Gallagher, Christopher
<b>TITLE:</b>	Sonata for Euphonium with Piano
<b>PUBLISHER:</b>	
<b>DATE OF COMPOSITION:</b>	1985
<b>APPROXIMATE TIME:</b>	12 min
<b>RANGE:</b>	GG-d2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Moderately Brisk, II. Slow, III. Allegro, IV. Interlude, V. Bright
<b>DEDICATED TO:</b>	Earle Louder
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	Some alternate clef reading. Wind chimes required and some rhythmic tapping also used. This piece uses a lot of chromaticism in a weaving fashion, some of the faster tempos may have challenging fingerings. Moderately narrow tessitura.

<b>COMPOSER:</b>	George, Thom Ritter
<b>TITLE:</b>	Sonata for Baritone Horn/Trombone and Piano
<b>PUBLISHER:</b>	Ensemble Publications, Inc.
<b>DATE OF COMPOSITION:</b>	1962/ revised 1988
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	G-dflat2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro, II. Andante, III. Presto
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III-IV

<b>PERFORMANCE NOTES:</b>	Tessitura is not too high, some alternate clef reading required. A playful piece with some elements of tonality. Brisk triple tonguing required in movement III.
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<b>COMPOSER:</b>	Gillingham, David
<b>TITLE:</b>	Blue Lake Fantasies
<b>PUBLISHER:</b>	Blue Lake Fine Arts Camp
<b>DATE OF COMPOSITION:</b>	1995
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	BBflat-g2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Suite in five movements: I. Firefly, II. Moonlight Across the Water, III. All That Jazz, IV. Ancient Native Air, V. Party-Antics.
<b>DEDICATED TO:</b>	BLFAC, Commissioned for 10 <sup>th</sup> anniversary of the Falcone Festival. Premiered by Brian Bowman.
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	Unaccompanied suite five movements in length. Each movement is programmatic, corresponding to a location/event at BLFAC. Virtuoso technique and flexibility of range and dynamics. Some alternate clef reading, multi-phonic, and flutter tongue.

<b>COMPOSER:</b>	Gillingham, David
<b>TITLE:</b>	Vintage
<b>PUBLISHER:</b>	Tuba-Euphonium Press
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	10 min
<b>RANGE:</b>	Csharp-eflat2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	A very melodic and intense work with many “heroic” themes that are developed throughout the piece. A wide range and tessitura is needed as well as the ability to play a wide dynamic range. Frequent changing of meter and virtuosic technique used throughout the piece.

<b>COMPOSER:</b>	Golland, John
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<b>TITLE:</b>	Euphonium Concerto, op. 64
<b>PUBLISHER:</b>	Chester Music
<b>DATE OF COMPOSITION:</b>	Robert Childs with Grimethorpe Colliery Band, conducted by Ray Farr. 3/2/1982
<b>APPROXIMATE TIME:</b>	15 min
<b>RANGE:</b>	DD-d1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro, II. Andante Tranquillo, III. Allegro. Attaca.
<b>DEDICATED TO:</b>	Composer's Parents
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	Originally written for euphonium and wind/brass band, piano reduction done by the composer. Some use of mixed-meter. A tonal work with some technique and endurance required.

<b>COMPOSER:</b>	Gower, Albert
<b>TITLE:</b>	Three Short Pieces for Baritone Horn and Piano
<b>PUBLISHER:</b>	Tenuto Publications
<b>DATE OF COMPOSITION:</b>	1967
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	FF-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Grocoso, II. Cantabile, III. Allegro
<b>DEDICATED TO:</b>	Gene Vollen
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	An atonal work in three brief movements. Mostly simple rhythms with some metric changes. Ability to perform and interpret some dissonant melodies necessary.

<b>COMPOSER:</b>	Hartley, Walter S.
<b>TITLE:</b>	Sonata Euphonica
<b>PUBLISHER:</b>	Tenuto Publications
<b>DATE OF COMPOSITION:</b>	1979
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	BBBflat-dflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement with 6 subsections.
<b>DEDICATED TO:</b>	Barry Kilpatrick
<b>DIFFICULTY LEVEL:</b>	IV-V

<b>PERFORMANCE NOTES:</b>	Ability to perform in alto clef necessary. Some dissonant and disjunct atonal melodies present. Wide tessitura with large leaps. Wide dynamic range.
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<b>COMPOSER:</b>	Hartley, Walter S.
<b>TITLE:</b>	Two Pieces
<b>PUBLISHER:</b>	Tenuto Publications
<b>DATE OF COMPOSITION:</b>	1976
<b>APPROXIMATE TIME:</b>	Two brief movements.
<b>RANGE:</b>	AA-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Lyrical Piece, II. Scherzino
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This piece's challenge is not in the range, endurance, or technique. Like many other Hartley compositions, its challenge is hearing all of the intervals written, and making melodic sense of them.

