

# Saxophone TMEA 22-23

## **Etude No.1: #42**

**Tempo:** Dotted half note 72–88

### **Performance Guide:**

Etude #42 can be intimidating because of the chromaticism and D-flat major key signature, but if you identify patterns in the music it becomes much easier to learn and significantly easier to perform. Mm. 1-8 are repeated verbatim at m.47, so learning them cleanly means mastering a quarter of the etude. Scale passages can be found throughout (Mm. 4, 8, 10, 12, 20-26, etc.), so a good mastery of major scales is very helpful. D-flat arpeggios abound as well (mm. 3, 31, 33, 40, 42, 45, etc.) and should be identified to make learning easier. Bis B-flat should be used as frequently as possible. Fork G-flat should be used when moving to or from F-natural (Mm. 7, 17, 19, 22, 26-27, etc.), but NOT when moving to or from E-flat (mm. 7, 17, 20, etc.). Mm. 35-28 are one extended diminished arpeggio; it is easy to play but hard to read, so begin very slowly and keep the G-sharp key pressed after the first A-flat for the remainder of the arpeggio. Identify and emphasize hemiolas (Mm. 13-14, 43-44) with accents and make off-set note groups (mm. 1, 5, 17, 28-34, etc.) push towards the downbeat like pickups. Mm. 55-59 is the most awkward passage due to chromaticism and syncopation, and should be approached very slowly, perhaps a note at a time. When performing, try to feel in one instead of three, but never sacrifice accuracy and subdivision for speed.

72 - 88

## **Etude No.2: #17**

**Tempo:** Eighth note 72–88

**Errata:** m. 6, there should be a sharp beneath the turn symbol to signify an F# as the bottom note of the turn.

### **Performance Guide:**

Play this etude more towards the bottom of the tempo range than the top. In general the tempo should not be stiff or inflexible, and should have a relaxed or expansive quality - count and don't rush! Use your best tone and use your vibrato to give the long notes both color and momentum, and to keep a singing quality at all times, which is specified with 'cantabile' in the title. Be creative and flashy with the cadenzas in m. 7 and make sure to play E-naturals throughout this measure, including the cadenzas and the last eighth-note. The staccatos underneath the slurs in m. 11 should be played with a legato tongue - distinct attack but not separated. The dynamics in this etude are quite extensive and very detailed. You should never be static dynamically, always be leading to a high point of the phrase, or relaxing to a lower point or phrase ending. There are long phrases in this piece so plan your breathing accordingly, and make your breaths corroborate the phrasing and not interrupt it.

### **Etude No.3: #16**

**Tempo:** Quarter note 100–112

#### **Performance Guide:**

The two Italian terms in the title are for tempo and style. Allegretto is between andante and allegro, or moderately fast. Risoluto means resolute, or to play with a determined, unwavering quality which should translate to an absolutely steady tempo throughout. To realize the 'risoluto' style it is best not to play this piece too fast, even the quarter-note = 120 indicated gives it more of a frenzied quality.

Most of the articulation figures in this etude revolve around slur-two slur-two sixteenth-notes. To play this figure properly try to accomplish two things: 1) coordinate your tongue and finger movement so the repeated sixteenth-notes are absolutely steady and are not uneven or swing-like; 2) keep the slurs connected and legato, not separated by clipping the end of the slur too quickly.

The articulation figures that involve staccatos, on the other hand, should involve separation and in some cases clipping or stopping the end of the slur. Such as the tongue-one slur-two tongue-one figure in m. 4, and the slur-three tongue-one figure in m. 19 (among other places) should be played by stopping the end of the slur with the tongue, so the following staccato is separated from the slur and moves forward as a pick-up to the next beat. The only exception to this would be the tongue-one slur-three figure in m. 24. Here, the slur should not be clipped as it is leading into the staccatos on the following beat. Play the staccatos short enough to keep them separate from the slurs in this figure.

Since this etude is in B minor, A# is a very common accidental. Be wise with how you handle fingerings for this note. Generally, when the A#'s connected to a B-natural use the side-key fingering for A# (ie: mm. 3-4); when the A#'s are part of an arpeggio use the bis-key (ie: m. 8). Fork fingerings are viable in mm. 21-22, using 1-4 in m. 21 and 1-5 in m. 22. Side-key A# is suitable in these two measures also if the fork fingerings feel awkward.

