A Practical Guide to Selected Solos
for Euphonium and Tuba

by

Clayton W. Lehman
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Introduction

The purpose of this book is to provide information that can help the band director or music teacher pick appropriate literature for their students. At the time of publication, the selections in this book could be found on the Prescribed Music List (PML) as set forth by the University Interscholastic League (UIL) of Texas. Therefore each solo was not evaluated to establish its worthiness as a key solo in the literature for the euphonium or tuba, but was instead analyzed to provide relevant information to the music teacher as to whether or not a particular solo may or may not be an appropriate choice for study. Although this book details the solos for euphonium and tuba that were at the time of publication on the PML list for Texas, other state solo lists share many of the same selections.

Each selection was viewed and when possible incorporated into my own practice routine with the hope of gaining a better understanding of the pedagogical and performance concerns for each selection. Many of the solos within this book have been a regular part of my private music lesson curriculum for a number of years. Because the list of solos for euphonium and tuba is a lengthy one, it is my desire that the information contained in this book will open up new possibilities resulting in a greater variety of solos being performed at various solo contests.

This book is intended to be used as a supplement to the solos for euphonium and tuba that are on the PML as found on the following web-site: http://www.uiltexas.org/
Guidelines for Use and Interpretation

Each section will begin with the following range chart

Range Chart

![Range Chart Image]

For example:

\[ \text{The above F when located on the Range Chart would lie in between C3 and C4 (Middle C).} \]

Since it is between C3 and C4, it would then be classified as an F3.

Next:

\[ \text{Since the above B is located below C2, it would be classified as a B1.} \]

Understanding the format

The date of birth and the date of death when available have been provided for each composer and should in the majority of cases provide the music teacher with the knowledge of the time period in which the solo was composed. Next are the title, arranger/transcriber/editor, the publisher and the approximate performance time for section one solos. For section one solos, performance times have been listed in four-minute increments starting with 8, 12, 16, 20, etc… Performance times listed are approximate and ultimately the total performance time will be decided by the performer’s own interpretation, tempo, repeats if taken, etc…

Schumann, Robert (1810-1856) - Five Pieces in Folk Style arr. Droste (Lud)

When specifying the range of the solo, often there are optional notes whether they be 8vb, 8va, ossia or others that are included. If that is the case, then those notes have been taken into consideration when noting the optional range within the information concerning range. For example the following selection by Schumann and arranged by Droste contains the following:

Range: F#2-C5 (opt. Bb4). If the soloist chooses to perform the C4 instead of the C5 in the 4th movement then the highest note of the solo would then becomes a Bb4. The range that is listed for each entry is in concert pitch.

Schumann, Robert (1810-1856) - Five Pieces in Folk Style arr. Droste (Lud)

Range: F#2-C5 (opt. Bb4)
At times there is brief information concerning the composition or performer for whom it was dedicated. Also, there may be other general information provided: history, form, clef(s), key(s), etc…

**Schumann, Robert** (1810-1856) - Five Pieces in Folk Style  arr. Droste (Lud)

Range: F#2-C5 (opt. Bb4)

Five Pieces in Folk Style, Op 102 was composed for violoncello in 1849. There are numerous articulation markings and key signatures range from one sharp to six flats. This solo contains a limited number of rests and may present a problem of endurance for some soloists.

When there are multiple movements, sections, variations, etc., information is often provided accordingly: title of the movement or terms at the beginning, tempo, meter, range, and rhythms. The rhythms that are listed often demonstrate the harder rhythms, rhythms that may be problematic, or rhythms that generally constitute that particular movement. For example, in the 1st movement there are two extended passages consisting of 16\(^{th}\) notes and a passage of sextuplets in 16\(^{th}\) note notation at the tempo specified. Also, information concerning use of trill, glissandi, grupetti, etc., is included.

