

Saxophones

Book Title: 48 Famous Studies for Oboe or Saxophone

Editor: W. Ferling, Revised by Andraud

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Saxophones Selection 1

Etude Title: No. 12 Page(s): 6

Tempo: Quarter note 116-132

Play from Beginning to end.

Errata: None at this time.

Performance Guide:

"Furioso" can be interpreted as "great force", "vigor", "furiously" or "wildly." These characteristics are built in somewhat with the driving 16th notes, *f* - *ff* dynamics, fast tempo, accents and frequent movement across the octaves of the saxophone. This etude is also written with a lot of downbeat emphasis and can begin to sound vertical. Avoid overdoing the accents in the first seven measures as they are also somewhat built into the contour. Throughout this etude think of precision, forward motion and staying on top of the tempo. Ensure that you are singing every note clearly in your head as you play. Using a lighter and less "stopped" approach to staccato can also help the music move forward with energy. I use bis B-flat throughout except in m. 11, 17, and 18 beat 4, where I use side B-flat.

Saxophones Selection 2

Etude Title: No. 29 **Page(s):** 15

Tempo: Quarter note 76–88

Play from beginning to end.

Errata: m. 18 - the last three notes are 16th note triplets.

Performance Guide:

“Amabile” refers to a charming, gracious or amiable style. You may want to approach dynamics and your use of vibrato with a level of restraint or subtly. This etude isn’t overly dramatic and doesn’t need exaggerated dynamics or color. All staccato figures in this etude may be slightly separated and perhaps lifted – avoid playing them too short. The cadenza in m. 6 may be performed like the rest of the etude – without too much drama or intensity. Strive to perform this etude with the most beautiful sound possible and an even, round vibrato.

76-88 = ♩
(88 = ♩)

15

29 *p* *cresc.*

6 *f al lib.* *mp* *cresc.*

11 *p* *f* *p* *mf*

17 *p*

23 *cresc.* *f* *p*

Saxophones Selection 3

Etude Title: No. 32 **Page(s):** 16

Tempo: Quarter note 66-76

Play from Beginning to end.

Errata: None at this time.

Performance Guide:

The relatively slower tempo of this etude allows for the possibility of more color and nuance on individual 16th notes. For example, the B-sharps that start occurring in m.5 can be handled slightly differently than the downbeats of the previous 4 bars. As you prepare this etude, take time to show this kind of movement in the melody. In the trill / grace note figures in the 1st 4 bars of line 3, you may want to use a single trill to F-sharp then straight into the grace notes. Practice these measures initially without the ornamentation to ensure accurate placement of the melody. Throughout this etude, the 1st and 4th sextuplet are emphasized by the contour - take care to support and push through all of the sextuplets (including the 2nd, 3rd, 5th and 6th).

Allegretto (72 = ♩, (66-76) = ♩)

32 1 2 3 4 5 6 7 8
9 10 11 12 13 14 15 16
17 18 19 20 21 22 23 24
25 26 27 28 29 30 31 32
33 34 35 36 37 38 39 40
41 42 43 44 45 46 47 48
49 50 51 52 53 54 55 56
57 58 59 60 61 62 63 64