<b>COMPOSER:</b>	Horovitz, Joseph
<b>TITLE:</b>	Euphonium Concerto
<b>PUBLISHER:</b>	Novello
<b>DATE OF COMPOSITION:</b>	1972
<b>APPROXIMATE TIME:</b>	16 min.
<b>RANGE:</b>	BBflat-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Moderato, II. Lento, III. Con Moto
<b>DEDICATED TO:</b>	Trevor Groom
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	The piece is in easy key signatures and does not have much in the way of accidentals. It is rhythmically fairly simple, and has some phrases that may be technically challenging.

<b>COMPOSER:</b>	Horwath, Andreas
<b>TITLE:</b>	Concerto
<b>PUBLISHER:</b>	Carpe Diem
<b>DATE OF COMPOSITION:</b>	

<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	D-Bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Moderato, II. Sate, III. Satz-Scherzo.
<b>DECICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	A tonal work. This piece seems very accessible for a younger musician. The range is not too wide, the key signatures are simple, and the rhythms are very simple. There is some technique in the third movement, but it is not to difficult.

<b>COMPOSER:</b>	Jacob, Gordon
<b>TITLE:</b>	Fantasia
<b>PUBLISHER:</b>	Boosey & Hawkes
<b>DATE OF COMPOSITION:</b>	1973
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	C-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DECICATED TO:</b>	Michael Mamminga
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	The tessitura does not seem as wide as the range would indicate, and the extremities occur early on. The piece is without key signature but does not seem to have challenging accidentals.

<b>COMPOSER:</b>	Jager, Robert
<b>TITLE:</b>	Concerto for Euphonium and Concert Band
<b>PUBLISHER:</b>	Hal Leonard
<b>DATE OF COMPOSITION:</b>	1997
<b>APPROXIMATE TIME:</b>	12 min
<b>RANGE:</b>	Dflat-dflat2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Slowly, dramatically, freely, II. Slowly, reflectively, III. Brightly, but forcefully
<b>DECICATED TO:</b>	Originally commissioned by the Cincinnati Conservatory of Music chapter of Phi Mu Alpha as a work for trombone and orchestra. The composer adapted the piece for euphonium and the trombone version is no longer available.
<b>DIFFICULTY LEVEL:</b>	

<b>PERFORMANCE NOTES:</b>	Some alternate clef reading required. This piece employs many mixed-meters, and frequently changing time signatures. As the titles of the movements would indicate, the themes of this piece tend to be very bold and dramatic. The technique seems to be quite demanding, and the composer calls for a wide tessitura with a wide range of dynamic contrast.
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<b>COMPOSER:</b>	Latham, William P.
<b>TITLE:</b>	Eidolons for Euphonium and Piano
<b>PUBLISHER:</b>	Shawnee Press Inc.
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	Aflat-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement.
<b>DEDICATED TO:</b>	Commissioned by the North Texas State University Chapter of TUBA
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	A Walt Whitman poem is written at the beginning of the piece. An atonal piece that seems quite demanding. The first and last section of this piece is metered in a non-traditional fashion. It has hash marks to denote the second, and denotes the number every 5 seconds. There are many other non-traditional performing techniques including wide glissandos and rips, wide leaps, and dissonant intervals. The technique in the middle section is quite demanding.

<b>COMPOSER:</b>	Madsen, Trigye
<b>TITLE:</b>	Spmata
<b>PUBLISHER:</b>	Musikk-Huset
<b>DATE OF COMPOSITION:</b>	Further information not available.
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	
<b>PERFORMANCE NOTES:</b>	

<b>COMPOSER:</b>	Nelhybel, Vaclav
<b>TITLE:</b>	Concerto for Euphonium
<b>PUBLISHER:</b>	Tuba-Euphonium Press
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	AA-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Concerto in one continuous movement with many tempo changes.
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This piece utilizes the low register of the euphonium more than many of the solo pieces being discussed here, and does not have too much of a high range. Many of the runs are chromatic and contain some rhythmic complexity.