**Schumann, Robert** (1810-1856) - Five Pieces in Folk Style  arr. Droste (Lud)

Range: F#2-C5 (opt. Bb4)

Five Pieces in Folk Style, Op 102 was composed for violoncello in 1849. There are numerous articulation markings and key signatures range from one sharp to six flats. This solo contains a limited number of rests and may present a problem of endurance for some soloists.

1. With humor \(\text{d} = 108-120\) in 2/4. Rhythms include: \(\text{d} \text{ d}\) \(2\) extended passages of \(\text{d} \text{ d}\) & one passage of the following at the end of the movement.
2. Slow - \(\text{d} = 60-72\) in 2/4. Rhythms include: \(\text{d} \text{ d}\) \(2\) with \(\text{d} \text{ d}\) & with \(\text{d} \text{ d}\) grace notes.
3. Not fast, but freely \(\text{d} = 56\) in 6/8. Rhythms include: \(\text{d} \text{ d}\) \(2\) \(2\) & \(\text{d} \text{ d}\) \(2\) & \(\text{d} \text{ d}\) \(2\)
4. Not too fast \(\text{d} = 144-152\) in 4/4. Rhythms include: \(\text{d} \text{ d}\) \(2\) \(2\) & \(\text{d} \text{ d}\) \(2\)
5. Intense and marked \(\text{d} = 120-132\) in 2/4. Trill. Rhythms include a mixture of \(\text{d} \text{ d}\) \(2\) & \(\text{d} \text{ d}\) \(2\) and passages of \(\text{d} \text{ d}\) \(2\)

Recordings listed are often a partial list of what has been made available over the years. However, the recordings that have been listed were included because of their current availability in CD or mp3 formats and at the time of publication were either in current production cycles, soon to be released, or were still available through resale outlets. The recordings that have been listed primarily contain performers of euphonium, tuba, trombone or bass trombone. Obviously, for a number of transcriptions there are recordings available on the instruments or voice for which those pieces were originally composed. Also listed are recordings that are available by trombonist and bass trombonist and occasionally bassoonists and cornetist because many of the same concerns for those instruments are very relevant to the euphoniumist and tubist. Remember that the recordings that are listed can differ from the solos as seen in print. Often this is caused by the use of a different edition than is listed on the PML or through the historical restoration and individual interpretation of the soloists. The teaching aids and accompaniment recordings (see next ex.) that are listed were available at the time of publication. They include Smart Music, Music Minus One and others.

**Schumann, Robert** (1810-1856) - Five Pieces in Folk Style  arr. Droste (Lud)

Range: F#2-C5 (opt. Bb4)

Five Pieces in Folk Style, Op 102 was composed for violoncello in 1849. There are numerous articulation markings and key signatures range from one sharp to six flats. This solo contains a limited number of rests and may present a problem of endurance for some soloists.

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Recording:
Paul Droste - Complete Recordings
The following is an example of a listing from Section II for Tuba and is representative of the format as provided for Section II & III level solos. Often for solos that are listed in this section, there is information concerning suggested fingerings for notes with and without accidentals.

**Marcello, Benedetto** (1686-1739) - Largo and Presto  arr. Little  (Bel)

- **Key:** Eb
- **Range:** Ab1-G3 (opt. F3)
- **Meter:** 3/4 & 2/4

Largo with \( \frac{3}{4} = 52 \) and Presto with \( \frac{3}{8} = 96 \). There are trills on B2 natural & D2 in the Largo section and on A2 natural & F2 in the Presto section. Accidentals include: A2 natural (2) & B2 natural (12). Rhythms include: \( \frac{3}{4} \), \( \frac{3}{8} \) & \( \frac{3}{16} \) in the Largo section and there are passages of \( \frac{3}{16} \) in the Presto section.

**Teaching aid, recording and accompaniment recording:**
Cimarron Music - Contest Recording: Tuba-1

Whenever possible the actual edition as listed in the PML was obtained. Although other editions sometimes do exist, it has been noted whenever an edition was analyzed in which the publishing name differed from that listed on the PML.
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