

# I. Basic Routine

♩ = 72

1.

Remove mouthpiece and buzz Replace mouthpiece and play

Remove mouthpiece and buzz

Replace mouthpiece and play

Remove mouthpiece and buzz

Replace mouthpiece and play

Remove mouthpiece and buzz Replace mouthpiece and play

Remove mouthpiece and buzz

Replace mouthpiece and play 4

4 Remove mouthpiece and buzz

Replace mouthpiece and play 4

2-4

Remove mouthpiece and buzz

Replace mouthpiece and play 2-4

# I. Basic Routine

♩ = 72

1.

Remove mouthpiece and buzz

Replace mouthpiece and play

Remove mouthpiece and buzz

Replace mouthpiece and play

Remove mouthpiece and buzz

Replace mouthpiece and play

Remove mouthpiece and buzz

Replace mouthpiece and play

Remove mouthpiece and buzz

Replace mouthpiece and play

4

4

Remove mouthpiece and buzz

Replace mouthpiece and play

4

2-4

Remove mouthpiece and buzz

Replace mouthpiece and play

2-4

# Bella Señora Warm-Up

Arr. D. Simpson

All slurred - aim for all in one breath











41  
Euph.

46  
Euph.

51  
Euph.

56  
Euph.

61  
Euph.

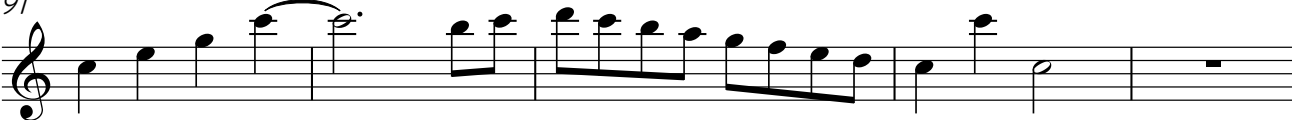
66  
Euph.

71  
Euph.

76  
Euph.

81  
Euph.

86  
Euph.

91  
Euph. 

96  
Euph. 

101  
Euph. 

# Rhapsody for Euphonium

James Curnow

Rubato (quasi cadenza)

*legato*

# Rhapsody for Euphonium

And Concert Band

James Curnow

**Rubato**

Euphonium

< > *mp* < *mf* > *mp* < *f* > *mp*

Eu. 6

*mf* > *mp* > *mf* < *f*

Eu. 14

> *mf* *mp*

Eu. 23

*mf* *mp*

Eu. 28

*mf* > *f* *f*

**Allegro con spirito**

Eu. 38

*mf* *f*

Eu. 46

*mf* *f*

Eu. 52

*mf* *f*

Eu. 59

*mf* *f*

## SECOND STUDY

Accent each group of four notes, to insure perfect rythm.

Commence each Exercise by slurring as marked, then practice them Single Tonguing very lightly; to become still more expert, try Double Tonguing.

Should certain Exercises prove more difficult than others, work on each until thoroughly mastered. Dont waste time on those that are easy.

REMEMBER that to improve, one must master difficulties each day.

Met. From  $\text{♩} = 60$  to  $\text{♩} = 120$

27

28

29

30

31

32

33

34

35

36



# SECOND STUDY

Accent the first of each group of four notes to insure perfect rhythm.

When practicing this Study, first play each exercise slurred, as marked, then practice it single tonguing very lightly. To become still more expert try double tonguing.

Should certain exercises prove more difficult than others work on these until they are thoroughly mastered. Do not waste time on those that are easy. Remember that to improve one must master difficulties each day.

(Met. Form  $\text{♩} = 60$  to  $\text{♩} = 120$ )

7 

8 

9 


10 

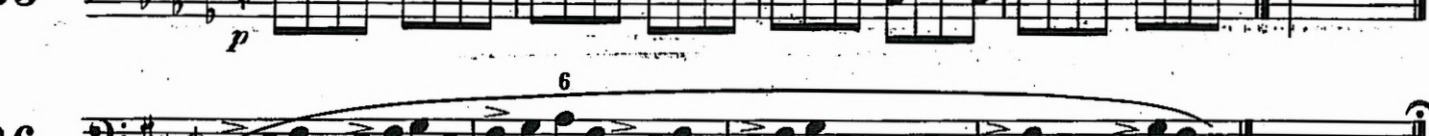
11 

12 

13 

14 

15 

16 

17 



37 *p*

38 *p*

39 *p*

40 *p* #5 6

41 *p* b4

42 *p*

43 *p*

44 *p* b4 #4

## ETUDE II

(Met. ♩=144)

45 *p*



# I. Slow Slurs

Listen for a smooth connection

$\text{♩} = 66$

Breathe

Breathe

Breathe

Breathe

Breathe

Breathe

Breathe

Breathe

Breathe

Breathe

Breathe

Breathe

**Expanding slurs - emphasizing the root (Not present in Tuba Book)**

# Exercise 40.

72

First time Single  
Second time Double

Practice for Tonguing

The musical score for Exercise 40 is written in bass clef with a 3/4 time signature. It is divided into three key signatures: C minor (first two staves), D major (next six staves), and E-flat major (final seven staves). The piece is marked 'First time Single' and 'Second time Double'. The notation includes numerous triplets, slurs, and repeat signs. The first time through the exercise consists of 10 measures, while the second time through consists of 20 measures. The final measure of each section is a whole rest.

# Warm ups from He!!

Don't try to play everything  
go as far as possible then a little more the next day.

Don Harry

The musical score is written in treble clef and consists of ten staves of music. The measure numbers are 7, 12, 17, 22, 27, 32, 37, and 42. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Two sections are marked with boxes: 'A' is located above the staff starting at measure 22, and 'B' is located above the staff starting at measure 37. The score is a single melodic line.

# Warm ups from He!!

Don't try to play everything  
go as far as possible then a little more the next day.

Don Harry

The musical score is written for a bass clef instrument in a key with two flats (B-flat major or D minor). It consists of ten staves of music, each starting with a measure number. The music is characterized by eighth-note patterns, often beamed in groups of four, and includes various rests and articulation marks. Section markers 'A' and 'B' are placed above the staves at measures 22 and 37, respectively. The score concludes with a final double bar line at the end of the tenth staff.

7

12

17

22

27

32

37

42

A

B