# No. 1 - Etude 42

D $\flat$  Major Extended Range Scale



D $\flat$  Major Arpeggio - Broken



D $\flat$  Major Arpeggio



e $\flat$  minor Arpeggio



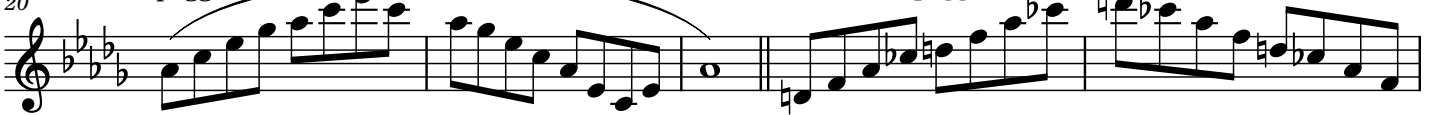
G $\flat$  Major Arpeggio



A $\flat$  Major Arpeggio



A $\flat$ 7 Arpeggio



d $\sharp$  dim.7 Arpeggio



c dim. Arpeggio

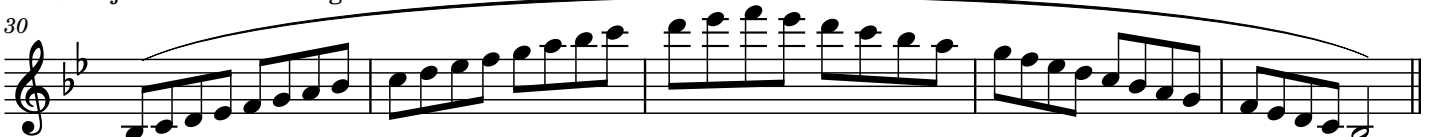


b $\flat$  minor Arpeggio



# No. 2 - Etude 17

B $\flat$  Major Extended Range Scale



2 Cadenza Breakdown

35



40

3

Turns



No. 3 - Etude 16

b harmonic minor Extended Range Scale

44

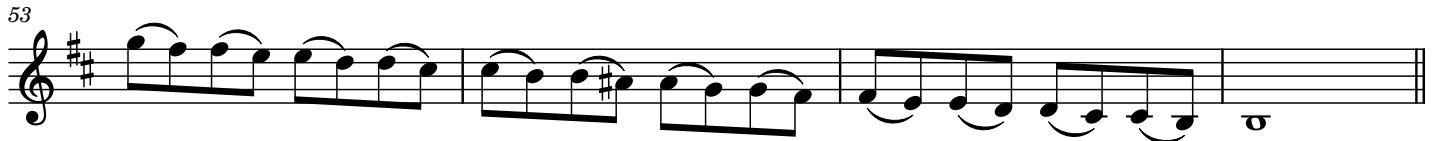


b harmonic minor Scale in Twos

49

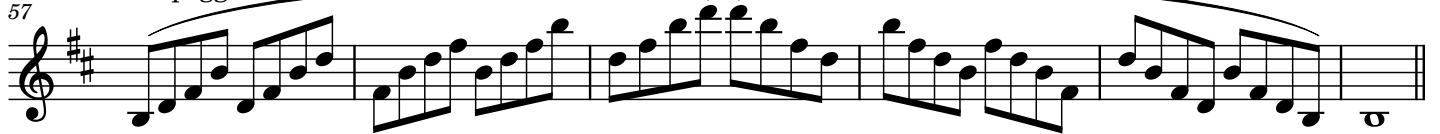


53



b minor Arpeggio - Broken

57



F# Major Arpeggio

63



a# dim.7 Arpeggio

67



# No. 42

$\text{♩} = 72 - 88$

*mf*

2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18

*p*

19 20 21 22 23 24 25 26 27

28 29 30 31 32 33 34 35 36

*f*

37 38 39 40 41 42 43 44 45

46 47 48 49 50 51 52 53 54

*p*

55 56 57 58 59 60 61 62

*f*

Detailed description: This musical score is for a single melodic line in 3/4 time, marked with a tempo of quarter note = 72-88. The key signature has three flats (B-flat, E-flat, A-flat). The piece is divided into 62 measures across eight staves. The first staff (measures 1-9) begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note patterns with slurs. The second staff (measures 10-18) continues the melodic line, ending with a piano (*p*) dynamic. The third staff (measures 19-27) maintains the eighth-note patterns. The fourth staff (measures 28-36) shows a dynamic shift to forte (*f*). The fifth staff (measures 37-45) includes accents and continues the melodic development. The sixth staff (measures 46-54) returns to a piano (*p*) dynamic. The seventh staff (measures 55-62) concludes with a forte (*f*) dynamic and a final flourish.

# No. 17 - Adagio Cantabile

♩ = 72 - 88

1 *poco f* 2 3 4 *p*

5 *tr* 6 7 *cad.* *f* *rit.*

8 9 *p* 10 11 12 *f* *mf* *p* *mf*

13 14 15 16 *tr* 17

18 *ff* 19 20 21 22 23 *p* *pp*

Detailed description: This is a musical score for a piece titled "No. 17 - Adagio Cantabile". The score is written on a single treble clef staff in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked as "Adagio Cantabile" and the metronome marking is ♩ = 72 - 88. The piece consists of 23 measures. The first measure starts with a dynamic of *poco f*. Measures 2, 3, and 4 contain various melodic phrases with slurs and accents. Measure 5 begins with a trill (*tr*) and a dynamic of *f*, followed by a cadence (*cad.*) and a *rit.* marking. Measures 6 through 12 feature a series of triplets and slurs, with dynamics ranging from *p* to *f* and *mf*. Measures 13 through 17 continue with melodic lines, including another trill in measure 16. Measures 18 through 23 conclude the piece, starting with a fortissimo (*ff*) dynamic and ending with a pianissimo (*pp*) dynamic. The score includes various musical notations such as slurs, accents, trills, and dynamic markings.

# No 16 - Allegretto Risoluto

♩ = 100-112

*f*

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

*cresc.* *f* *mf*

17 18 19 20

*mf* *ff*

21 22 23 24

*p* *cresc.*

25 26 27 28

*f*

29 30 31 32

*ff* *v.*

Detailed description: This is a musical score for a single melodic line in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked as 'Allegretto Risoluto' with a metronome marking of 100-112. The score consists of 32 measures. It begins with a forte (*f*) dynamic and features a variety of articulations, including slurs, accents, and staccato marks. The dynamics fluctuate throughout, reaching a fortissimo (*ff*) at the end. The piece concludes with a fermata over the final note.