<b>COMPOSER:</b>	Ponchielli, Amilcare/ ed. Henry Howey (op. 155)
<b>TITLE:</b>	Concerto per Flicorno Basso
<b>PUBLISHER:</b>	Tuba-Euphonium Press
<b>DATE OF COMPOSITION:</b>	1872
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	Aflat-bflat2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	This piece does not have a large range, but it is densely packed with notes. It is a fun, light hearted piece written by a 19 <sup>th</sup> century Italian opera composer. Very “Arban” like.

<b>COMPOSER:</b>	Ross, Walter
<b>TITLE:</b>	Partita
<b>PUBLISHER:</b>	Boosey & Hawkes
<b>DATE OF COMPOSITION:</b>	1974
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Toccata, II. Pastorale, III. Furiant



<b>MOVEMENTS:</b>	
<b>DEDICATED TO:</b>	Brian Bowman
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	A melodic work that is not very challenging.

<b>COMPOSER:</b>	Sparke, Philip
<b>TITLE:</b>	Concerto
<b>PUBLISHER:</b>	Studio Music Company
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	Eflat-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Moderato e energico, II. Lento, III. Vivo e scherzando
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	A melodic work that is rhythmically simple. There is some technically challenging parts in the third movement, however they seem to lay in easy keys.

<b>COMPOSER:</b>	Sparke, Philip
<b>TITLE:</b>	Fantasy for Euphonium
<b>PUBLISHER:</b>	G & M Brand Publications
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-b1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movements
<b>DEDICATED TO:</b>	Ian Craddock
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	The range isn't too wide, but the tessitura is on the upper end of its range. It is in an easy key signature, but has some brisk passages with rapid triple tonguing.

<b>COMPOSER:</b>	Sparke, Philip
<b>TITLE:</b>	Pantomine
<b>PUBLISHER:</b>	Studio Music Company
<b>DATE OF</b>	

<b>COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	D-e-flat2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	Nicholas Childs
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	This piece offers the musician a chance to show off the Euphonium's lush melodic capabilities and has many sections that are quite technically challenging. It is within easy key signatures, is rhythmically simple, and employs a wide range of the instrument.

<b>COMPOSER:</b>	Stevens, John
<b>TITLE:</b>	Soliloquies
<b>PUBLISHER:</b>	Tuba-Euphonium Press
<b>DATE OF COMPOSITION:</b>	2001
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	AA-b-flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Maestoso, II. Adagio, III. Vivace
<b>DEDICATED TO:</b>	Demondrae Thurman
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	A contemporary piece with wide leaps and dissonant intervals. The range isn't too challenging, but the tessitura is as wide as the range is. There are some rhythmic complexities, especially in the third movement, which includes occurrences of 5/8 and 7/8 meter.

<b>COMPOSER:</b>	Townsend, Douglas
<b>TITLE:</b>	Chamber Concerto No. 2
<b>PUBLISHER:</b>	Mercury Music Corporation
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-a1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Three movements
<b>DEDICATED TO:</b>	Denis Shuman

<b>DIFFICULTY LEVEL:</b>	
<b>PERFORMANCE NOTES:</b>	Some alternate clef reading required. This piece does not seem too technically challenging, with simple rhythms. It is without a key signature and there are some accidentals that would need to be dealt with.

<b>COMPOSER:</b>	Uber, David
<b>TITLE:</b>	Sonata for Euphonium or Bass Tuba and Piano
<b>PUBLISHER:</b>	Editions-Musicus
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	Bflat-d2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro Moderato, II. Andante Poco Agitato, III. Allegro
<b>DEDICATED TO:</b>	Commissioned by Frank H. Meredith
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	A tonal piece in easy key signatures with a high tessitura. This piece is densely packed with notes, especially in the first and third movement.

<b>COMPOSER:</b>	White, Donald H.
<b>TITLE:</b>	Lyric Suite
<b>PUBLISHER:</b>	Schirmer
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	E-b1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Adagio cantabile, II. Allegro giusto, III. Andante sostenuto, IV. Allegro energico
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	As the title would indicate, this piece is comprised of lyric themes developed throughout their respective movements. It does not have too wide of a range and is not too technically challenging.

<b>COMPOSER:</b>	Wilby, Phillip
<b>TITLE:</b>	Concerto
<b>PUBLISHER:</b>	Rosehill

<b>DATE OF COMPOSITION:</b>	1996
<b>APPROXIMATE TIME:</b>	Further information not available.
<b>RANGE:</b>	
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	
<b>DECICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	
<b>PERFORMANCE NOTES:</b>	

<b>COMPOSER:</b>	Wilder, Alec
<b>TITLE:</b>	Sonata
<b>PUBLISHER:</b>	Margun Music
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	E-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I., II. Molto espressivo, III. Jazz eights, IV. Semaze Legato e Sustainuto, V.
<b>DECICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This piece seems pretty straight forward and accessible. It does not have a wide range, and has a pretty moderate tessitura. It is without key and has many accidentals.

<b>COMPOSER:</b>	Wilhelm, Rolf
<b>TITLE:</b>	Concertino for Euphonium
<b>PUBLISHER:</b>	Blasermusik
<b>DATE OF COMPOSITION:</b>	1998
<b>APPROXIMATE TIME:</b>	IV
<b>RANGE:</b>	BB-d2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro ma non troppo, II. Andante ma non troppo piacevole, III. Moderato con animo
<b>DECICATED TO:</b>	Steven Mead
<b>DIFFICULTY LEVEL:</b>	
<b>PERFORMANCE NOTES:</b>	A tonal work with frequent modulations. It is rhythmically simple, and although it utilizes a wide range of the instrument, the more difficult runs seem to lay well on the horn.

**Section 2: Non-major works written for the euphonium and major transcriptions arranged for the euphonium**

<b>COMPOSER:</b>	Alary, G.
<b>TITLE:</b>	Contest Piece op. 57
<b>PUBLISHER:</b>	Carl Fscher
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	G-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement.
<b>DECICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	A good high school solo and ensemble piece. This is a tonal work in simple key signatures with very accessible rhythms. Although the upper range may challenge some students, its tessitura is not very high.

<b>COMPOSER:</b>	Bach, J.S./ arr. Marsteller
<b>TITLE:</b>	Sonata No. 1
<b>PUBLISHER:</b>	Southern Music Company
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	B-d2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Adagio-Allegro, ma non tanto, II. Andante, III. Allegro Moderato
<b>DECICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	Some alternate clef reading required. The tessitura is mostly in the middle range of the euphonium and does not spend any time in the lower register. It is not rhythmically complex, but as would be expected with Bach compositions written for strings, it has some very long phrases.

<b>COMPOSER:</b>	Bach, J.S./ arr. Marsteller
<b>TITLE:</b>	Sonata No. 3
<b>PUBLISHER:</b>	Southern Music Company
<b>DATE OF COMPOSITION:</b>	

<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	G-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro, II. Adagio, III. Allegro
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	The challenges faced within this piece are similar to those of Sonata No. 1, however the key signatures are easier in this piece. Most of the piece is in the tenor clef.

<b>COMPOSER:</b>	Barat, J.E.
<b>TITLE:</b>	Andante and Allegro
<b>PUBLISHER:</b>	Southern Music Company
<b>DATE OF COMPOSITION:</b>	1935
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	Written for trombone or euphonium. This is a tonal work with easy rhythms and key signatures. Most brisk runs are scalar. A good high school solo and ensemble piece.

<b>COMPOSER:</b>	Barat, J.E./ ed. Glen Smith
<b>TITLE:</b>	Introduction and Dance
<b>PUBLISHER:</b>	Southern Music Company
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	C-g
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	This is a tonal work with easy rhythms and key signatures. Most brisk runs are scalar. A good high school solo and ensemble piece. This is the well known work often played by tuba players. It is a musical piece that has a very easy range.

<b>COMPOSER:</b>	Blazhevich, Vladislav/ ed. Ralph Satz
<b>TITLE:</b>	Concert Sketch No. 5
<b>PUBLISHER:</b>	MCA Music
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-a1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	Written for the trombone by the author of the well known tuba method. This piece does not have complex sub-divisions but it has frequent shifting meters including 5/4. Its key signatures are not too difficult but the piece is prone to long phrases.

<b>COMPOSER:</b>	Boccalari, Ed
<b>TITLE:</b>	Fantasia di Concerto
<b>PUBLISHER:</b>	Carl Fischer
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F Sharp-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	Written originally for the B flat clarinet. This piece is a tonal work written in an operatic style giving the musician the chance to play in with many different character roles. It is not very rhythmically difficult, and is in an easy key. However, it is very long and densely packed with technical runs.

<b>COMPOSER:</b>	Bourgeois, Derek
<b>TITLE:</b>	Trombone Concerto, op. 114
<b>PUBLISHER:</b>	R. Smith Company, Limited
<b>DATE OF COMPOSITION:</b>	1989
<b>APPROXIMATE TIME:</b>	

<b>RANGE:</b>	G1-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro, II. Adagio, III. Presto
<b>DEDICATED TO:</b>	British Trombone Society
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	Originally written for trombone. Some alternate clef reading required. This piece is without a key signature but has elements of tonality and is very melodic, especially in the second movement. The third movement is playful and requires brisk triple tonguing.

<b>COMPOSER:</b>	Capuzzi, Antonio/ arr. Philip Catelinet
<b>TITLE:</b>	Andante and Rondo
<b>PUBLISHER:</b>	Hinrichsen Edition Press
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-g1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Andante, II. Rondo
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	Originally written for string bass. Since this is a string piece, it has long phrases without a chance to breathe. However, it is not in difficult keys and is not too technically difficult. A melodic andante and a fun and playful rondo.

<b>COMPOSER:</b>	Clinard, Fred
<b>TITLE:</b>	Sonata
<b>PUBLISHER:</b>	Shawnee Press
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	6 ½ min.
<b>RANGE:</b>	F sharp-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Introduction and Allegro, II. Song, III. Finale
<b>DEDICATED TO:</b>	Alan M. Clark
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	For unaccompanied trombone or euphonium. A contemporary piece with frequently changing mixed meters and dissonant intervals. The third movement is brisk and challenging.



<b>COMPOSER:</b>	Cords, G.
<b>TITLE:</b>	Romanze
<b>PUBLISHER:</b>	Carl Fischer
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	c-aflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	Originally written for the trombone. A brief piece with a narrow range, easy key signatures, and simple rhythms. A tonal and melodic work.

<b>COMPOSER:</b>	De La Nux, P.V.
<b>TITLE:</b>	Concert Piece
<b>PUBLISHER:</b>	Southern Music
<b>DATE OF COMPOSITION:</b>	1900
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	G-bflat 1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	The National school music competition festivals.
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	Written for trombone or euphonium. A brief piece with a narrow range, easy key signatures, and simple rhythms. Most of the piece stays before f1. A good solo and ensemble piece.

<b>COMPOSER:</b>	De Luca, Joseph
<b>TITLE:</b>	Beautiful Colorado
<b>PUBLISHER:</b>	Carl Fischer
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement

<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	A melodic but repetitive work in easy keys with easy rhythms. A good work for a young high school student

<b>COMPOSER:</b>	Galliard, Johann Ernst/ ed. Josef Marx
<b>TITLE:</b>	Sonatas (1-6)
<b>PUBLISHER:</b>	McGinnis & Marx
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	D-g1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	4-6 movements each (mostly 4 movements)
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	These are transcriptions of the well known sonatas written originally for the bassoon. The tessitura is not quite as low as the range extremities would indicate, these pieces have a very accessible range. Most of the rhythms are accessible but there could be some challenges if the musician is unfamiliar with 3/2 meter. Melodic slow movements and playful fast movements.

<b>COMPOSER:</b>	Guilmant, Alexandre
<b>TITLE:</b>	Concert Piece, op. 88
<b>PUBLISHER:</b>	International Music Company
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-csharp2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	Originally written for trombone. A great piece for advanced high school students or beginner college students. A brief piece with a narrow range, easy key signatures, and simple rhythms. Most of the more technical runs are scalar.

<b>COMPOSER:</b>	Handel, G.F./ arr. Robert Marsteller
<b>TITLE:</b>	Concerto in F Minor
<b>PUBLISHER:</b>	Southern Music
<b>DATE OF COMPOSITION:</b>	1703
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	C-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Grave, II. Allegro, III. Sarabande, IV. Adagio, V. Finale
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	Originally composed for oboe and chamber orchestra. A majority of this edition is in tenor clef. The key signature and rhythms are pretty simple. There are no triplet subdivisions called for, but the musician must be skilled at sixteenth note subdivision. The long phrases may make this a challenge for a younger student.

<b>COMPOSER:</b>	Lengel, Julius/ arr. Leonard Falcone
<b>TITLE:</b>	Concertino No. 1 in B Flat Major, op. 7
<b>PUBLISHER:</b>	Belwin Inc.
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	The tessitura is more towards the high end of the range, so endurance may be a concern. The key signature and rhythms are not hard but the phrases are extremely long.

<b>COMPOSER:</b>	Ketting, Otto
<b>TITLE:</b>	Intrada
<b>PUBLISHER:</b>	Donemus
<b>DATE OF COMPOSITION:</b>	1958
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	eflat- aflat1 (TC transposed)

<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	Originally written for unaccompanied C trumpet or F horn, written in treble clef. This piece is not technically very challenging and it is without key signature. However, a majority of it is without bar lines, so it could provide rhythmic and interpretive difficulties.

<b>COMPOSER:</b>	Mozart, W.A./ arr. Robert Marsteller
<b>TITLE:</b>	Concerto in B Flat
<b>PUBLISHER:</b>	Southern Music
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro, II. Andante ma adagio, III. Tempo di menuetic
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	Originally written for bassoon. This piece is prone to wide leaps. The key signature and rhythms are not hard but the phrases are long. There are no triplet subdivisions called for, but the musician must be skilled at sixteenth note subdivision. The musician needs to pay special attention to articulations in this piece.

<b>COMPOSER:</b>	Senaille, John Baptiste/ arr. Leonard Falcone
<b>TITLE:</b>	Allegro Spiritoso
<b>PUBLISHER:</b>	Southern Music
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	C-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	A tonal work in c minor with simple rhythms and long phrases. This piece is also repetitive and has a high tessitura.

<b>COMPOSER:</b>	Schumann, Robert/ arr. Paul Droste
<b>TITLE:</b>	Five Pieces in Folk Style, op. 102
<b>PUBLISHER:</b>	Ludwig Music Publishing Co.
<b>DATE OF COMPOSITION:</b>	1849
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	Fsharp-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. With humor, II. Slow, III. Not fast, but freely, IV. Not too fast, V. Intense and marked
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	Originally for violoncello and piano. This piece is in five brief movements but the phrases are a somewhat long. The rhythms are not too challenging, but there is both duple and triple meters present.

<b>COMPOSER:</b>	Vaughan Williams, Ralph
<b>TITLE:</b>	Six Studies in English Folk Song
<b>PUBLISHER:</b>	Galaxy Music Corporation
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	E-b1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Adagio, II. Andante sostenuto, III. Larghetto, IV. Lento, V. Andante tranquillo, VI. Allegro vivace
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	This is the well known suite of folk songs originally written for clarinet, but transcribed for many instruments. This particular edition is written for the cello. It is in six brief and simple movements that are prone to have long phrases. It is not technically challenging and is very melodic.

<b>COMPOSER:</b>	Yasuhide, Ito
<b>TITLE:</b>	Fantasy Variations
<b>PUBLISHER:</b>	Published by composer
<b>DATE OF COMPOSITION:</b>	1990
<b>APPROXIMATE TIME:</b>	

<b>RANGE:</b>	FF-bflat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Theme and three variations
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This is an original work for the euphonium. It is loosely pentatonic in easy key signatures, and has a few rhythmic complexities. The texture is not too dense. Its tessitura lays very clearly on the middle range of the horn.

### Section 3: Standard method or etude books used by the euphonium

<b>COMPOSER:</b>	Arban, J.B.
<b>TITLE:</b>	Complete Method
<b>PUBLISHER:</b>	See Below
<b>DIFFICULTY LEVEL:</b>	II-V
<b>PERFORMANCE NOTES:</b>	This well known method is a standard for all brass players as it is one of the most comprehensive technical methods available. The trombone edition is slightly cheaper, it is published by Carl Fischer and edited by Mantia. Joseph Alessi and Brian Bowman recently published an edition through Encore music that costs more but is even more comprehensive.

<b>COMPOSER:</b>	Blazhevich, V./ ed. Donald Hunsberger
<b>TITLE:</b>	Clef Studies for Trombone
<b>PUBLISHER:</b>	MCA Music
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	Like many other Blazhevich etudes, these studies have rhythmic complexities that become progressively more difficult. However, this text also introduces the musician to the alto and tenor clef. It was originally written for the trombone, so it does not include the treble clef. Many of the studies are based on major and minor scales and arpeggios.

<b>COMPOSER:</b>	Blazhevich, V.
<b>TITLE:</b>	Sequences
<b>PUBLISHER:</b>	International Music Company
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This method has two studies in each key up to 6 sharps and 6 flats, 26 in total. It is originally written for the trombone, and goes into the tenor and alto clefs. It also contains the rhythmic complexities as well as odd and mixed meters one might expect in a Blazhevich study.

<b>COMPOSER:</b>	Blecer, M.
<b>TITLE:</b>	31 Brilliant Etudes
<b>PUBLISHER:</b>	Cundy-Bettoney Co., Inc.
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	This exercises are rhythmically simple and within a comfortable range for a younger student. They are tonal and in a variety of fairly easy key signatures. A good technical study for an advanced high school student.

<b>COMPOSER:</b>	Blume, O./ ed. Reginald Fink
<b>TITLE:</b>	36 Studies for Trombone with F Attachment
<b>PUBLISHER:</b>	Carl Fischer Inc.
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	This text was originally written for the trombone, and meant to develop the use of the F attachment. These are technical studies that could be of great use to a euphonium player to work on the lower register, and perhaps to better use the 4 <sup>th</sup> valve when learning the compensating euphonium. They are tonal exercises in many keys and are rhythmically simple.

<b>COMPOSER:</b>	Bordner, Gerald
<b>TITLE:</b>	First Book of Practical Studies
<b>PUBLISHER:</b>	Belwin Inc.
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	Tonal exercises in easy keys that have an easy range and are rhythmically simple. They are easy etudes and may be a technical supplement for younger students.

<b>COMPOSER:</b>	Bordogni, Marco
<b>TITLE:</b>	24 Easy Vocalises
<b>PUBLISHER:</b>	Belwin Mills
<b>PERFORMANCE NOTES:</b>	This is the piano accompaniment to the Rochut etudes.

<b>COMPOSER:</b>	Charlier, Theo
<b>TITLE:</b>	Etudes Transcendantes
<b>PUBLISHER:</b>	Alphonse Leduc
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	These etudes were originally written for the trumpet, and the book is written in treble clef. They cover a wide range and

	consist of a wide variety of scalar, chromatic, arpeggios, and wide leaps. The keys and rhythms are not too hard but it is still a worthwhile technical study.
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<b>COMPOSER:</b>	Charlier, Theo
<b>TITLE:</b>	32 Etudes
<b>PUBLISHER:</b>	Editions
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	Technical etudes in the bass clef. These studies are tonal exercises in simple keys with simple rhythms. The challenge comes with its complex articulations with a lot of chromatic passages and wide leaps.

<b>COMPOSER:</b>	Dufresne, Gaston/ ed. Roger Louis Voisin
<b>TITLE:</b>	Sight Reading
<b>PUBLISHER:</b>	Charles Colin
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This text was developed by members of the Boston Symphony for all bass clef instruments. These studies fluently shift between bass and tenor clef. Its strength (as a book looking to develop sight reading) is its variety. It contains many types of rhythms, meters, keys, and tempos.

<b>COMPOSER:</b>	Fink, Reginald
<b>TITLE:</b>	Studies in Legato
<b>PUBLISHER:</b>	Carl Fischer
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	Simple melodic studies in the bass clef. These studies serve as a great introduction into the Rochut vocalizes for a younger student. The studies in Legato for the Bass Trombone/Tuba are one octave lower, and could serve as an excellent low register development tool.

<b>COMPOSER:</b>	Gillis, Lew
<b>TITLE:</b>	70 Progressive Studies
<b>PUBLISHER:</b>	Southern Music Company
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	These studies were originally written for the bass trombone as a means to work on the use of the triggers and low register. They are technical studies that progressively work into the pedal range.



<b>COMPOSER:</b>	Kopprasch, C.
<b>TITLE:</b>	Sixty Selected Studies for Trombone (Vol. 1-2)
<b>PUBLISHER:</b>	Carl Fischer
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	These are the well known exercises originally written for the horn and used by many brass instruments. They are technical studies that are not rhythmically challenging, but are in a variety of keys. One major challenge these studies offer is breath control through its long phrases.

<b>COMPOSER:</b>	Long, Newell
<b>TITLE:</b>	Rubank Elementary Method
<b>PUBLISHER:</b>	Rubank Inc.
<b>DIFFICULTY LEVEL:</b>	I
<b>PERFORMANCE NOTES:</b>	An excellent beginning method to supplement the general band methods used by students in their school bands. This text could work in a group setting but only for trombone and euphonium players.

<b>COMPOSER:</b>	Mead, Steven
<b>TITLE:</b>	Advanced Concert Studies
<b>PUBLISHER:</b>	De haske
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	This text is a collection of brief unaccompanied pieces written by the euphonium by various prominent brass composers including Martin Elerby and Philip Wilby. It comes with CD and could be useful for a high school student, however quality seems to be a hit or miss.

<b>COMPOSER:</b>	Mead, Steven
<b>TITLE:</b>	20 Dances for Euphonium
<b>PUBLISHER:</b>	De haske
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	This text contains 20 brief pieces written for solo euphonium by trumpet virtuoso Allen Vizzutti. They are ordered progressively in terms of difficulty. Once again, it comes with a CD and quality seems hit or miss.

<b>COMPOSER:</b>	Marsteller, Robert
<b>TITLE:</b>	Basic Routines
<b>PUBLISHER:</b>	Southern Music Company

<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This text was originally written for the trombone and frequently uses the tenor clef. It is divided into five sections: Attack and tone placement exercises, Slow Slurs, Flexibility, Ornamentation, and Scales. These exercises are mostly based on the overtone series. This text is not intended to be learned from beginning to end, but to have exercises pulled from each of its sections to supplement one's daily routine.

<b>COMPOSER:</b>	Nagel, Robert
<b>TITLE:</b>	Studies in Contemporary Music
<b>PUBLISHER:</b>	Edward B. Marks Music Corporation
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This text is originally written for the trombone but could be a useful supplement for the euphonium. It is intended to isolate some of the rhythmic, pitch/interval, and special performing techniques unique to contemporary music.

<b>COMPOSER:</b>	Pares, Gabriel
<b>TITLE:</b>	Pares Scales
<b>PUBLISHER:</b>	Rubank Inc.
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	This text is a technical study focusing on development of major/minor scales, but not in all key signatures.

<b>COMPOSER:</b>	Rochut, Joannes
<b>TITLE:</b>	Melodious Etudes for Trombone (Vol. 1-3)
<b>PUBLISHER:</b>	Carl Fischer
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	This is the standard for melodic etudes. These vocalizes offer the musician a chance to develop musically as well as technically. It is in many different keys, meters, and tempos.

<b>COMPOSER:</b>	Schlossberg, Max
<b>TITLE:</b>	Daily Drills and Technical Studies for Trombone
<b>PUBLISHER:</b>	M. Baron Company
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	This text is a very standard source of material for daily routines, and is mostly based upon the overtone series. It is divided into five major categories: Long Tones, Intervals, Chords, Scales, and Etudes.

<b>COMPOSER:</b>	Skornicka, J.E. and Boltz, E.G.
<b>TITLE:</b>	Rubank Intermediate Method
<b>PUBLISHER:</b>	Rubank Inc.
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	An intermediate method to supplement the general band methods used by students in their school bands. This text could work in a group setting but only for trombone and euphonium players.

<b>COMPOSER:</b>	Slama, Anton
<b>TITLE:</b>	66 Basic Studies
<b>PUBLISHER:</b>	International Music Company
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	This is a technical study, originally written for the trombone. Its main purpose is to help the musician work in all key signatures with rhythmically simple and moderately challenging exercises.

<b>COMPOSER:</b>	Tyrrell, H.W.
<b>TITLE:</b>	40 Progressive Studies
<b>PUBLISHER:</b>	Boosey & Hawkes
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	These are technical studies originally written for the trombone and are in the bass clef. They are not very rhythmically complex, however it does offer technical challenges in many different keys. The exercises are tonal in many different key signatures.

<b>COMPOSER:</b>	Vander Cook, H.A./ ed. Walter C. Welke
<b>TITLE:</b>	Vander Cook Etudes
<b>PUBLISHER:</b>	Rubank Inc.
<b>DIFFICULTY LEVEL:</b>	
<b>PERFORMANCE NOTES:</b>	This is an intermediate text with technical studies. It goes into some more challenging keys and meters, and is moderately challenging technically. It could be useful for a younger student not quite ready for a Tyrell or Kopprasch book.

<b>COMPOSER:</b>	Voxman, H./ Gower WM.
<b>TITLE:</b>	Rubank Advanced Method (Vol. 1-2)
<b>PUBLISHER:</b>	Rubank Inc.
<b>DIFFICULTY LEVEL:</b>	II-III

<b>PERFORMANCE NOTES:</b>	These texts are in the series of Rubank methods for the trombone and euphonium. Mostly, they focus on scales in order to work towards technical development.
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<b>COMPOSER:</b>	Voxman, H.
<b>TITLE:</b>	Selected Studies for Baritone
<b>PUBLISHER:</b>	Rubank Inc.
<b>DIFFICULTY LEVEL:</b>	
<b>PERFORMANCE NOTES:</b>	Like many other Rubank methods, this text uses scales as a point of departure to focus on technique. It contains studies written by many composers, including Blazhevich. It is not rhythmically difficult and is in an easy range.